RADIO SCREEN STAGE

VARIETY

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FEMME STARS' HIGH DIVE

Negroes with Harvard Accent Too Difficult for Coast Studio Caster

Los Angeles, July 3.

Unnoticed and more or less passed up is the casting director, he who has to produce anything the imagination of a scenario writer can devise. Siamese twins, double for Durante or a lad with six fingers on his left hand are requests he can fill standing on his head. Others are not so simple. They have to be done the hard way.

On notice of a minute, casting directors have to produce the near impossible. Many have their nerves doing nip-ups following screwy requests from the studio. One caster turned grey trying to locate triplets, three years old, seemingly ordinary request but all the triplets in California were either under or over the trey mark.

If a prop man gets a request for something unusual, he as a rule can have the article built. Not so with the caster. What he needs must be able to walk.

At Fox, a request was handed to Phil Freedman to locate two negroes with a Harvard accent. Though he searched right, the educational screech was not available. Same studio has been searching for months for a five-year-old boy with an Irish brogue.

Rogers For Goat

Some time ago, same studio was looking for a family of five or six youngsters. Kids had to be able to act and bear a resemblance to Will Rogers.

Though it's out of the human element, Paramount had to enlist the aid of the casting office to locate four cigar store Indians. After the prop department had exhausted itself in its effort to get the Indians, casting department was ap-

(Continued on page 55)

Easiest Way Idea at Summer Resorts Has Set Bandmen Weeping

The cut-rating summer resorts are playing havoc with established orchestra leaders and musicians who decry the easiest way policy which some combos, usually college kids, take of working for their 'keep' plus $7 to $10 a week per man for expenses. A swank North Carolina resort is paying $150 a week for a 14-piece collegiate orchestra plus board and lodging.

One minor maestro is taking his quintet of jazzists to an Adirondack resort for $35 and an opportunity spend a comfortable vacash on the cuff. Attitude is that this will permit rehearsals and insurance of sticking together, at the same time being away from the city and at least staying out of the red.

Welcome Ghosts

Sounds like '28 and '29 in the nite spots and roadhouses. Everybody talking about and seemingly in the market again.

The generally improved patronage in the nite spots is being ascribed to the profit making.

PART-TIME REP PAYS OWN WAY

Omaha, July 3.

New idea in repertory companies developing here with organizing of Folio Players. Company will begin on a cost-sharing and cooperative plan, each member paying for his or her own costume and all sharing miscellaneous expenses. Group is starting without any cash on hand and has no financial backer. Plan is to do standard works, first production 'Hamlet.'

No profit will be shared for time being, all receipts going into a fund until organization can defray own expenses.

Studios at KOIL have been loaned gratis for rehearsals, and company will be ready to show in three weeks. All twenty or so members of company are employed locally, so that company will make only one night stands in nearby towns to enable members to hold down jobs in daytime. Offers from three surrounding hamlets are on file, yet the players have attempted no publicity or bookings.

Motivating force, director, chief player is Hart Jenks, now writing continuity for KOIL, whose experience includes eight years in New York, five with Fritz Leiber, and three with Walter Hampden. Most of members are recognized local amateurs, but some experienced actors, besides Jenks, are included in cast. Nearest thing to opposition is a summer repertory company, Magee Players, but they attempt nothing so pretentious, aiming to show along with pictures.

'Billies Bullish

Continued pickup of the call for the race and hillbilly record in the south has prompted RCA-Victor to increase its list appreciably in this field. Bettering of the price of market and a spurt in activity among the textile mills is held accountable for the upping of the southern record market.

In response to the demand Victor is scouting among the radio outlets down south for some of the better known hillbilly talent

OFF CONTRACT, THEY SLIP FAST

Practically Only Chance After Leaving Majors Is Short Time with Indie Producers

MEN LUCKIER

Hollywood, July 3.

Femme stars, upon going off contract at a major studio, have a hard time maintaining their starring status.

Male players get a better break. Some of the latter manage to get back into the contractual fold, or do better as free lancers. All seem to make better money as free lance players than under contract.

Gals when dropped by major studios, while they cling to the star rating, fall off in earning power. There are but a few exceptions.

In recent months Mary Astor, Tallulah Bankhead, Billie Dove, Leila Hyams, Barbara Kent, Dorothy Lee, Dorothy Mackaill and Anita Page have slipped from the major studio contract lists. They have been more or less inactive since their terms washed up. Miss Astor, Miss Kent and Miss Dove have married and are not so interested in screen careers as in the past. Dorothy Lee is singing with the Phil Harris band. Miss Hyams, Miss Page and Miss Mackaill each have done a pair of pictures since leaving their former home lots.

They Work Infrequently

Tallulah Bankhead has returned to the stage with little interest shown in her by the major studios.

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Naked Exploitation

Newest exploitation stunt reported from Paris comes from the medical profession and not the theatre, according to a foreign letter in the 'Journal of the American Medical Assn.'

Handsome and stylishly dressed young woman has been invading the consultation rooms of dermatologists with a plea for the removal of tattoo marks. Display necessitates the removal of her outer clothing to reveal the name of a proprietary pharmaceutical preparation. Explanation is that the remedy cured her of a lingering disease and she had its name tattooed as a token of gratitude. Now she's tired of it.

The few physicians who are fooled and offer treatment are told she'll return but she never does. Meantime the name of the medicine is stamped on the medical mind.

Film Men Can't See and Don't Want Legits or Radioers in Same Code

Because the legit actor migrates to Hollywood and the Hollywood actor talks or sings over the air, as well as the fact that much screen material is adapted from stage shows, would indicate a relationship among these three phases of the show business. Conceding that there is this relationship, Hayaites are prepared to show to the Government, if necessary, that there is no reason why all should come under the same code roof.

Film spokesmen hold that Actors' Equity has problems which are distinctly of the legitimate field, the same as the Hays body has interpretations which could only be made of picture conditions.

Had Equity been successful in any of its previous attempts to organize the Hollywood actor, then, film people admit, the situation might be entirely different. So far as things go now, when a legit actor or producer quits Broadway for Hollywood he crosses a very distinct line of demarcation.

The phases of show business are claimed so entirely different, despite the neighborliness of dealings, that picture advisers do not see even how separate entertainment codes can later be co-ordinated.

A Socking Natural

Far Rockaway, L. I., July 3.

Clean-up boardwalk concession of the summer season at this resort probably will be the old 'Sock Me Hard' baseball tossing game with a new twist.

Instead of the usual colored boy as a target, the concessionaire is looking for a sockee who resembles Hitler. For Far Rockaway, he figures, this will be a natural.

B'WAY'S LID OFF; BOOZE FLOWING

Lid is off on Broadway.

With publicity of the U. S. Attorney in New York having axed his enforcement squad, the town went wide open with booze.

The economy move in ousting the official Government staff and placing any enforcement worries on the local police is a gag.

All the spots are now rooting for a shot of likker to come down to 25c in highball form.

Booze prices went down over the weekend. With repeal in sight and beer on Sunday, the reformers must be happy in the heat.

Aired Coast Mystic Now Selling Acid Pills

Los Angeles, July 3.

A. F. Rango, who as 'Daddy Rango,' was one of the local air mystics who went off the ether on a recent Federal Radio Commission ban, has now turned medico and is contacting local stations for time.

His new business is the dispensing of 'Health and Happiness' tablets, which he claims will cure mostly all ills by the removal of that acid condition.

TIME AND NAME CHANGES

Former Stars Glad to Again Show At Any rice

Hartford, July 3.

Mary Nolan appeared for two days at the Cameo theatre here in conjunction with five other acts of vaudeville, two feature pictures and in addition prize contests, for an admission price of 10c.

Last week Agnes Ayres visited the same theatre at the same admish.

Stellar names attractions that only a few years ago drew around $2,500 weekly for personal appearances are said to be getting less than $75 for two day appearances at the Cameo.

Jungle Folk Beg for Air Tom-Tom Whoopee

Brussels, June 21.

Tom-tom manipulators are getting scarce in the Upper Congo and natives, not being able to do their dances except now and again, are becoming restless.

Their chiefs have petitioned for a wireless transmitting station where one of the rare tom-tom bangers can perform before the mike.

Receiving sets in the villages would pick up the notes, wild whoopee would again break out and melancholy natives could again grin.

No Gimmicks at Century's Hollywood Studio Exhibit

Chicago, July 3.

Oscar Rosenthal, builder and owner of Hollywood studio at the World's Fair, declares nothing smacking of racketeering will be permitted at the concession. Besieged by chiselers, but turning them all down because 'We will take no liberties with the good name of the motion picture industry.'

Propositions for screen and voice tests from general public turned down. Meanwhile concession has contest tieups with Universal and Paramount and other deals pending with Metro and Radio.

Currently Jack Sullivan, formerly of Monogram, and George Jeske, formerly with C. C. Burr, are co-directing a short with Roscoe Ates and Dorothy Ates, with public looking on.

Can't Duck That Hollywood Thing, No Matter Where You Land on Globe

Hollywood, July 3.

Returning from four months' vacation Richard Wallace declared that no matter how far the Hollywoodian he never gets away from Hollywood. Not that the world has gone Hollywood, but the peregrinations of the lecture colony have them bobbing up all over the world, with the traveller likely to bump into a pal Rome, Budapest or other way-stops in the old world.

According to the returned director, any street in any foreign country plays some familiar Hollywood mugs. So many countered on a world's trip that it looks as if the entire population spent its time enriching Cooks or Wagon lists. No matter how they try to get away from it, their comals-ways.

Wallace fell over Harry Joe Brown, Ronald Colman, Charles Boyer, Eric Pommer, Berthold Viertel, George Marion, Jr., Sally Blane and others in Paris. At no time during his visit to the French hotspot was he permitted to forget Hollywood. Paul Fejos and Charles Puffy greeted him, and spent most of his visit asking questions about Hollywood.

Berlin Hosts Them

Berlin was paying host to Rod La Roque, Vilma Banky, Paul Kohner, Joseph Pasternack, Tay Garnett, Robert Fellows, Gibson Gowland and others who talked Hollywood. After Berlin, Gulliver was a picture name to Wallace. London trotted out Clyde Cook, James Finlayson, Alexander Korda, Irving Asher, Charles Laughton, Jeanette MacDonald, Bob Ritchie and a flock of others, more interested in Hollywood boulevard than Piccadilly.

Only in Rome did he miss a Hollywood native but then only by two days, and the man was again Harry Joe Brown. Latter burned at Italy because he couldn't find a benefit to stage-manage, so ducked out.

Wallace hit Berlin a few days after Hitler started his reign of terror. All of the picture people who came under his ban had fled across the border to Prague, an alert city, which immediately started to promote the refugees to start a picture industry in the town.

On the way home, Wallace stopped at Havana, where he walked into Frank Borzage and Sidney Lanfield.

Arriving back in Hollywood, Wallace looked for familiar faces. There were few to be found. Seemed as if everybody was in Eu-

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LEDERER STORY MESS

Two at Radio Must Be Revised for Foreigner—Others,

Hollywood,

Story difficulties on four yarns has the production schedule at Radio in a mess. 'Troubadour,' and 'Romance in Manhattan,' both figured for Francis Lederer, have been tossed to the writers.

Sidney Lanfield, engaged to direct Lederer's first, was switched to 'Aggie Appleby,' the final Constance Bennett picture. After going over the story, Miss Bennett threw up her hands and asked for another story. 'Aggie' is now being rewritten as the first feature for Helen Mack.

Meanwhile, 'Beautiful' was okayed by the execs as an Ann Harding-Clive Brook picture, Brook's first at Radio on his three picture contract. Englishman went over the story and decided it didn't suit his talents. He asked to be withdrawn from the cast. Studio decided to have the yarn rewritten to fit Brook.

Lanfield, who has been on the lot four weeks, has five weeks left before he has to report to 20th Century on two-picture contract there. Possibilities are that he'll go to the Zanuck organization without having done anything for his money at Radio.

NESBIT-THAW-WHITE GIVE METRO A HUNCH

Hollywood.

Metro is planning a picture based on the life and subsequent tragedies of Evelyn Nesbit, Harry Thaw and Stanford White. Picture will probably be directed by Clarence Brown. No cast set as yet, but studio is talking of a Clark Gable-Jean Harlow-Franchot Tone combination for the three main characters.

Knorr's Sliced Drive His Fault, Not God's

Round of golf cost Arthur J. Knorr, production manager of the Capitol, N. Y., $750, Knorr, who is a member of the 'Hillcrest' Golf Club of Jamaica, Long Island, hit the white pill into a car driven by Rnne D. Gleason, of Forest Hills, and the ball crashed the windshield and cut her.

This happened last August, but the award was given to Miss Gleason last week by Justice Nicholas M. Pette, who ruled that the sliced ball was not an 'act of God.' Knorr's defense was that the ball was driven straight down the fairway, that a gust of wind carried it off the course.

Miss Gleason, who sued for $1,000, is a sister of Helen Gleason, of the Metropolitan Opera company.

Lillian Gish's Return?

Hollywood, July 3.

After a three years' absence from the studios, Lillian Gish is negotiating with Radio. Miss Gish is in Europe.

Deal is understood to be a salary-plus-percentage.

Last picture made by Miss Gish was 'One Romantic Night' in 1930 for United Artists.

Miss Marion May Go Back with Thalberg

Hollywood, July 3.

Frances Marion plans to leave here for Europe next week for a vacation and a story confab with Irving Thalberg before the producer leaves for Hollywood.

Miss Marion left Metro's writing staff several months ago after a number of years on the lot, announcing that she would, in the future, free lance. Indications are that she will return to the studio to write for Thalberg when the producer returns.

WILL MAHONEY

The Los Angeles Herald 'Express' said: "Will Mahoney is a smash hit. The audience cheered him. His falls, his comedy and famous xylophone dance brought many of the audience to their feet to shout bravo."

irection
RALPH G. FARNUM
1560 Broadway

Von Sternberg and Lubitsch Again Pals After 'Venus' Feud

Hollywood,

All is again sweet and serene between Ernst Lubitsch and Josef Von Sternberg on the Paramount lot, following their long no-speak feud arising from the londe Venus' episode. Dove of peace descended a few days ago when they made a point of dining together publicly in the Par commissary.

Split between the two directors came when Von Sternberg disclaimed responsibility for the calibre of 'Blonde Venus,' asserting the story was forced upon him. Lubitsch challenged this, saying that his directorial colleague had insisted on making 'Venus' the way it was turned out. The feud grew until it semed to be chronic, with everyone expecting fireworks when the two returned to Par after absences.

For several days they walked around each other, with Marlene Dietrich nodding coolly to Lubitsch. But suddenly the meggers went into a huddle and came out two hours later smiling and shaking hands and sitting down to cheese and suds together.

Placements Even

Hollywood, July 3.

Studio placements remained steady during the past week, slipping only 60 below the previous week's total. Extra assignments totaling 4,028 were filled, with the top set a call for 326 people on 'Only Yesterday,' Universal picture grinding exteriors on the First National street set. Biggest day, June 30, grossed 890 calls.

Despite Fourth of July holiday this week, outlook is bright with a strong Monday aiding.

Treasure Hunt Lands One Oar So Far for Blumey's Chumpy $7,500

Only report received so far by A. C. Blumenthal from the treasure hunt at the bottom of the sea somewhere in the West Indies, the expedition had retrieved an oar from one of the supposedly sunken vessels. lumey put $7,500 into the scheme, but he balked at sending camera and sound men at the last minute.

And now the camera and sound track union demands two weeks' salary, which the minimum, amounting to a bit over $300. If Blumey, upon his return from Europe, does not pay the lens men the union power to 'Music in the Air,' current 44th Street, N. Y. Show is first click by Peggy Fears (Mrs. Blumenthal) whose name was dropped from the billing recently when the couple quarreled and split.

Blumey went story about sunken gold-laden ships after being sold by two down town men who had promised to finance the project. Yarn spun by A. Hiatt Verill, an author, told of 16 Spanish galleons having gone to the bottom during a hurricane, carrying $40,000,000 in gold. That was in 1635, the casualty being near Silver Shoals, 142 miles north of Hayti.

Talk 'Got' lumey

Estimated cost of the expedition was $15,000 and the other backers could only raise half that sum. In a swanky Park avenue apartment Blumey listened to the story and finally piped: 'If you fellows are screwy enough to think there is gold in the sea, I'll stick in the rest of the coin.'

In Blumey's mind at the time, however, was the idea of making a sound picture. Cameramen were summoned to confer with him at the Waldorf Astoria. Equipment for aquatic shooting was assembled at the Pathe-RKO offices at the cost of $900. Then Blumey started to worry—what if there was no gold recovered—then there would be no picture. He forthwith refused to send the cameramen, cancelling that part of the program on the eve of the boat's sailing.

The lens men made a complaint to their union which is affiliated with the I. A. T. S. E. Fred Dempsey of the I. A., upon verifying the fact that Blumey had arranged to send the men, declared that two weeks' salary must be forthcoming. If not then the stage hands at 'Music in the Air' would be called out.

COCHRAN WITH FOX

London Producer Becomes Producer Ally and Advisor

London, July 3.

Charles Cochran has been placed under contract by Fox with the title of associate producer. He will act also as literary adviser for the organization abroad.

S. R. Kent in New York announced the appointment of Arch Selwyn as associate producer and confirmed Cochran's status with Fox abroad.

DIZZY EXCHANGE RATE NETS U. S. STAR $4,500

London, June 21.

Bebe Daniels' stipend calls for $20,000 for the picture she is making for B. I. P., to be computed in pounds at the rate of exchange existing at the signing of the contract. Ben Lyon wanted her to be paid in dollars, but B. I. P. refused. Lyon, however, made his own contract in dollars and, with the fluctuation in in the rate, Miss Daniel's pay is increased by about $4,500.

Sally Eilers' contract for one picture here calls for $10,000.

Coast Convalescents

Jackie Cooper left the Hollywood hospital June 30 following 10 days there recovering from an appendix operation.

Condition of Dorothy Sampson, also there, much better, following a peritonitis operation June 24.

Dick Powell, at the Cedars of Lebanon, rapidly recovering from pneumonia attack.

Herbert Somborn, another Cedars of Lebanon guest, also better.

Norman Krasna, in the same hospital for medical treatment, in fair condition.

Both Dixie Lee Crosby and her new-born son, Gary Evans, doing nicely at Cedars.

Following a minor op at the Santa Monica hospital, L. Wolfe Gilbert, Jr., son of the lyricist, resting comfortably.

Margaret Sullavan back at work on 'Only Yesterday' at Universal, after a day in bed due to running a rusty nail into her foot on the set.

Ben Harris, agent, seriously ill with blood and kidney trouble at the Glendale, Calif., sanitarium.

King Cinched for Four

Hollywood, July 3.

Henry King has been given a new four-picture directing deal with Fox.

First under the contract will be 'The House of Connelly,' starring Janet Gaynor. Story is by Paul Green, now at Metro.

Thelma Todd's Hubby Agenting Cameramen

Hollywood, July 3.

Pat De Cicci has turned agent and is handling cameramen, in partnership with Charles Brown, formerly of the Joyce-Selznick agency. They are a part of the Frank Orsatti office setup.

De Cicci's wife, Thelma Todd, arrives here July 7 from Europe, stopping off at her home in Massachusetts over the Fourth and then flying west.

SAILINGS

July 15 (New York to Chile), Myrt Vail, Mr. and Mrs. Bobby Brown (Southern Prince).

July 5 (New York to London) Arthur Kelly (Aquitania).

July 1 (London to New York), Gus Yorke (American Farmer).

July 1 (New York to London) York and King (Lafayette).

July 1 (New York to Madrid) Lester Ziffren (Westerland).

July 1 (New York to Russia) Walter Camp Jr. (Reliance).

July 1 (New York to Genoa), Richard Crooke, Olga Petrova (Roma).

June 30 (New York to Iceland) Mr. and Mrs. Marc Connelly, Edna Ferber, Mr. and Mrs. Ralph Pulitzer, Mr. and Mrs. Art Samuels, Mr. and Mrs. Russel Crouse (Kungsholm).

June 30 (New York to London) Geraldine Farrar, J. E. Otterson, George Britt, Savi Crampton (Columbus).

June 28 (New York to London) Murray Silverstone (Berengaria).

June 27 (Paris to New York) Laudy Lawrence (Europa).

After 25 Years the Goldsteins Part

Samuel of Theatres and Wife Suing Each Other—Husband Too Busy Making Money

Springfield, Mass., July 3.

Samuel Goldstein, head of the G. B. Theatres Corp., has been sued for separate support by his wife and he in turn is suing for a divorce for desertion.

Goldstein testified at a hearing in Probate Court that a young woman, who was in his East Longmeadow home on the morning of Nov. 8, 1927, when a private detective and Mrs. Ray L. Goldstein made a nocturnal visit, was a nurse who had been sent by a doctor to care for him. Theatre owner testified that between 1927 and 1933 he spent $44,450 on his wife, $14,450 on one of his daughters and $4,845 on the other.

Goldstein contends that his wife had contemplated a separation and expressed pleasure when he left their home. He said he would support his two daughters, but would not live with his wife again.

He testified his health had been bad since 1925 and was made worse by his wife's nagging and accusations, and he had to take care of the children when she went on bridge parties, and that all this interfered with his business. He declared he was too busy making money to take care of himself until 1929 when he found his health was worse than he had thought it was.

Mrs. Goldstein testified that the reason she had withdran a divorce suit last January was because her husband intended to marry a divorcee with one child. Her separate support action followed. The Goldsteins were married in 1908. He is a brother of Nathan M. Goldstein, also of the G. B. Theatres Corp.

CHEAPER FILMS MADE EAST

In Pictures Geniuses Make Flops

Karl Freund Says 'Nuts' to 'Artistic Pictures' —All Start Out for Money

Somebody mentioned tic films. Karl Freund looked up. He's the German cameraman that Universal brought over and turned into a director. Some of the most artistic films in picture history are to his credit—'Variety,' 'Metropolis,' 'The Last Laugh,' and in this country 'Back Street,' others.

'Artistic pictures!' he said. 'Nuts!'

'Nobody ever started out to make an artistic flop,' he said. 'Name any director or picture maker in the world. They started out on the idea of making some money with the picture. If it gets good notices and nobody buys any tickets, they immediately are genuises—they have made an artistic flop.'

Pictures are only entertainment, Freund says.

Boloney

'When you realize that a picture, any picture, is only entertainment for 75 minutes, then you can start making good pictures. It's a business—entertainment business. It's not an art. That's boloney, that art stuff. A fellow who paints pictures can maybe fight for his principles and starve, and 50 years after he's dead, his picture is recognized as fine and he's a genius. Same with a writer. Never with a moving picture. A picture of one or two years ago is dead. It's finished.

'You say 'Variety' was a fine picture. When it was made it was certainly fine. Today it isn't worth screening, except as a historical relic of the old days. Same with any other picture. If they were good five years ago or bad five years ago, they're terrible today. So why kid anybody?' concluded Freund.

Socialite Clicks

Hollywood, July 3.

Judith Allen, Boston debutante, gets the femme lead in Par's 'Too Much Harmony,' featuring Bing Crosby, Jack Oakie and Skeets Gallagher, scheduled to start Wednesday (5).

Miss Allen, who was one of 80 girls tested at Par's Long Island studio, and was given a lead spot in De Mille's 'This Day and Age,' clicked ahead of over 100 girls tested for 'Harmony.' Edward Sutherland directs.

Sidney-Murray Series In Wind for Columbia

Hollywood, July 3.

Ralph Staub is dickering with George Sidney and Charlie Murray for the comics to be featured in a series of six two-reelers to be released through Columbia. Deal also contemplates one feature length pic. Only the matter of terms remains to be ironed out.

Bill Woolfender of the Edward Small office is setting the deal.

Winchell's Story Price

Hollywood, July 3.

It's $25,000 and not $15,000 as previously reported that Walter Winchell received from the Zanuck Twentieth Century Co. for the Winchell story of Broadway.

The columnist has again signed a contract to represent Jergens on the air commencing Sept. 3, for 39 consecutive weeks.

SAMMY LEE CEMENTED

Hollywood, July 3.

Sammy Lee handed a new year contract by Fox as dance director. Possibilities are that he will get a chance to direct following production of the 'Movietone Frolics.'

Lee has been on the lot for the past year.

A Mugg Walks

Hollywood, July 3.

Departure of George Seit for the east has left Max Winslow sad.

Seit was the only golfer on the lot whom Winslow figured to beat.

Chill by Par on Chevalier's 200G Has Two Bidding

Hollywood, July 3.

With Paramount and Maurice Chevalier still at odds over the actor signing a new contract, Jesse Lasky and Metro have both propositioned him to come under their banners. Metro wants him for 'The Merry Widow,' while Lasky is reported to have offered him a two-picture contract.

Under his old contract, Chevalier received $150,000 per picture and a percentage from Par. To re-sign, he asked $200,000 and percentage. Studio signified its willingness to boost the ante to $175,000, but the actor is holding out.

Understood Chevalier is favorable to Lasky, as it was the latter, while with Paramount, who brought the Frenchman to this country.

REDUCED SALARIES, % FOR HARDING, BENNETT

Hollywood, July 3.

RKO has signed new three-picture deal with Ann Harding at about a 40% cut of her $94,000 per picture. Deal gives her a percentage; 15% over the gross doubling the negative cost.

Before starting on her Radio contract Miss Harding will do one outside picture. She has an offer from Twentieth Century, also from Metro, to do 'Biography,' and is asking $75,000 for the assignment.

Radio also made a deal with Twentieth Century for Constance Bennett to do one for them. She has two to do at $60,000 plus 15% of the profits, and two at a flat sum reported at around $60,000 which Radio gets her for. Her previous Radio salary was $6,000 weekly on a 52-week contract.

L.A. Takes Crepe, Pro Tem

Hollywood,

With Los Angeles having a new mayor inducted Saturday (1), the town went puritan. All speakeasies and gambling houses had shutters up, with the result that establishments elsewhere in the county got a heavy play over the weekend.

Expected Los Angeles and Hollywood will remain puritanic until the middle of the month.

Joan Insists on Gable for 'Dancing Lady' Lead

Hollywood, July 3.

With Metro having tested more than a score of leading men, and with Joan Crawford holding out for Clarke Gable, production has been stopped on 'Dancing Lady,' while the studio is endeavoring to have Gable return from Vancouver.

Marlene In Person

Marlene Dietrich will do a personal appearance at the opening of her 'Song of Songs' (Par) at the Criterion, New York.

Picture opens on a two a day policy July 13, Miss Dietrich being due back in New York from Europe on that day.

RENTAL-TALENT COST MUCH LESS

Universal Made Musical at Astoria, L. I., for Under $150,000 in 21 Days—May Try Six More Features at Same Place

$600 DAILY FOR STUDIO

Films can be produced almost 50% cheaper in the east than the west. Biggest item is studio overhead.

In the east four walls and general facilities can be secured for $600 per day while in Hollywood it's twice that. Eastern talent is cheaper. With the Atlantic end faster than the Pacific.

Universal is the first of the major companies to make the test since the advent of sound and it has come to these conclusions. It can't see breaking away from the Hollywood investment entirely but it admits that as the result of the experiment it will make a portion of its 33-34 schedule in Greater New York.

Other companies, watching the U experiment, indicate more hope for eastern production of a permanent kind than the Atlantic has had since its first acquaintanceship with film production.

Two angles hold strong for the east. First is that talent can be reaped from the stage while it is under the New York influence and before it has a chance to go Hollywood on salaries. Second is that if majors can make pictures around New York under the guise of unit productions, for the same distribution channel, however, they can outwit political situations which are admitted, by some of the producers themselves, to be as much a part of the West Coast environment, as the sunshine and natural scenery.

Jealousies

That Paramount failed to make a go of its Astoria, Long Island, plant is no longer a criterion about eastern production among film men. The story about the difficulties of the Par organization at that time and futile effort to ameliorate executive jealousies is now well known. Under the leadership of a comparatively neutral authority, so far as company politics are concerned, such as ERPI, picture spokesmen feel one of the main barriers to production in the east should be eliminated.

Carl Laemmle, as the result of the pioneering effort, now has two juniors. One is his own son who will remain west and the other is his son-in-law, Stanley Bergerman. Latter is the husband of Rosabelle Laemmle and he is talking of following up the company's first venture in the east with at least six more features.

A few years ago a department store executive, Bergerman claims he completed 'Moonlight and Pretzels' in 21 days at a cost of around $150,000. Picture, he said, was only 3 days over schedule and $15,000 above budget. Other reports, however, have it that 'Pretzels' in present stage cost slightly under $100,000.

Geo. Rosener—Hero

Hollywood, July 3.

George Rosener became the hero of Laguna Beach Saturday (1) when he saved the lives of the daughter and son of Hayden L. Hughes by leaping aboard a runaway automobile and stopping it on the brink of a cliff overlooking the Pacific Ocean. Children had been left in the car by their father when the brakes jarred loose and it careened down a short hill headed for the ocean.

Rosener witnessed the speeding car gain momentum, jumped on the running board, seized the wheel and jammed on the brakes.

Death Nips Triumph

Excitement of Approaching Success in Pix Believed to Have Killed Bobby Wilson

Hollywood, July 3.

As it does to all men, death came to Bobby Wilson Saturday (1) morning at Metro studios where, after a lifetime of struggle, he was about to receive recognition, at 56 years of age.

For 40 years, Wilson had been a knock-about comic. The last 20 years he spent in burlesque, a putty-nosed buffoon knowing more about Irish Justice and water-in-the pants than the subtleties which are supposed to go hand-in-hand with refined comedy. He flipped a mean pig bladder, but knew little about flip lines. For the past 10 years he had been principal comic with Tom Dalton's 'Frolics', burlesque on Main street, the idol of down-and-outers, Mexican and Chinese patrons.

When Metro was looking for an actor to play the bum burlesque comic in 'Dancing Lady,' the Joan Crawford picture, Ben Piazza insisted that the studio give Wilson the once over. After getting a load of him, studio decided he was jake for the bit.

Build Part

After the first day's rushes, Wilson created such a favorable impression that his part was elaborated, built up for the run-of-the-picture. Studio became so impressed with his low comedy work that he was considered for a contract. Saturday morning he went to the studio to make a test for a term contract, but the Grim Reaper booked him first.

No doubt his end was hastened by the excitement caused through the recognition he was receiving. From lowly burlesque to an association with the Crawfords, Barrymores, Gables and other picture big-wigs was possibly too much for him.

His recognition and demise are not unlike the character played by Nat Goodwin for years in Paul Armstrong's 'In a Blaze of Glory,' the story of a broken-down burlesque comic who went out a big man.

When a Cluck

Prep schoolboy was asking an old boy about a cluck. He'd heard the boys classify certain of the girls as clucks and he wanted to know.

Explanation was:

'A cluck is a girl who, if you're dancing with her, makes you flash a $1 bill behind her back for someone to cut in and take her away.'

Doug-Mary Divorce Rumors, Via Louella, Ires Hollywoodians

Hollywood, July 3.

Hollywood burned at the treatment Louella O. Parsons gave the Mary Pickford-Douglas Fairbanks split story. Colony has known of the marital rift and figured silence would be kept as neither party intends a divorce.

With the Parsons mention, it sort of caused the local mob to turn thumbs down on the columnist who was supposed to enjoy the confidence of Miss Pickford.

Fairbanks-Pickford rift rumors have been around for months. As recently as four weeks ago Dennis F. O'Brien, of O'Brien, Driscoll & Raftery, New York attorney for both principals, denied any official action, although admitting having heard the reports. Capt. O'Brien opined that in any event any divorce action was remote.

LA BENNETT DECIDES TO BE GOOD 'ITTLE GIRL

Hollywood, July 3.

Constance Bennett threw off the hi-hat when threatened with contempt of court, and appeared before Ralph H. Blum Saturday (1) and answered all questions of the attorney, who was taking a deposition in the $15,000 commission suit brought by Joyce & Selznick against her.

When subpoenaed before Blum June 10 the actress, on advice of her attorney, Neil S. McCarthy, had let all of Blum's questions float by, and when this got monotonous, she got up in the middle of one question and walked, with Blum getting a court order commanding that she give suitable answers.

Suit is for Miss Bennett's share of the 10% due on a two picture deal whereby she received $300,000 from Warners. Studio paid half of the commission and now the agency is trying to collect the remainder.

Cummings-Levy

London, July 3.

Constance Cummings was married to Benn Levy here today.

Actress and dramatist had been engaged for some time.

'Park Avenue Ladies' Become Night Workers

Hollywood, July 3.

Because E. A. Dupont is "night minded," the 'Park Avenue Ladies' company at Universal has been working until near midnight since beginning production two weeks ago.

Catering to the director's preference, the daily shooting schedule has been arranged to run from 10 a.m. to 10 p.m., and often considerably later. Among those on the 'owl schedule' are June Knight, Sally O'Neil, Dorothy Burgess, Mary Carlisle and Neil Hamilton.

Relief Fund Aiming At 1,200 Not Giving

Hollywood, July 3.

Motion Picture Relief Fund launches a heavy campaign this week to attain a 100% goal in contributions from those of the film mob who can afford to give. This will be the initial activity of the organization's new president, Marion Davies.

Contributors to the Fund now total 2,500. According to the records, Miss Davies figures that there are another 1,200 at the studios not kicking in who should. Fund requests 50c out of every $100 earned.

At the present time MPRF is handling 600 cases, or approximately 1,500 persons based on an average of three to a family.

Metro Terms Par's Forgotten McKinney

Hollywood, July 3.

Florine McKinney has been given a term contract by Metro. Her first picture will be 'Dancing Lady.' Miss McKinney was under contract to Paramount for two years, but had only one featured part during the period.

Anita Louise, former Radio contractee who had a like experience is being tested for a Metro contract.

FOX HAS 'CANARY'

'Grand Canary,' novel by A. J. Cronin, has been taken by Fox for prompt filming.

Intended for Warner Baxter.

Screen Ads Returning With 2,600 Secondary Houses Now Listed; Theatres Have Choice of 3 Terms

Despite the edict of the American Newspaper Publishers Assn., which caused all the major picture companies and first run theatres to divorce themselves from it, advertising is coming back to the screen with a bang. At present some 50 companies are engaged in producing approximately 500 commercial subjects per year representing a total production budget estimated to exceed $1,000,000.

Some of these commercials, containing obvious advertising, have been booked into as many as 2,600 theatres, it is revealed by film officials.

Major companies, which pioneered in the field, are resentful, but spokesmen admit they are helpless. The newspaper pronunciamento was directed chiefly at them and their big first run theatres as the chief spresspot in show business threatening lineage competition with the dailies. They had to dismantle costly advertising set-ups once and they are certain that if they attempt to reenter into the department which they once controlled it will only revive a war with editors which this time might be serious and far more expensive than the revenue which they could derive from advertisers.'

No Answers

Despite the hands-off attitude of the majors, the acceleration advertising is getting on screen, said to take in many important second runs as well as houses in lesser grades, is expected eventually to draw another warning from the ANPA. What revenue these screens are diverting from newspaper columns cannot be figured by the experts. Neither can they even attempt to estimate the effect of such advertising on the theatre going public or what exhibs are earning by projecting it.

Commercial projection today is reported to be divided into three distinct classes, with as many different terms for theatres booking the pictures of each.

In the first category the producer derives his income from the advertiser, selling the latter on the need to invest some real money in the production. The exhibitor gets nothing for showing such shorts, the entertainment value of the material being held up as well as the angle that he is getting screen fodder for nothing.

Just the opposite is true of the second class. Little pretense is made about subjects coming under this heading being anything more than advertising. The exhib is paid half a cent a head or less for projecting it.

The third commercial department is allotted to trailers. The producer collects from the local dealer as well as the national advertiser. From these collections he is able to pay the exhibitor on an average of 75c per thousand attendees. Firms going in for trailer ads are comparatively few, picture spokesmen expressing the belief that a firm in New Orleans has this end virtually to itself.

The company there, calling itself the Motion Picture Advertising Service Company, Inc., is advertising that its subjects are in technicolor, and advises the exhibitor:

'These shorts will be in competition with radio and the minimum time on the radio is one minute. If theatres wish to participate in the profits such as have been enjoyed in radio, and the gradual selling of national accounts is going to secure this profit for theatres, we cannot jeopardize the future. Therefore these playlets must of necessity not exceed one minute.'

The final class is designed for utilities, hotels, railroads and steamship lines, etc. It is rented to the exhibitor at slightly less than the cost of a legitimate short. No name is mentioned unless it happens to be that of a boat, hotel sign, and so forth. Shorts of this type are generally produced along travelogue lines. They are reported not popular with the advertiser because copy is conveyed only via the subconscious. This is the one class of advertising which, film spokesmen hold, has not been frowned upon by the ANPA.

On an average the shorts in all classes cost $2,000 apiece, estimators including in that average occasional high charges by ERPI.

Saenger Theatres' Loss Only $23,000 for 3 Mos.

New Orleans, July 3.

In his three months as receiver for the Saenger Theatres, E. V. Richards has shown a net loss of $23,000.

It's a remarkable showing considering the banks' closing and present chaotic financial condition of the south.

'Naked Truth,' 'Ruin' Oke in Newark, but 'Innocence' Nixed

Newark,

The police censors refused to allow 'What Price Innocence,' ued for Proctor's next week, to play Newark. It's a bad break for the house, as they had the lobby all dolled up with a teasing campaign, and it looked like money coming.

The censors maintain this is the kind of picture they keep out of Newark. Maybe! Only one wonders how the house record of the Capitol is held by 'The Naked Truth' and almost shared by 'The Road to Ruin.'

RKO APPEALS FOR USE OF ROXY NAME IN R.C.

Despite the fact that the old Roxy, New York, had granted RKO an extension of 30 days recently to continue the use of the 'Roxy' name on the smaller of the two Radio City theatres—upon request of H. B. Franklin—it was learned that RKO has appealed this case to the U. S. Supreme Court. Papers were filed Friday (30) by RKO in Washington.

Looks like after Franklin negotiated the extension, the RKO people carried through their appeal plan, as had been expected. The deal with Franklin stayed the old Roxy from asking for an immediate injunction order, although this stay would have been automatic as soon as RKO filed its appeal.

The RKO appeal is being prosecuted on behalf of the circuit by the Irving Trust, as receiver for the company. It is directed against Howard S. Cullman, receiver for the old Roxy.

The old Roxy claims right to continue use of name of 'Roxy' as per contract with Samuel L. Rothafel (Roxy) himself. Similar claim is made by RKO, on various and different grounds.

Original decision was in favor of RKO by Judge Francis Caffey, of the Federal District Court in New York. Circuit Court in New York reversed Judge Caffey's decision by a 2-1 opinion.

Loew's Relinquishes Op. Of Gt. Lakes Th., Buff

Buffalo, July 3.

Great Lakes theatre, recently relinquished by Mike , will not resume operations under Loew management, although the Chippewa Theatre Corp., the subsidiary of Loew's, Inc., has taken over the house. This was stated here Saturday after Loew officials had been present all week and had completed the details of retaking the house.

Future plans for the operation of the house are undecided.

Radio Good to Five

Hollywood, July 3.

Five contracts handed out at Radio last week, one to a player and four to directors.

Recipients of the new terms were Richard Dix, three pictures during the next year; Ernest Schoedsack, four films, one year; Otto Brower, six months; J. Walter Ruben, one year; John Cromwell, four pictures, one year.

YORK AND KING

In the middle of the Atlantic Ocean we're really at sea, however, Mr. George Black is not at sea, nor is he perplexed nor in a dilemma for an attraction the weeks of July 17 and 24 at the Palladium, London. He awaits us.

On board the S. S. LAFAYETTE
"We Are Here."

2 NEW TITLES USED BY INDIE

Portland, Ore.,

J. J. Parker changed two picture titles on current shows at the Broadway and United Artists.

Broadway exploited MG's 'The Nuisance' under the title 'Never Give a Sucker a Break' and it looks like a biz getting wrinkle with sales appeal. United Artists has FN's 'Little Giant' publicized as 'Little Caesar in Society.'

Trade So Encouraging B&K May Restore Pay Cuts to Staff

Chicago, July 3,

Sharp upward trend of grosses in the Balaban & Katz loop houses has pepped up the entire organization. Chicago, Oriental, United Artists, and Roosevelt have all been in the black for several weeks and the margin of profit at the Chicago in particular has become notably big.

At a recent gathering of executives Walter Immerman, v.p. and general manager of B&K, intimated that if the grosses kept up for six months the organization would be able to give employes a raise to counterbalance the three or four cuts the staff has taken in the past two years.

Another RKO Salary Cut for Execs

Franklin Orders It for All Receiving Over $300 Wkly.—Secs' Hours Reset

Regular office hours for execs and secs, besides a cut in weekly pay for executives receiving over $300 weekly, have been prescribed in the latest orders from Harold Franklin to his RKO department heads, just when they were going to clear up some at the RKO.

Whether Franklin is cutting his own pay or how much has not yet been indicated. The cuts, as known, would range from 10 to 20%. It's the second salary cut in the RKO home office for execs.

Different office hours have been set for the execs as against their secretaries. All execs in the home office are to report at 9:30 and quit at 5:30. The secs must come on at 9, quitting at 5. This would leave the executives with no secretarial assistance after 5 p. m. The secs additionally, if working overtime, can't collect supper money for such work. Supper money has been cut by Franklin's economy ruling.

Previously, certain secs in certain divisions outside of the regular theatre operating field were paid so much per hour for overtime. This was ordered out some time ago.

Latest RKO salary cut comes in the face of official Washington's announced stand urging that salaries be kept up under the Recovery Act.

Franklin, as president of KAO, draws $1,500 weekly, which is top in the eastern end of the company. The next nearest salary is received by Phil Reisman, head of the film booking office, with Herschel Stuart coming after this. Others coming within the economy ruling are Louis Cohen, head of the real estate division, and Bob Sisk, head of publicity.

As far as known, the ruling is still in the memorandum phase, with the execs awaiting Franklin's own initial step towards a cut.

'Baby Face' Meets Censor Trouble in Chicago

Chicago, July 3.

Warners 'Baby Face,' booked for the B&K Chicago next Friday (7), has been held up by the censor board. 'Midnight Marriage' (Col) opens instead.

Whether 'Baby Face' will get a pink ticket after cuts or whether the ban is 100% will probably be settled after the usual exchange-censor wrangling.

Fox Stockholders' Meeting on Reorg. Set for July 21

A special stockholders' meeting of Fox Film scheduled to have gotten under way Saturday (1) to reconsider the company's reorganization scheme, has been postponed until July 21, on order of Justice Bernard Shientag, of the N. Y. Supreme Court.

Postponement came on petition of minority stockholder, James A. Cleary, who claimed insufficient notice to stockholders had been allowed by company on the plan and he asks for appointment of temporary receiver for the company. Hearing on the matter is scheduled Wednesday (5) before Judge Shientag.

PIC STORY SO EXTENDED PASS-HOLDERS SQUAWK

Minneapolis, July 3.

Some time ago W. A. Steffes issued a number of life passes to friends for his sure-seater World theatre here. Now he says that he's getting some squawks from these pass holders because he's running the same picture too long a time.

'Be Mine Tonight' is in its 12th week at the house and several of the Annie Oakley owners complain that they're being gypped because they don't have enough chance to use the free ducats which are handsomely engraved on metal and inclosed in a leather case.

J. J. Franklin in B'klyn

J. J. Franklin, brother of Harold Franklin, was slated to take over the managerial reins at the Albee, Brooklyn, Monday (3).

Marvin Parks, manager of the spot, got a leave of absence and is returning to the Coast. Parks is supposed to come back east around Aug. 3, with the hopes of another RKO house.

Fox Drops Eight Players, Five Scribes Off Payroll

Hollywood, July 3.

New contract list issued by Fox last week has eight players and five writers off the payroll.

Players who have been dropped are Alan Livingston, Jose Mojica, Budd Rogers, Kane Richmond, Harry Woods, Joan Bennett, Una O'Connor and Merle Tottenham. Latter two were brought here from England for 'Cavalcade.'

Scriveners missing from the new list are Stuart Anthony, Vera Caspary, William A. Drake, Horace Jackson and Charlotte Miller.

AMPA Nominations Made First, with Notice Later

Admittedly riled over reports that another press agent association is being considered in the east, and that it may draft its own code for Roosevelt, AMPA boys lost no time. They immediately nominated the most prominent publicity and advertising directors, many of whom haven't attended a meeting in years, to high offices. They sent out publicity stories about the AMPA code, etc.

The facts, as revealed later by some of the older pub. men, who didn't know they had been nominated until the same day they read their names and received letters of notification at the same time, don't jibe with the AMPA shake-up. Some of the old timers refuse to be drafted.

Dignitaries who refuse to be conscripted point out that code talk for advertising men is the bunk. They figure that anything even suggestive of a code would only serve to center attention the press agents' way. With that would come a lot of home office criticism. Every time something went wrong the code would be referred to.

AMPA selections for nominees include John Flinn for president; Rutgers Nielson, v. p.; Raul Benjamin, treas.; Al Sherman, sec.

Directorate: Hal Horne, Mervin Kirsch, S. Charles Einfeld, William Ferguson, Paul Gulick, Gabe Yorke, Edward Finney.

Theatre Chain on Wheels

Takes Pix Into Southern California Towns Long Devoid of Them

Los Angeles, July 3.

Southern California's first mobile theatre circuit has come into existence. Four small towns in Santa Barbara county, devoid of picture entertainment for several years, are included in the setup. Seven consecutive playdates presently constitute the schedule for each change of program.

Movable theatre chain is operated by Eska Wilson and Frank Rice, who constitute Standard Talking Film Service here. Initial layout includes Guadalupe, Arroya Grande, Moro Bay and Cambria Pines, towns ranging in population from around 1,800 to less than 1,000.

Promoters have acquired the dark pic houses in these four towns, wired them for sound and installed permanent screens. Balance of equipment, all Western Electric, is transported by truck, along with the complete screen program of a feature, comedy, news and other shorts.

Presently, outfit shows two days—Saturday and Sunday—at Gaudalupe; Monday and Tuesday at Arroya Grande, next two days at Cambria Pines and winds up the week Friday night at Moro Bay.

Attractions Used

Warner, Columbia and Universal features are used to top the program, the product of these three companies not having been sold to nearby exhibs. Admission tariff is 30c for adults and a dime for the youngsters. P. A. Coons, veteran Chautauqua man, travels with the outfit as manager, along with one operator.

Trade has started briskly, with the promoters satisfied that as soon as the populace of the towns is awakened to a realization that regular weekly screen shows will be staged, biz will show a substantial gain.

Gaudalupe is noted for the fact that among its 1,800 inhabitants there is not a single American resident. Some 20 or more different nationalities, from the four corners of the earth, live there, and the closest picture house opposition is 10 miles away, at Santa Marie.

MUST JELL 50 CODES INTO 1

Warners Pretty Grouchy Nowadays; May Prefer It Altogether Alone Unless Merger with WE Eventuates

Warners is seriously considering a lone wolf policy. There is open talk in its home office of the possibility of resigning from the Hays organization, and of opposition from the brothers if Will Hays attempts to use the Roosevelt industrial code to step into a dictatorship.

There are conversations about Warners being roundly double-crossed; that the star raiding agreement has been made a joke, and that from now on WB may sign stars at random when they please.

Also, with the WB stock quotation mounting after the Wilmington decision there is cocksure conjecture among Brotherites that ERPI will bend in such a way that maybe, in the wind-up, one of the newest and most powerful set-ups in the industry is likely to be WB-WE.

Haysites have always listened to the Warners. In big membership circles the brothers from time to time have been regarded as greedy rich children who have tried to grab all of the popsicles.

The anti-trust finding of the Wilmington court against ERPI are regarded apparently as secondary by Warnerites. That is nothing but a pot shot, they say. Their goal is the arbitration proceeding with Western Electric, which the chancery court at the same time has decided in their favor and ordered for open court. That $50,000,000 involved is a lot of money, the Warnerites and WE know.

Another Answer

Should there be such a merger, Warnerites have also an answer for exhibitor litigation against ERPI in the event the present temporary injunction ruling out non-interchangibility, compulsory buying of parts, etc., is included in the final decree. The Brothers and the electric could be kept separate so that what damages, if any, were levied against the electric in the future would have to be paid by the electric and not WB. Friday (30) Warnerites even insisted that Western's attitude toward the Brothers is decidedly friendly.

Regardless of rules and regulations, and the demand of the Hays Organization for specific proof, Brotherites are set in their belief that what the Zanuck-Schenck group did was unethical. Industry spokesmen simply are referring to the record: that the non-raiding agreement kept one producer from persuading players to travel from another producer until at least the last 30 days of the contract. Then other producers are conceded to have been afforded opportunities to make offers.

It hasn't only been the twentieth instance that is riling the Warners; it has been innumerable other illustrations of the 'cross,' they allege. Like they were able to thrive without the banks, some of the bolder Brotherites are certain Warners can proceed without colleagues in the industry.

Look to Will Hays

Again, Haysites manifest a patience. They are hopeful that Will Hays as personal conciliator between the Warners and Twentieth may shed the true light on all situations and continue the Brothers in the flock. They are even optimistic that another meeting of the directorate may be unnecessary; that everything should be ironed out in the interim.

As one of the first dashes away from a Hays stack understanding, Warners is bolting on 1933-34 sales meeting. Instead of holding its conventions now, as all the other majors per understanding during the moritorium trouble, the Brothers are talking about a contract meet in September.

Their attitude is that after all of the other companies have had their sales flash act, they will come out with theirs. The exhibitors won't buy, anyway, until they know what Warners is going to make, they say.

Checker Shudder

In bickering with an exhib over the percentage demands for 'Gold Diggers,' Warners remained adamant and wound up the argument with, 'It's 50% and a checker, or nothing.'

To which the exhib retorted, 'Make it 100% but no checker and it's a deal.'

ACADEMY DOES AN ABOUT-FACE

Hollywood, July 3.

After pointedly ignoring the Producers association in starting its own proposed code, the Academy, through Lester Cowan has crossed itself and Cowan has tendered Hays the cooperation of all branches of the academy immediately upon Hays' arrival here.

Recently the Academy has been going around with a chip on its shoulder, feeling itself independent and contrary minded to anything the producers did or suggested. Present reversal suggests they want to climb aboard the bandwagon before the seats are all filled.

Academy had completely ignored the Hays office by stepping into the exhibition field in its endeavors to draw up its idea of what a code should be for the picture industry under the terms of the National Recovery Act.

Day before Will Hays' arrived here Academy sent out letters to the M. P. T. O. A. and Allied States asking for their desires and for information to be included in the Academy version.

Information asked for in questionnaire form, included such questions as:

In what respect is producer-distributor ownership of theatres advantageous or disadvantageous to the industry?

What value are annual announcements and advance selling?

Block Booking

In what respect is block booking advantageous or disadvantageous. To what extent, if at all, does it limit the exhibitors' ability to select programs?

In what respect are the so-called 'protection' or 'clearance' schedules advantageous or disadvantageous?

How important as a means of sustaining regular patronage at the theatres are the so-called box office names?

To what extent will normal theatre business be restored due to improvement in the general economic situation?

To what extent will the return of normal theatre business depend on the quality or type of pictures?

If quality or type is involved, state generally the direction in which changes should be made.

Thalberg Indefinite

Hollywood, July 3.

Still indefinite when Irving Thalberg will return to the Metro studio. According to execs, producer is now in Scotland and is not due here until the middle of August.

Returning here, his production and supervisory powers will be defined for him. It is likely that in addition to producing a group of eight pictures himself, he will also supervise the product of Bernie Hyman, Al Lewyn and Larry Weingarten, classed as supervisors by the studio.

FILMS' FORMULA READY BY AUG.

Majors and Indies Must Reach an Accord—Haysian Strategy of Pitting Warners (H. M.) with Fox (Kent) to Hasten Final Code—Chains and Exhibs Oke

DISTRIBS BALKY

While major interests are recessing to permit sales conventions and to digest code theories advanced to date, and while independent groups are attempting unite their mi the entire industry is setting itself for a final formula offensive within the busi itself, before August.

The Hays organizati , it became known over the week-end, will delay the industry's march to Washington, if necessary, in an effort not only to smooth independents into some sort of a line but also to appease its own membership. How 50 or more codes can be assimilated by the industry's coordinating committee, which later will be augmented to include indie producers so as to be truly representative of all industry departments, re-draft everything into a single master document, return the same to all the various factions for further discussion and authorization—how all this can happen even before 1935, is answered thusly:

What the textile industry did the film industry can do. The picture code machinery is already set up and once it gets under way it will move fast. If Will Hays can't make filmdom hold that line during the preliminaries, General Hugh S. Johnson can. Regarding Gen. Johnson all branches in the business, after studying his cryptic handling of the cotton men, say that the tougher he is, when filmdom has its day, the quicker filmdom will return home with a new set of laws which will be as pertinent and vital as anti-trust acts.

It's a U. S. '

Realization that it is the law, and not a voluntary agreement which can be side-stepped or violated without penalties, suddenly seemed to seep into the business during the past week. With it, Warners and United Artists, opposed to the uniform contract, keystone of the exhibition code, from the start, let it be understood that they will continue hold out against such single-way dealings with exhibitors. Hays, it is now revealed, put H. M. Warner on the coordinating group opposite S. Kent, knowing the two have divergent views, and figuring strategy as the best guide. In the language of Haysites, Warners is on the spot. If they don't ride along, and if any members in the final outcome try to kick over the major code bucket, industry spokesmen are prepared to let them deal as individuals with Johnson.

Circuits and the Motion Picture Theatre Owners of America were reported Monday (3) to be virtually in accord. Distributors, however, are not. They have a lot of work to do on their own code which necessarily is closely aligned with the box office. Sales meets—getting the 1933-'34 routine started—have delayed distribution's formula. It is know, however, that if distribs hold out against certain MPTOA demands that organization will present the same individually to Johnson in open court. Will Hays is handling production. No date today (Monday) was set for his return east, although he is expected back within the next two weeks to get the code mill grinding.

Over the weekend, after thorough perusal of the textile code and the government procedure through which it was realized, picture code formulators were convinced they will find it necessary to make but few changes in intended memoranda for Washington.

Conceding that getting people back to work at fair salaries is the government's motive, they maintain that filmdom only through the medium of fair practices can do this. As contractual forms in filmdom are essentially involved, film leaders hold the industry's code, in order to be effective, must incorporate certain details which other industries may be able to boil down to generalities.

(Continued on page 19)

Hays in Star Chamber Sessions On Schenck Charge of Espionage And Resignation from Producers

Baby Crick's Crack

Hollywood, July 3.

took a six-year-old girl to pronounce the crispest criticism on pictures. Fidgeting in her chair during a screen performance, she finally blurted out:

'Why do the same people do the same things all the time'

CASEY CONFERS IN WASH. OVER STUDIO CODE

Washington, July 3.

Local theatre men noted the presence here Friday (30) of Pat Casey. Report is Casey probably held a conference with Gen. Johnson, the industrial administrator.

It is surmised by the showmen that Casey must have conferred with Gen. Johnson on the code for the studio labor on the Coast. Casey is the representative of the producers association in Hollywood in its relations with the craftsmen.

Nothing leaked as to the exact nature of Casey's visit or of the result. In Washington the belief is that anyone seeing Gen. Johnson in advance of actual proceedings for an industry does so by invitation.

Casey left town without confiding in any of the showmen.

L. B. DENIES SHEARER LOAN DEAL TO 20TH C.

Hollywood, July 3.

Reports have been current here that 20th Century was negotiating with Metro for the services of Norma Shearer for one picture as photographs of the star had been taken to the United Artists' lot by Bren & Orsatti agency.

Louis B. Mayer denies that any such proposition is being considered, adding that neither Century nor any other company could obtain the loan of its foremost star.

Understood that Century is smouldering over the refusal of Metro to loan Clarke Gable, and will keep on with open negotiations for people whose contracts are about to expire everywhere.

Hollywood, July 3.

Committee on the Producers' association, comprising Ben B. Kahane, Winfield R. Sheehan and Emanuel Cohen, sits as a court of inquiry Thursday (6) to take action on the charges of Joseph M. Schenck that one of the company members of the association is guilty of espionage and attempted bribery.

Trio also will take action at this time on the resignation of United Artists from the Producers' association which was tendered in a letter from Schenck to the association, and in which the charges of alleged underhanded dealings were specified.

The resignation proposal and charges were made following the stormy session of the producers Tuesday night (June 27) at which Warner Brothers served notice of quitting the producers' arbitration agreement. At this meeting Abel Carey Thomas, attorney for Warners, is asserted to have charged Schenck with violation of the agreement.

Always Squawki

While Schenck refuses officially to state which company he means in his charges, he did say at a press conference a few hours before the Warner-called meeting that:

'Warners are always yelling before they are hurt. They think that because they have made money they can control this industry. It is because they have made money they can control such artistry as George Arliss.

'The producers' agreement wherein no employee is allowed to accept a job at another studio, or whereby one studio cannot negotiate with a person employed at another studio, is virtually slavery. Twentieth Century will never be party to such an agreement.

'My brother, Nick, pleaded with Harry Warner not to accept Darryl Zanuck's resignation. That answers any allegation that Metro is behind Twentieth Century.'

Thomas Missi

It is understood that Thomas was brought to the coast by Warners with the intention of bringing suit against Schenck for violation of the agreement, but that they finally realized that although Schenck signed the pact as United Artists representative, he could not be regarded as a member in any action taken by Century.

Deciding against a suit, it is said, Warners took the other method, that of breaking away from the agreement.

However, signators to the pact agreed under its provisions that no company would withdraw until after it had been in operation two years, and then only on six months' notice. Agreement yet has more than a year to go.

Other company members notified Warners that they still consider that company a part of the agreement despite the withdrawal attempt, pointing out that the action of Tuesday night is illegal under the pact's provisions.

Secret Conferences

Will Hays arrived here Friday (30) and immediately went into secret confabs with other association members on the Schenck-Warner flareups. As yet Hays has refused to make any comment on the issues involved.

Another angle was given stormy session when Sam Goldwyn went into the yelling stage and accused Thomas of implying that Metro and Loew stockholders were back of Twentieth Century. Goldwyn screamed that he would give $100,000 to charity if such allegations could be proved.

Market Climbs to New Top on Eve Of Holiday; Loew's Breaks Through; Warners Pushed to Double Top, 6¾

By AL GREASON

Capitalizing week-end trade reports of large optimism and the President's definite pronouncement against temporary stabilization, the market went into a fresh burst of speed yesterday, affecting securities and commodities both. Wheat was up 4 cents, cotton gained $1.50 a bale, and the industrial averages made a new peak for the entire recovery around 105 in the Dow Jones index.

Amusements took a cautious part in the upturn, with Loew's breaking through its former top to touch 24⅝, while Warner Brothers on impressive volume around 70,000 shares moved ahead to a double top 6¾, touched once before this year. The ticker performance was especially convincing, since this is the season at which there is generally a falling off in the country's heavy steel business, and there was a holiday just ahead which might be expected to attract profit-taking in view of the tremendous advance the market already has scored, arounting to something like 100%

(Continued on page 24)

Yesterday's Prices

Sales		High.	Low.	Last	Net chge.
400	Am. Seat..	6¼	6	6¼	+ ¼
1,400	Col. Pic..	20	19½	19½	+ ⅜
800	Cons. F....	4¾	4	4¾	+ ⅜
1,200	Con. F. pf.	12	11¼	11¾	+ ⅛
7,100	East. K....	86⅜	84½	85	+1
5,900	Fox A.....	8¼	8¼	8½	+ ¼
12,500	Loew.....	24⅜	23⅝	24⅜	+ ⅜
4,100	Par cts....	1⅜	1¼	1⅜	+ ⅛
1,500	Pathe.....	1¼	1⅛	1⅛	
7,100	Pathe A....	6⅜	5⅜	6¼	+ ⅝
102,000	RCA.....	10¼	10	10¼	+ ⅜
3,000	RKO.....	4¼	4	4	
30	Univ. pf..	30	30	30	+1
81,000	W. B.....	6⅞	6¼	6⅜	+ ¼
200	W. B. pf..	21⅞	21⅞	21⅞	+ ⅛
		BONDS			
$3,000	Gen.T. cfs	4	4	4	+ ¼
3,000	Keith.....	49	49	49	+2⅜
6,000	Loew.....	80½	80	80½	
25,000	Par-F.....	18½	18½	17⅝	+1⅛
	Par-P.....	17⅞	13	17	+1⅛
$1,000	W. B.....	86	86	86	+ ½
		CURB			
100	Col. P....	20⅛	20¼	20¼	+ ⅛
100	Tech.....	8⅛	8⅛	8⅛	— ⅛
300	Trans-L..	3	2⅞	2⅞	

Harrises Extending

ittsburgh,

Harris Amusement Co., which sold out to Warners three years ago, is apparently out to extend its theatre holdings. Outfit has just taken over Lyric in Oil City, running its present string of houses to five, and irons are said to be in the fire for the acquisition of several more. Harrises have one other house in Oil City, the Drake.

Senator Frank J. Harris is president of the Harris Amusement Co., although believed to be in active control of extension policy is John H. Harris, until a year ago zone manager for WB here.

WITH ROBINSON OUT, ROXY CHANGED SHOW

Clarke Robinson quit the Radio City Music Hall late last week following an argument with Roxy. Dispute is said to have broken out at a production cabinet meeting with request made for his resignation and Robinson being nothing loath.

Robinson reached the big house from the old Roxy and stepped into the production breach following Roxy's enforced absence due to ill health and shortly after the theatre adopted its film-stage presentation policy. His work is understood to have been well regarded by high RKO monitors.

Whether or not the Robinson incident is a factor isn't known, but the planned stage show for the coming week (Thursday) is cold. This was to have had Roxy and his Gang on the stage. It would have marked the first appearance of Roxy and his radio troupe together in about two years. It jibes with Roxy's intention of occasionally taking an 'in person' part in the stage presentments at the Music Hall but which intent has yet to be inaugurated.

Robinson's duties as art director will now be assumed by Vincent Minnelli, previously in charge of the costume department.

Indies' Booking Combine Flivs In Pittsburgh

Pittsburgh, July 3.

Proposed scheme here for a booking combine of independent exhibitors fell through here last week when parties couldn't reach an agreement. Syndicate was to have been sponsored by a prominent theatre owner locally, with a central office for all indie booking, but terms couldn't be agreed upon and plan collapsed.

A series of meetings between independent theatre owners had progressed almost to the point of organization when a number of houses refused to string along. Promotor could have counted on at least a dozen theatres but idea was figured worthless unless all of the 50 indies in Pittsburgh proper came in on it.

Exchanges were said to have been antagonistic towards combine, although this had nothing to do with plan's failure.

'Nude World' Oked in Chi

Chicago, July 3.

'This Nude World,' previously banned by police, opened at the Castle today (Monday).

After two weeks of strife, house obtained a permit over protests from civic bodies.

San Francisco, July 3.

The nudist film 'Back to Nature' is booked for two Bay district houses opening July 14, and handled by Floyd St. John of Co-operative exchange, who has western rights.

Herman Cohen opens it at the Strand for 40c top, while Morgan Walsh takes it for the T & D, Oakland, at 50c.

Film played several days out of town in an effort to get general audience reaction, which was considered quite good.

COURT TOLD LOEW'S HAS NO INTEREST IN AGENCY

Following the statement in VARIETY, June 20, that Loew's had an interest in the Donahue & Coe advertising agency, Attorney Joseph Nunan, Jr., mentioned in open court on the same date that Loew's had no interest in the agency.

Attorney Nunan, counsel for Donahue & Coe, made this remark at the hearing held in the matter of the old Roxy receivership before Federal Judge Francis Caffey. The lawyer added he was also prepared to prove the old Roxy receivership owed money to Donahue & Coe.

Skouras Frisco Film Buy Confabs Called Off

Los Angeles, July 3,

Managerial confabs on forthcoming film buys, scheduled to be held in San Francisco and San Jose early this week, have been called off by Charles Skouras, who with Reeves Espy and J. J. Sullivan were to have addressed both gatherings.

Instead, the northern California district managers will hold their own product discussion meetings. All buying of product handled out of here by Skouras and Sullivan, instead of in New York as has been done for the past several years.

No Bill Fox Deal

Los Angeles, July 3.

Attempt of Fox-West Coast, through Charles Skouras, to acquire operation of the Los Angeles as a second downtown first run house failed to materialize when Joe Leo, operator of the Los Angeles for William Fox, broke off negotiations.

Skouras' plan was to throw stage shows into the Los Angeles in opposition to the Paramount, just around the corner. Selected first run pix would be reserved for Loew's State, at present the circuit's only downtown first run.

Leo would have considered a proposition that called for the top pix to go into the L. A., but couldn't see any advantage in the deal as suggested by the F-WC.

N. Y. to L. A.

Lou Clayton.
Al Jolson.
Jack Pegler.
Jack Robbins.
Chic Sale.

L. A. to N. Y.

Jeane Cohen.
Inez Courtney.
Cliff Edwards.
Charles Wilshin.
Dave Dreyer.

Rosenberg on Pic Buys

Los Angeles, July 3.

Mike Rosenberg, operating head of Principal, is in Seattle, to discuss film buys for next season in the Northwest houses in which he is a partner.

Rosenberg expects to be away 10 days.

Peeved Writers Quit Academy in Favor of Guild After Stormy Meet

Hollywood, July 3.

Resignations of writers from the Academy are beginning to pour into that organization following the passing of a resolution by the Screen Writers' Guild Friday night (30) that the members resign forthwith from the writers' branch of the Academy.

This action culminates a smoldering feud that has been in evidence between factions in the two bodies since the Guild was reorganized to later vote for a closed shop for scenarists.

Screen Guild at a heavily attended meeting voted almost unanimously in favor of the resolution drawn by the executive board, despite a preceding bitter debate in which a minority attempted to stem the tide of opposition to members holding allegiance to both bodies.

Of the 124 writers in the Academy scenarist branch all but seven also belong to the Guild and in view of the few Guild members refusing to step out it is estimated that when the flood of resignations halt there'll be less than a score representing this branch.

At the stormy session members of the executive board and other leaders minced no words in their charges that no employee at a studio could expect a square deal in the Academy and that it was virtually a company union, working wholly for the producer.

Minority members attempted to ridicule these assertions, but they were snowed under in the vote that passed the resolution.

John Natteford, John Meehan and Harvey Thew were elected to fill vacancies on the board brought about by the reducing of Howard J. Green and Grover Jones to associate members through accepting producer berths and the absence of Laurence Stallings.

Decision to cut away from the Academy was prompted by a report read early to the effect that executive committees of the Dramatist Guild and Authors' League had agreed to stand back of the Guild in any action it might take, although it was stated that such promise could not be ratified by the full memberships of those bodies until late in the summer or fall.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Phillip Faversham gets juve lead in 'Female,' with Ruth Chatterton, for Warners.

Ken Maynard's 'Daring Danger' starts, with Alan James megging.

Chester Morris handed the top spot in U's 'Kid Gloves.'

New Deals

Ernest B. Schoedsack and John Cromwell have made new deals with Radio to direct four pix each.

Steve Roberts directs the much postponed 'Lives of a Bengal Lancer,' starting July 5 at Paramount. Tops are Gary Cooper, Fredric March and Richard Arlen.

'Swift Arrow,' Indian picture to be produced by Charles Rogers, will be made in Technicolor.

After nine months of preparation, indications are that Metro's 'Tarzan and His Mate' will get started next week.

First for George Blackwood under his new Warner contract is the juve spot in 'Red Meat.'

Warners is negotiating with Katherine Shepherd for her story, 'Newspaper Woman,' wanting it for Kay Francis.

WB Moves Up Two

'Female,' Ruth Chatterton picture at Warners, scheduled for production late in July, is moved up to a July 5 starting date. William Dieterle will direct. Studio also moves up the Barbara Stanwyck film, 'Ever in My Heart,' going in July 12.

David Lewis is new story department chief at Radio concurrently with his other duties as associate producer. Alexander McKaig, formerly in the position, returns to New York.

Lanfield Expensive

Sidney Lanfield is out of Radio without having directed a picture. His stay on the lot cost the studio around $10,000 for salary. Claiming he was engaged to direct 'Aggie Appleby,' now abandoned, Lanfield is stated to have refused to take another assignment.

LeRoy Prinz wants to film several sequences of his Paramount pictures in the closed Pantages, but is stuck because he can't find anyone around with whom to make the deal.

After using Randolph Scott in five westerns, Paramount has loaned the player to Radio for a parlor picture, 'Sweet Chance.'

Joseph Konroof, who wrote the novel, 'Coronet,' is being brought here by Paramount to work on the next Josef Von Sternberg-Marlene Dietrich picture.

With Herman Mankiewicz replacing Donald Ogden Stewart as supervisor of the Jack Pearl pic at Metro, present story has been discarded. been assigned to prepare an entirely new yarn.

Correspondents of foreign newspapers and magazines are smiling again. Falling of the value of the dollar is adding something to each check, due to the changing exchange rate.

Metro, which nosed out Paramount in the purchase of 'Gaby Deslys,' from Jack Kirkland and Melville Baker, has now sold it to the latter company.

Universal has givn Zasu Pitts an eight-picture contract, to run two years. She can do outside work.

Louise Fazenda Resuming

William Hackney will meg first of the resumed Louise Fazenda series of two-reel comedies for U, starting July 7. Series of six was interrupted last year after the third when Miss Fazenda temporarily retired from pix to assume the role of motherhood.

John Farrow hopped from Charles Rogers to Metro to script 'How to Handle a Lady.'

Belgian Advise

Radio bringing over Brigadier Constant Franke, Belgian army officer, as technical director on the next Constance Bennett yarn, based on a war-time femme spy.

Henry O'Neil here from New York to start his Warner termer. First two pictures are 'Wild Boys of the Road' and 'Red Meat.'

Darryl Zanuck is after Frances Dee for the femme topspot in 'The Bowery.'

Paramount has bought 'Last Curtain,' by Morton Barteaux and Alfred Davis, for Sylvia Sidney, and 'Man Who Broke His Heart,' by Frederick Schlick. Both are unproduced plays.

Austin Parker at Warners adapt 'Broadway and Back.'

Universal has Hans Kraly on a termer to write.

M. K. Jerome writing the numbers for 'The New Deal,' Myrt and Marge feature being made by Bryan Foy. Colinette directing dances.

Medbury, Futter Make Up

With John Medbury and Walter Futtter making up their differences, the comedy writer returns here soon to resume his gagging and titling for Futter shorts.

George Hopkins' comedy, 'Unexpected Pleasure,' will be produced on the Coast this fall by Lew Cantor and Tink Humphreys, with Genevieve Tobin in the lead.

Jack Pearl arrived at Metro for 'Big Liar' today (Monday). Ed Wynn is scheduled to arrive July 12 for his picture at the same studio.

Smith and Dale landed here Saturday to make two reelers for Columbia.

Sol Lesser's serialized 'Tarzan' has been booked at the Paramount. First time the deluxer has used a serial.

Fox has optioned James O'Keefe, business manager of the studio music department, and Sammy Lee, dance director.

Burton Lane and Harold Adamson, Berlin contractees, are the latest of several sets of tunesmiths considered to write songs for Metro's 'Dancing Lady.'

Eskimo Wants Dough

Alleging he was to get an additional $100 for each week he had worked on 'Igloo' if it was released as a feature, Ray Wise, Eskimo actor, has filed suit against Scott-Artic Productions for $3,610.

First film to be made by Grover Jones and William Slavins McNutt under their new Paramount writing, directing, producing contract will be 'Captain Jerico,' by Max Miller.

Larry Darmour will release his 12 'Mickey McGuire' shorts through Columbia. Comedies have been released by Radio for six years.

Alexander Pantages due back on the coast Friday (7). Has been in New York.

Jack Kearns' Agency

Jack Kearns, fight manager, turning agent and has organized the Kearns Agency. Capitalized at $25,000. Edward J. Beck and Nina Becknell are directors.

Paramount cutting rooms are flooded with 10 pix in the editing stages this week as a result of production rush which put studio ahead of schedule. Only two in production currently, the lowest film peak in months.

Ambassador management want to make Arthur Jarrett leader of an orchestra at the Cocoanut Grove to follow Abe Lyman when latter leaves late this summer.

Topping

While 20th Century is financing Roscoe Turner's entry in the National Air Races as a bally, Columbia is dickering with the air ace to co-star with Jack Holt in an aviation pic if the aviator wins the Bendix cross-country flight trophy.

Charles Laughton due here from England Thursday (6) for 'White Woman' at Par.

Paul Sloan will meg Par's western special 'Lone Cowboy,' the Will James story.

Bert Kalmar, Harry Ruby, Jack Kirkland, Melville Baker, John McDermott, Marc Connelly, Ferdinand Rondon and Martinez Sierra off Par's writing payroll.

Charles MacArthur returned from Europe. Metro hasn't assigned him as yet.

Spanish picture, 'Woman,' in production at Fox Western with Catalina Barcena heading cast.

Cliff Webster, vet vaude pit conductor at WB Downtown replaced by Herman S. Heller on orders from the studio.

Through a change in venue the alienation of affections suit of Mrs.

(Continued on page 45)

National Huddle Body to Block Idiotic Censors Is Idea of Showman

San Diego, Cal., July 3.

A national consulting body to bring the theatre-going public in closer touch with the picture industry and help to eliminate ill-advised censorship and similar problems through striking at the source of the trouble was advocated before the local Parent-Teacher association Better Films Conference here by B. V. Sturdivant, Fox West-Coast division manager.

Sturdivant also stressed the possibility of governmental dictatorship over films under the Roosevelt recovery act.

Discussing his proposed national consulting body on better films, Sturdivant took the position that worthwhile organizations, particularly women's clubs and Parent-Teacher associations, should immediately form such an organization, which, he said, should be represented in every section of the country, with the country as a whole divided into districts. Delegates from the latter then should have quarterly meetings with representatives of producing and exhibiting organizations, as well as the Hays office.

Discourage Censors

'Such a plan,' Sturdivant said, 'will have a tendency to discourage the establishment of incompetent and politically controlled censorship organizations which have not succeeded in the past because of obvious reasons. Such an organization could work admirably under present conditions, and should the film industry be placed under a federal dictatorship, such a plan would prove equally as effective.'

Discussing censorship of pictures, Sturdivant said in part:

'No other business, art or profession is subjected to so much ill-advised, unintelligent, unwise and politically controlled censorship as is the picture industry. I hold no brief for the promiscuous use of questionable dialog, scenes or sequences when they have no bearing on plot development, but often such are necessary, and they should be handled at all times within the bounds of propriety.'

Sturdivant dwelt at length on the National Recovery Act, which, he pointed out, it was the duty of the industry, as well as others, to consider in the light of a war-time emergency.

Ohio's 10% Tax Over 40c Won't Affect Cinemas

Columbus, July 3.

The State of Ohio is to place a 10% tax on amusements, both houses of the state legislature having okayed the new law to this effect Saturday, and the governor is expected to sign it almost at once. But, and this is a big but too, few film houses of the state will be affected by the new taxation.

Governor White's sales tax plan flopped miserably last week and the legislators then set up plans of their own for poor and school relief. The amusement tax is for poor relief only. Originally planned to be effective on all admissions of 25c or more, the M.P.T.O. of Ohio, with Pete Wood as the guiding force, stepped in fast, showed the solons that it would cost as much to collect as it was worth and viola! the legislators passed the tax law effective only on admissions of 41c or more. With practically every film in the state now operating at a 40c top, this is not so bad at that.

Legit and concert stuff is recognized as hard hit and will probably be out completely soon, it is expected, with baseball men already stating that Columbus and Toledo, both American Association towns, will lose their pro baseball teams after this year.

College football is also weeping and wailing. With practically all dance spots dropping admissions from $1 plus tax to 40c a head, with no tax. Original estimates are that this new tax will net over $1,000,000 per year for relief.

Compson, Dilloway, Ches.

Hollywood, July 3.

Betty Compson and Donald Dilloway have been given top spots in the second Chesterfield production 'Notorious But Nice,' starting at the Sennett studios July 8.

Richard Thorpe will meg.

FELD-CHATKIN SETTLE

2 Weeks' Salary Washes Up Their Large Contract Claims

Paramount settled the breach of contract claims of Milton Feld and Dave Chatkin for two weeks' salary to each. The two former Publix theatre operaters alleged a claim of over $90,000, together, against the company. Feld claimed something like $51,700 and Chatkin's claim was around $40,000. The amount of settlement wasn't detailed but figured to be around $1,750 to each of the two men.

Settlement was effected after the parties had assembled before Supreme Court Justice Gavegan, in New York, to try the issues, Monday (26).

EXHIBS IN CODE CONCLAVES ALL OVER

Omaha, July 3.

Motion Picture Theatre Owners' Association and Allied Exhibitors met in convention at Loyal hotel this week. Effort was concentrated on framing code to qualify under federal industrial act. Code will be submitted independent owners for a vote of confirmation before it is put up for federal sanction. Main points of attack in code were block booking, length of time between first and second runs, prices, and producer-owned theatres.

Film exchange executives are hopeful that suburbans, especially, will have to adopt more established policies and that throat-cutting coupon gags will be ostracized. Latest outbreak along this line was first suburban showing of 'Cavalcade' accepting coupons. Exhibitors contract with distributors forbid this, so Ironfield, Fox distributor, had house checked and made billing on basis of full admission for each customer. This is only one of squabbles caused by coupon system, and both exhibs and distributors would like to stop it. Only way out seems to be a general reduction in neighborhood prices, as product can't be readily improved to give folks exceptional bargains they look for from neighborhoods.

Voting on code by exhibitors is expected to be completed by July 15, and acceptance of code will forecast contest between exhibitors and distributors.

Pennsy's % Squawk

Philadelphia, July 3.

At a meeting last week, the general M.P.T.O. industry code was approved by the local branch, save for two clauses. Dave Barrist, local delegate to Chicago, was instructed to fight the score charges and also guarantees on percentage play dates. Local group wants definite ruling on both.

Pennsylvania censors, generally targets for criticism, were praised for holding up 'What Price Innocence,' and protests were sent to Columbia for making it and the Hays office for allowing it to be made. Claimed it was the kind of a picture bad for general business.

Two protests also sent to Warners. First on 50% rate on 'Gold Diggers' and other for not specifying the rest of the eight specials on this year's contract. M.P.T.O. group claims 'Gold Diggers' should be in this list, Warners denying.

Aylesworth, Pere, Dies

About to start on a brief vacation, M. H. Aylesworth, president of NBC and RKO, went to Denver instead to attend the burial of his father, Dr. B. O. Aylesworth, 73, who died suddenly Saturday (1) in a Denver sanatorium.

Dr. Aylesworth was a chancellor of Drake University, Des Moines. He also had been president of Colorado State Agricultural College at one time.

Recovery Chisel

Although General Hugh Johnson is reported to have more publicists on his staff than any two major film companies, literally dozens of special service organizations have sprung up since the enactment of Roosevelt's industry rehabilitation program.

Most of these organizations are trying to sell the information which can be obtained free of charge from any and all of the Johnson press agents. They are calling their own work 'a service' and charging as much as $60 per subscription. Latter entities holder to information on recovery procedure from July, '33, until '35.

ALLIED TO MAKE NO MOVE ON THE CODE

Baltimore, July 3.

Allied is apparently pledged to a policy of watchful waiting as far as the Roosevelt administration's pet Industry Control bill is concerned. Allied is scheduled to make no overt move to formulate any policy or code regarding the Control Bill, but will wait until action is taken by other organizations in the picture business before it itself decides upon any particular plan or resolution.

This waiting policy is based upon Allied's assumption that the Control Bill does not affect directly the indie exhibitors, since the control bill touches only those enterprises doing an interstate business. It may touch the producers and distributors, or even the national theatre circuits with holdings in more than one state, but only in rare instances would the interstate clause bring an indie operator into the realm of the control bill.

For this reason Allied is planning to make no move but to await any codes that may be set up by the producers, distributors and national circuits, and then only will set up its own policy resolution to meet the situation as brought about by the Hays group or the MPTOA.

This is the general picture drawn by the local Allied organization, the MPTO of Maryland, which last week had the Control Bill expounded and clarified by the general counsel for the national Allied group, Abram F. Myers.

Behrman-Levant East

Hollywood, July 3.

S. N. Behrman and Oscar Levant fly to New York late this week.

Musiker Levant takes leave of absence from Fox for a vacash, while Writer Behrman goes east for the Broadway production of his play, 'Love Story.'

Coast Producers Are Told That Govt. Will Not Frown Upon Any Cuts on Salaries Over $500 Wkly.

Hollywood, July 3.

Hays organization at its meeting today (Monday) told the director-members that for working out the national recovery act code and having it function the organization would name its own control board consisting of studio heads as members and they would be responsible to the Government for condition in the industry.

The Government wants people working, it has no sympathy for anyone earning over $500 weekly, and that chopping of salaries above that amount would be countenanced and backed by the Government if a howl is let out by those affected was the essence of the conference.

Directors of the Producers association met this afternoon (Monday) with Will Hays presiding for enlightenment on the industrial recovery act code.

Sundry Co-ordination Plans

Hays had numerous coordination plans which he submitted to the body and told members he would confer with all persons here interested in aiding the recovery act. Wants their ideas and suggestions. He is expected to offer concrete formula for salary adjustments of the higher paid people in the industry at subsequent sessions.

Writers' Club at its last meeting expected all union heads to show up as they did at the initial session June 22. None appeared, the audience being limited to five members of the Screen Guild. Meanwhile the union members are holding their own independent conclaves on the theory that the recovery bill will give them 'fewer hours, more pay and employment for those at present out in the cold.'

Indications are that the Al Cohn group will either disband or seek to edge in on the Hays organization. At the outset it was their emphatic declaration that they would shun all traffic with the Hays outfit, claiming that Washington would never pay attention to a producer-conceived code.

CABINET MEETINGS OFF

Franklin Stops 'Em at RKO for Over Summer Anyway

Harold Franklin has recessed his cabinet meetings at RKO for about a month. Intermission is slated to begin immediately and continue until after the termination of the circuit's Midsummer Festival campaign around Aug. 1. Maybe the cabinet sessions will be called off altogether.

Cabinet meetings at RKO usually attended by all heads of departments. Formerly they were held thrice weekly but some time ago were cut down to two sessions per week.

COAST FINDING ITS NABE MATS A HEADACHE

Los Angeles, July 3.

With the exception of two Fox West Coast houses, daily matinees (excepting Saturday-Sunday) have virtually disappeared in the Los Angeles naborhoods. Condition does not apply to the local beach towns, where daily mats are the usual thing, but outside of the downtown and Hollywood biz sections, the afternoon performances have been abandoned as unprofitable.

Two circuit houses that continue an afternoon-night policy daily are the Wilshire and the Westlake, former in the so-called exclusive Wilshire section, and the Westlake, close to the midtown park bearing the same name. Not a single indie exhib, presently, is buring up electricity in a play for afternoon attendance, other than the customary week-end mats.

House managers and circuit heads are aware that downtown first and subsequent run houses get a big matinee play, particularly from shopping crowds, but they have also learned to their financial loss that any attempt to compete with the downtowners, by running daily mats in the nabe houses, is reflected in night attendance, with its correspondingly higher b. o. tariff.

Result has been that most of the nabe houses now open their doors nightly at 6:30, instead of getting under way at 2 or 3 in the afternoon.

FILES OBJECTIONS TO PAY FOR ROXY RECVR.

In registering further objection to paying Harry Kosch an additional fee of $10,000 for his former services as receiver of the old Roxy, Columbia Pictures, through Attorney Rosenblatt, of the Nathan Burkan office, filed additional exceptions Wednesday (28) before Federal Judge Caffey. Columbia is a creditor with something like a $1,500 claim against the receivership estate. Present receiver of the theatre is Howard Cullman.

Among Columbia's exceptions is one concerning Kosch's employment of H. Newins as assistant at a weekly salary of $400. Also, the employment of William Fallon, in a publicity job at $100 weekly. It was charged by Rosenblatt that Fallon, on the last week of his employment, didn't even show up for work.

Other objection by Columbia were on the question of talent salaries at the old Roxy, claiming several acts received unduly high salaries, not commensurate with their past pay in theatres.

It was indicated at the hearing that the matter of finally settling Kosch's status might go over to the fall.

Ad Agency

Also brought up in one of the lawyers' observations to the court was that the question of the receivership estate's alleged claims of certain shrinkage money from advertising rates, against the Donahue & Coe agency, would also go over until then.

In the meantime, the lawyers and other parties to the case have been given until July 24 for settlement of presently disputed facts and generally clarify their clients' position in the matter.

Some Inside Stuff in Penn. Bar

Matter of Col's 'Innocence' and Indie Exhibs Agreeing with Censors

ven if pictures are clean and wholesome, if the advertising and exploitation implies otherwise censors will not hold the bag in deceiving the public. Official notice to this effect was served upon industry leaders during the past week. It isn't just one state or city, it's general on the part of U. S. censors, according to picture guardians.

Matters came more or less to an obvious head in the past few days with the Philadelphia treatment of Columbia's 'What Price Innocence.' The picture, pronounced as harmless and even inane by most of the reviewers, including VARIETY, was held up. Philadelphia's board has had the reputation of being especially harsh on sex during the past decade.

There is an investigation now underway as to how exhibitors of Pennsylvania and Southern New Jersey happen to agree with the censor board. Columbia's exchange manager reported to the home office that he was certain most of the theatre owners authorizing the banning resolution had not seen the feature at the time. In neutral sources of the business a 'sensational revelation' is promised at the conclusion of the investigation. The picture will probably be re-reviewed the Philly cutters.

Noise Excuse

Meantime 'Innocence' is proving little more than an opportunity for other censors to make noise. Reports reaching picture headquarters are that time and again a board has okayed a picture, subsequently okayed by the newspapers, just to be made fools of in the eyes of the public by admittedly misleading exploitation.

Circuits are conceded as much offending in this kind of advertising as indie exhibs. The press books prepared by home offices are scrutinized and passed upon by the Hays office before they are entered into circulation. Distortion of the book contents, plus original interpretations or 'selling ideas' of the manager, exhib or house press agent are now being blamed for the current censor mess, one that Hollywood can in no way alleviate.

Holiday Exodus No Help to L.A.; 'Mayor Hell' Healthy 24G's in 2 Spots; 'Wednes.'-'Fiorito,' 16½G's

Los Angeles, July 3.

That four day holiday which was pretty much prevalent locally sort of took the sails out of the local houses over the week-end and Independence Day. Folks hit for the beaches, mountains and other near-by spots Friday nite (30), and that hurt.

Beside the four-day holiday, the national air races which started July 1 and run inclusive to the 4th, helped jab picture box office returns, with theatres heavily hit Saturday.

One new house, the Criterion, was added to the first-run list. Reopened after six months of darkness and operated by its original owner, T. L. Tally, with 'Barbarian' nite of (30) at a $2 gaff. Lots of ceremony, etc., gave it fair start.

Chinese still proves to be the leader of the caravan with 'Gold Diggers of 1933' in its fifth week and possibly another four or five stanzas to go.

State with 'I Loved You Wednesday' and Ted Fiorito on stage leads the rest of the field, looking as though it will do around $16,500. Paramount, on the other hand, slumped off with 'Jennie Gerhardt,' that was figured for two weeks, going out at the end of the current stanza with around $15,500.

Cagney name is still local magnet and his 'The Mayor of Hell' is bolstering trade considerably at the two Warner houses over the take of several preceding weeks.

'Secrets' bows out of the Tower Tuesday (4) after a 17-day run, allowing Jolson's 'Hallelujah I'm a Bum' to follow instead of 'I Cover the Water Front,' previously advertised and which will come next.

RKO, after two weeks with fair but not encouraging returns on its stage policy, sloughed off a bit with 'Cocktail Hour.'

Estimates for This Week

Chinese (Grauman) (2,028; 50-$1.50). 'Gold Diggers of 1933' (WB) and stage show (5th week). Still holding up in great shape and had heavy advance over the holidays. Should hit around the $18,000 mark. Last week biggest since opening, $19,000, meaning neat profit.

Criterion (Tally) (1,600; 25-40), 'The Barbarian' (MG) and stage show. Started off at fair pace with $2 premiere and will do oke in getting around $6,500.

Downtown (WB) (1,800; 25-70), 'Mayor of Hell' (WB) and vaudeville. This Archie Mayo pix with Jimmy Cagney looks like a healthy $11,500. Last week 'Ex-Lady' (WB), not so keen at $7,500.

Hollywood (WB) (2,756; 25-65), 'Mayor of Hell' (WB) and vaudeville. Cagney always helpful here so around $12,500, plenty good. Last week 'Ex-Lady' (WB), not hot at all around $7,800.

Los Angeles (Wm. Fox) (2,800; 15-25), 'Dangerous Crossroads' (Col) and 'Sucker Money' (Kent). Just a slow creep here to about $3,900. Last week 'Yes, Mr. Brown' (UA) and 'Love Is Like That' (Chesterfield), had tough struggle to get $3,400.

Paramount (Partmar) (3,595; 25-40), 'Jennie Gerhardt' (Par) and stage show. Pic seemed to have been ballyhooed wrongly, forgetting Dreiser b.o. value with result take-off day only $2,000 and may come home with around $15,500, which is off. Last week 'College Humor' (Par), second week, helped by couple of Bing Crosby personals, hit $16,500, big.

RKO (2,950; 25-40), 'Cocktail Hour' (Col) and stage show. Nothing much enticing in double fare here but the Carnera-Sharkey pictures are a local scoop, helping to $6,500, after a very weak Friday and Saturday, when only an aggregate $1,200 was clocked. Last week 'Melody Cruise' (RKO), pretty good at little over $7,000.

State (Loew-Fox) (2,024; 25-40), 'I Loved You Wednesday' (Fox) and stage show. Got corking good start and should do an easy $16,500. Last week 'Reunion in Vienna' (MG), with Ted Fiorito help, nice $16,000. Fiorito also current.

Tower (Principal) (950; 25-40), 'Secrets' (UA) (3rd week). For final 10 days of Pickford picture going out (4) an even $5,000, which is profit for house.

Two Branches Ratify

Hollywood, July 3.

Technicians branch of the Academy Thursday (29) ratified the new by-laws of the organization at a meeting attended by 120 of the 234 members.

Actors had okayed the new rules the night before. Directors, producers and writers are expected to put their okay on the by-laws this week.

Everything's Wham! Bang! And Hurrah! at Cincy's B.O

Cincinnati, July 3.

Snappier product as a whole on the ace screens this week and biz sounding a 4th of July bang. 'Hold Your Man' is the loudest box office cracker. 'Melody Cruise' is skyrocketing the Lyric beyond expectations, and 'What Price Innocence' is sweet fireworks for the Palace.

Carnera-Sharkey fight clips are bulging the Grand's receipts. 'Gold Diggers' sparkling in fourth week. Only fizzle in pack is 'Be Mine Tonight,' held by Universal for fifth week at the Tiny Ufa auditorium, and why is what has film row guessing.

Estimates for This Week

Albee (RKO) (3,300; 25-50)—'Hold Your Man' (MG). Gable-Harlow fetching lovey-dovey trade to tune of $10,500, okay. Last week 'Jennie Gerhardt' (Par) $8,100, swell, the Cincy locale of story helping biz.

Palace (RKO) (2,600; 25-50)—'What Price Innocence' (Col). Added advertising and flash sex front swelling take to $7,000, good. Last week 'Hold Me Tight' (Fox), $5,300, fair.

Lyric (RKO) (1,285; 25-50)—'Melody Cruise' (RKO). Extra ad space in dailies an aid for $8,500, socko. Last week 'Cocktail Hour' (Col) $3,700, n. s. h.

Keith's (Libson) (1,500; 25-40)—'Gold Diggers' (WB). In fourth and final week, a record run for this house and a rarity for any Cincy theatre in recent years, pulling $4,-500, fine. Last week, $6,800, great.

Grand (RKO) (1,025; 15-30)—'Eleventh Commandment' (Stand), second local showing, with Carnera-Sharkey bout clips added for full week. Looks like $2,500, okay. Last week 'Below the Sea' (Col), and 'Girl Missing' (WB), split week, $1,-800, mild.

Family (RKO) (1,000; 15-25)—'Love Is Like That' (FD), and 'Unknown Valley' (Col). Split week. $1,000, blah. Last week 'Bondage' (Fox), and 'Shiek in the Night' (FD), $1,700, fair enough.

$15,000 for 'Ladies' And 'Humor' at $9,000 Dominate K.C. Films

Kansas City, July 3.

After a number of Sunday openings the Midland has changed to Saturdays. All other downtown houses opening either Friday or Saturday and it left the huge Midland with a week-old picture on Saturdays against the new ones and it hurt. House retains its 25-cent policy, but the exclusive tag on its pictures is off. Films will be available to other houses in both Kansas Cities after due protection.

This week offerings average better than for some time. Newman has 'College Humor' and after a $21,-800 week with Cab Calloway, big, the Mainstreet is showing 'Melody Cruise' to fair biz. Last week the heat breaking all June records, business was spotty.

Manager George Baker, of the Newman, put over a surprise on his Saturday midnight audience when he gave them 'Gold Diggers' without any previous announcement. Picture was not set for showing for a couple of weeks. He wanted the reaction and got it.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20) 'Parole Girl' (Col) and 'Girl Missing' (WB). Grinding along for fair $1,800. Last week 'Keyhole' (WB) and 'Private Jones' (U) also $1,800.

Mainstreet (RKO) (3,000; 25-40) 'Melody Cruise' (Radio). Looks close to fair $6,500. Last week 'Woman I Stole' (Col) and Cab Calloway band, doing four and five daily, capacity at all times with some customers standing in aisles for late shows; a big $12,800.

Midland (Loew) (4,000; 25) 'When Ladies Meet' (MG). Opened Saturday under change of policy; seems best for some time and and probably $15,000, excellent. Last week 'Barbarian' (MG) on six days $7,900, fair.

Newman (Par) (1,800; 25-40) 'College Humor' (Par). A swell $9,000. Last week 'Private Detective 62' (WB) $7,000, oke.

Uptown (Fox) (2,040; 25-40) 'Little Giant (FN). Nice $4,500. Last week 'Lilly Turner' (WB) $3,000.

$5,500 L'VILLE'S BEST

Harlow-Gable Town's Tops at Loew's—Otherwise Off

Louisville, July 3.

Brown was forced to substitute 'Bondage' for 'Bed of Roses' at last minute, due to change on general release date of Constance Bennett film. Rialto goes straight pictures July 7, dropping vaude for summer. Loew's beauty revue and 'When Ladies Meet' whipped hot weather for theatre last week and combined s.a. of Jean Harlow and Clark Gable expected to knock sox off devotees of sex this week.

Ted Claire doing well as successor to Al Belasco as m. of c. at Rialto.

Estimates for This Week

Loew's (3,400; 25-40), 'Hold Your Man' (MG) with Harlow-Gable combine and Muriel Kirkland, former stock player here, getting big $5,500; last week 'When Ladies Meet' and beaut revue, $4,900.

Rialto (Fourth Ave.) (3,000; 25-30-40-60), 'Girl in 419' (Par) and vaudeville; $4,200, weak; last week 'Little Giant' (FN) and vaude, $4,-700, okay.

Strand (Fourth Ave.) (1,786; 25-40) 'Jennie Gerhardt' (Par). Off at $2,200; last week 'College Humor' (Par), $3,200.

Brown (1,500; 15-25-40), 'Bondage' (Fox). With last-minute change from 'Bed of Roses' will do well to get $1,300; last week 'Melody Cruise' (Radio), fair at $1,500.

Alamo (950; 15-20-25), 'Pleasure Cruise' (Fox). $900, bad; last week 'Professional Sweetheart' (Radio), $1,000.

'DIGGERS' AND 'HOLD' $11,700, INDIANAPOLIS

Indianapolis, July 3.

In spite of unprecedented hot weather 'Gold Diggers,' at the Circle, and 'Hold Your Man,' at the Palace, are running a grim race for honors this week. Looks like the former will finish in front with a healthy $6,500, at least two grand better than anything the house has done in weeks. Plans being made to hold over the attraction. Gable-Harlow film should wind up around $5,200.

These two houses hurting 'Arizona to Broadway,' at the Lyric. This house is in its first week minus vaude.

With the Indiana dark, town may be left with only three downtown first runs next week unless unsettled affairs at the Lyric are straightened out. At the petition of the land owners, a court order to vacate the property was served Saturday on the Fourth Avenue Amusement Co. operators.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40), 'Best of Enemies' (Fox). Nothing but overflow from other houses this week won't be able to ring up more than $2,000, bad. Last week 'I Loved You Wednesday' (Fox) a satisfying $4,000.

Circle (Circle) (2,600; 25-40), 'Gold Diggers' (WB). Whipping the town and will warrant a holdover with at least $6,500. Last week 'Working Man' (WB) a fairly good $4,700.

Lyric (Fourth Ave) (2,600; 25-40), 'Arizona to Broadway' (Fox). Gallant bid for business in first week without vaudeville and may come out with fair $3,800. Last week 'Emergency Call' (Radio) and vaude a creditable $6,000.

Palace (Loew) (2,800; 25-40), 'Hold Your Man' (M-G). Not up to expectations with little more than moderately good $5,200; 'Gold Diggers' cutting in. Last week 'Waterfront' (UA) $4,200, mediocre.

Q.T. in N.H., 4th's Effect

New Haven, July 3.

A quiet week is in store for film houses with the town deserted in favor of holiday vacation spots. Next eight weeks will probably be light ones.

Last week Palace played Lanny Ross three days as stage fare feeler, with results okay enough to assure additional bookings along similar lines.

Paramount plugging heavily showing of Carnera-Sharkey fight films. Nabes are playing return engagements on 'Farewell to Arms' hereabouts.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Gambling Ship' and 'Perfect Understanding.' Getting but mild attention at $5,000. Last week 'College Humor' (Par) and 'Sunset Pass,' $6,300, so-so.

Palace (Arthur) (3,040; 35-50)—'Hold Your Man' (MG) and 'When Strangers Marry.' Summer slump will probably hold this to a fair $5,000. Last week 'Nuisance' (MG) and 'Loved You Wednesday' (Fox) and Lanny Ross on stage got a nice $6,100, with Ross credited for a big share of biz.

Roger Sherman (WB) (2,200; 35-50)—'Baby Face' (WB) and 'Silk Express' (WB). Set for a low $3,-500. Last week 'Detective 62' and 'Melody Cruise' (RKO) took a bad licking at $2,700.

Philly 30% Off Because of the 4th; 'Jennie,' 9G; 'Heroes,' 14G, Okay

Philadelphia, July 3.

Scorching weather and the unprecedented holiday exodus will hold the week's grosses way down and there's nothing big enough as a boxoffice draw to offset these conditions. Count it a 30% below average week and you'll hit close to the truth.

'Gold Diggers' ended its stay at the Stanley Monday (3), giving this big revue four weeks. S-W tried hard to plug and push the musical to beat the '42nd Street' record, and did as far as days were concerned but not as regards figures. Better than $65,000 indicated for the full four weeks, with the range going from $25,000 first week to $8,500 in the last.

'Jennie Gerhardt,' despite plenty of attention in the dailies and extra advertising, hasn't set any world's records at the Boyd. It gets only a single week according to present plans with 'When Ladies Meet' opening Wednesday. There's just a small chance, however, that 'Gerhardt' may be held for a few days. In its first week, ending today (Monday) it won't beat $9,000.

The Fox has 'Arizona to Broadway' and Phil Spitalny and his bunch on the stage. A sad $12,000 seems in order unless rain Monday and Tuesday drives some of the mob back from the shore. The Earle has Milton Berle on the stage and Barthelmess' 'Heroes for Sale' on the screen—a fairly likely combination. Might get $14,000.

The Stanton figured for some improvement with Cagney's 'Mayor of Hell' but it hasn't been shown in the biz so far. Nothing over $7,000 possible and likely to hit nearer $6,000.

Karlton has 'Cocktail Hour' brought in when 'Professional Sweetheart' proved a complete dud, and Bebe Daniels' film, moved here from Boyd will probably get a complete week which would bring Karlton's next change to Tuesday, same date as Boyd. Attempt will probably be made, however, to return to former policy of Friday openings.

Arcadia gets a first-run in 'Perfect Understanding,' with Swanson on Thursday and may do some trade despite film's alleged shortcomings. On the same date, the Stanton gets 'I Love That Man,' to follow 'Mayor of Hell,' Stanley's next, opening tomorrow (Tuesday) is 'The Eagle and the Hawk.'

Estimates for This Week

Arcadia (600; 25-40-50), 'Reunion in Vienna' (MG). Second showing which should be profitable for this smart little house; $2,400 indicated. Last week 'Hell Below' (MG), $2,200, mediocre.

Aldine (1,500; 40-55-65), 'Be Mine Tonight' (U). Reported for third week despite mild trade. Figures for around $5,500 this week, as against last week's $8,000, giving it a little better than expected on fortnight.

Boyd (2,400; 40-55), 'Jennie Gerhardt' (Par). Chances of holding beyond week not big. 'When Ladies Meet' (MG) likely to bow in on 4th or maybe Wednesday. Sylvia Sidney picture figures for $9,000 or close to it.

Earle (2,000; 40-66), 'Heroes for Sale' (FN) and vaude. Milton Berle on stage. Fairly good combo and $14,000 not unlikely, despite holiday exodus. Last week 'Murders in the Zoo' (Par) and vaude weak $13,000.

Fox (3,000; 35-55-75), 'Arizona to Broadway' (Fox) and stage show with Phil Spitalny orchestra on stage. Ordinary $12,000 forecast. Last week 'Best of Enemies' (Fox) and stage show, $13,500, not so forte.

Karlton (1,000; 30-40-50), 'Cocktail Hour' (Col). Moved here from Boyd when 'Professional Sweetheart' (RKO) flopped with $1,400 in three days. 'Cocktail Hour' will get $2,700 in filling out the week and ought to stay three more days.

Stanley (3,700; 40-55-65), 'Gold Diggers' (WB). Will get $8,500 or better in fourth week. 'Eagle and the Hawk' (Par) in on Tuesday.

Stanton (1,700; 40-55), 'Mayor of Hell' (WB). Should boost house's recent dismal average to nearly $7,000. 'Girl in 419' (Par) last week hauled a bad $5,800.

'College Humor,' $12,000, OK, New'k; Weather Break

Newark, July .

The same story of the weather; continuously bad for boxoffice. It cooled a little Sunday but too late to keep them home and unless the weather man has a heart it's going to be just too bad on the Fourth.

However, 'College Humor' opened okay at the Paramount-Newark and may hit a nice $8,000, with more hoped. Just to be perverse they decided not to open 'Baby Face' yet at the Branford and are holding 'Gold Diggers' for one day over three weeks. 'Reunion in Vienna' at Loew's ought to break $10,000 while it's hard to tell what the fight pictures will lift Proctor's to as they had to open without announcement.

The Little couldn't take it any more and quit. It's a shame. Hitler wrecked this for the owners who bought the place to run German flickers in.

Estimates for This Week

Branford (WB) (2,966; 15-30-50-60-65), 'Gold Diggers' (WB) (3d week). Pretty sure of $8,000 and better with a cold Fourth. A nice engagement anyway with the second week despite weather reaching $10,200.

Capitol (WB) (1,200; 15-25-35-50), 'Elmer the Great' (FN) and 'Girl in 419' (Par). Ought to skirt $5,000. Last week 'Little Giant' (FN) and 'Eagle and Hawk' (Par) okay with $4,600.

Loew's State (2,780; 15-75), 'Reunion in Vienna' (MG) and vaude. Probably over $10,000. Last week 'Waterfront' (UA) good at nearly $12,000.

Newark (Adams-Par) (2,248; 15-75), 'College Humor' (Par) and vaude. Looks nice and should be good for better than a neat $8,000. Last week 'Terror Aboard' (Par) came a terrible cropper with $4,500.

Proctor's (RKO) (2,300; 15-75), 'Melody Cruise' (RKO) and Carnera fight, and vaude. Fight films should make this hum over $10,000. Last week 'Ann Carver's Profession' (Col) shaky at $7,000.

Terminal (Skouras) (1,900; 15-50), 'I Loved You Wednesday' (Fox) and 'She Done Him Wrong' (Par). Repeating the West picture a good move and maybe this will swing clear over $3,500. Last week 'Devil's Brother' (MG) and 'Circus Queen Murder' (Col), $3,100.

Montreal So Wilted Even Cooling Plants Don't Appeal to 'Em

Montreal, July 3.

Severest heat wave for a quarter of a century struck Montreal since June 25 and held up to July, with unprecedented drop in grosses and empty theatres. Fans took to parks and outside resorts, despite frantic efforts of film men to represent theatres as ice-cooled. At that, they were the coolest spots in town, but customers refused to be shown.

Palace, with a humdinger, 'When Ladies Meet,' would ordinarily have hit five figures, but if heat holds will be lucky to get $7,000. Week-end national holiday Saturday (1) took most people out of town with poor showing on best days of week. Capitol shows 'Reunion in Vienna' and 'The Nuisance,' another dual, but $6,000 is best estimate. Loew's, another house now running brace of pix, has 'Peg o' My Heart' and 'Picture Snatcher' but the seatage but won't get them filled any day with gross no better than $6,500. Princess has 'Good Companions' and 'King of the Ritz' and will do well if it hits $4,000. Imperial and Cinema de Paris with average French films should get $1,500 and $700, respectively.

His Majesty's goes dark indefinitely after a mediocre week on 'Moonshine and Honeysuckle.' Nabes without exception in the red.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-1.50) dark. Last week, 'Moonshine and Honeysuckle' (legit), about $3,000.

Palace (FP) (2,700; 60) 'When Ladies Meet' (MG). Fine picture but heat will kill it with $7,000 at best. Last week 'Hell Below' (M-G) $7,-500.

Capitol (FP) (2,700; 50) 'Reunion in Vienna' (MG) and 'The Nuisance' (M-G). Looks $6,000 is about the limit. Last week 'Little Giant' (WB) and 'Our Betters' (RKO) around $5,500.

Loew's (FP) (3,200; 50) 'Peg o' My Heart' (M-G) and 'Picture Snatcher' (M-G). Not liable to exceed $6,500. Last week 'Central Airport' (WB) and 'Jimmy Dolan' (WB) about $6,000.

Princess (CT) (1,900; 50) 'Good Companions' (Regal) and 'King of the Ritz' (Regal). Maybe $4,000. Last week 'Ann Carver' (Col) and 'Soldiers of Storm' (Col) $3,500.

Imperial (France-Film) (1,900; 40) 'Les Bleus de l'Amour,' $1,500. Last week, '28 Jours de Clairette,' $1,250.

Cinema de Paris (France-Films) (000; 25) 'Theodore & Cie' (2nd week), $700. Last week pix grossed $750.

Tourists Keep Loop Awake Nights; 'College Humor' Looks Like $50,000; Jack Benny Helps Palace, $25,000

Chicago, July 3.

One thing has been remarked by loop showmen concerning the tourist trade. It is especially evident at the late performances. For the past several years attendance after 9.30 p. m. has consistently fallen off so that the last show generally found a half empty auditorium. However, the World's Fair visitors get the cinematic urge just about that time and the box offices have been busy as late as 10.30. Over the holiday weekend B&K will sell tickets right up to midnight to accommodate the owls.

Presumably tourists living in downtown hotels and not having to work don't want to go to bed too early. After resting from their sightseeing they start wandering around the downtown section looking for entertainment.

Loop is in a much happier frame of mind than for a long time. This week the Chicago may see $60,000 with 'College Humor' (Par) and Harry Richman while the Palace has an outside chance to grasp over $25,000 with Jack Benny plus 'Professional Sweetheart' (Radio). These sock grosses will result from a combination of the right show and a holiday break extending from Saturday to Tuesday. Department stores and other places will be closed Monday and all of this is supposed to help swell the flood of out-of-town patronage. About 1,000,000 people are expected to come to the World's Fair in six days.

Harry Richman's deal with the Chicago theatre has created some talk locally in that he gets percentage on top of a salary guarantee. With a holiday stretch and a strong box office film Richman looks to carry away a satchel full of coin on the smart terms he obtained.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75)—'College Humor' (Par) and stage show. Got $6,500 Friday and first sidewalk holdouts since midwinter. With tremendous July 4th weekend looks like near $50,000, socko. Added midnight performance Sat-Sun-Mon for holiday mob. 'College Humor' will go into Roosevelt for follow-up week after Chicago engagement. Harry Richman headliner but on previous appearances never was pronounced box office so credit is largely given film. Last week 'I Love You Wednesday' (Fox) got okay $32,000.

McVicker's (B&K) (2,284; 25-55)—'I Love That Woman' (Par). Holidays should up, total to $7,000 or so. Last week 'Woman I Stole' (Col) grossed $5,500.

Oriental (B&K) (3,200; 30-40-65)—'Gold Diggers' (WB) (2d week). Down to $24,000 for second stanza because of holiday. Solid for seven days but slowed down Friday when strong competition from Chicago and Palace materialized. Last week, $35,000.

Palace (RKO) (2,583; 40-65-83)—'Professional Sweetheart' (RKO) and vaude. Palace finally caught the escalator. Spanking pace looks like $25,000 minimum this week and may go higher. Jack Benny on radio popularity looks entitled to big chunk of glory, although picture well regarded and drew nice notices. Last week was also better than recent averages when 'Melody Cruise' (RKO) garnered $17,000.

United Artists (B&K) (1,700; 35-55)—'Warrior's Husband' (Fox). Came in Wednesday (28) and not doing well. Elissa Landi, Marjorie Rambeau and David Manners on marquee not magnetic enough. Holiday should help to fair $8,000. 'Little Giant' (FN) didn't complete full second week garnering $3,300 on last four days.

'HOLD' FIGHTS ST. L. HEAT FOR $12,000

St. Louis, July 3.

Up goes the thermometer and down go receipts. That about sums up the situation this week. At least the managers are laying the drop at the weather's door. It may be they are justified, for things were picking up until the temperature climbed to around 100 and insisted on staying there.

The State where Gable and Harlow are doing all right is week's high light.

Estimates For This Week

Ambassador (Skouras) (3,000; 25-35-55) 'Men For Sale' (Heroes For Sale) (FN) and stage show. Fair $15,000. Last week 'Detective 62' (FN) $14,000.

Fox (Fox) (6,000; 25-35-50) 'Arizona to Broadway' (Fox) and stage show. Poor $8,000.

Grand Central (Skouras) (2,000; 25-35-50) 'India Speaks' (Radio) and 'Strictly Personal' (Par). Mild $3,200. Last week 'Ex-Lady' (WB) and 'Tomorrow at Seven' (Radio) $3,800.

State (Loew) (3,000; 25-35-55) 'Hold Your Man' (MG). Good $12,000.

Missouri (Skouras) (3,500; 25-35-50) 'I Love That Man' (Par). Week $4,700. Last week 'King of Jazz' (U) and 'Mind Reader' (FN) $5,200.

'Peg' and 'Diggers' More Than Offset 4th, Tacoma

Tacoma, July 3.

Three-day holiday with weather bright made theatres dull, ...comans like the outdoors; but the good attractions gave the outdoors real opposish. 'Gold Diggers' is set for nine days at Music Box and will get nice piece of dough. Opened with plenty of bally and gold front.

Roxy exploiting 'Peg o' My Heart' with street tap dancer, while street bannered for 'Hell Below' last half of week. Navy officers now here guests, giving color to showing and excuse for press dope.

Estimates for This Week

Music Box (Hamrick) (1,400; 25), 'Gold Diggers of 1933' (WB). Supermusical has its way, expected to go nine day; week looks around $4,200, big. Last week Tomorrow at Seven' (RKO), two days, close to $900; 'Melody Cruise' (RKO), four days, $1,700, good; 'Perfect Understanding' (UA), three days, expected $1,350.

Roxy (J-vonH) (1,300; 10-25), 'Peg o' My Heart' (MG) and 'Hell Below' (MG), split. Selling these well, en route to $3,500, good. Last week 'Devil's Brother' (MG), 'Fast Workers" (MG), split, okay at $3,200.

Washington Mgrs. and Dailies Talk It Over; 'Hold Man' $12,000

Washington, July 3.

'Tis brutal with 3,000 government employees off the payroll, the mobs beating it out of town and—well, that's enough alibis for the boys.

Earle is endeavoring to pep things up with a July Frolic but with the current show it isn't helping much as those without frolics, and the like, doing just about on a par. What business there is is being garnered by the Harlow-Gable combo at the Palace.

Midst fighting for business local managers have been sitting in with the newspapers to get cuts in rates and other concessions and are doing right well with it. Rates have been reduced in two instances; a dramatic page set up in one where heretofore news of the theatres was previously scattered from one end of the sheet to the other. In general co-operation from the dailies is being shown that is helpful to the theatres.

In the midst of it, however, Warners gets into battle with the Hearst 'Times' over the constant free space given the Cosmo pictures and the consequent shortage for their own.

Estimates for This Week

Columbia (Loew) (1,263; 15-25-40)—'Sunset Pass' (Par). Will get about $1,100.

Earle (WB) (2,424; 25-35-50-60-70)—'Heroes for Sale' (FN) and vaude. Not so good with a possible $11,000. Last week 'Baby Face' (WB) just about gathered $13,000.

Fox (Loew) (3,434; 15-25-35-60)—'Midnight Mary' (M-G) and vaude. In spite of Hearst campaign this one headed for low figure, maybe $15,000. Last week 'Girl in 419' (Par) got $15,900, weak, although having Stoopnagle and Budd to help.

Met (WB) (1,583; 25-35-50-60-70) 'Gold Diggers' (WB). Held for still another week, milking it for everything possible; about $2,500 this week. Last week, $4,000.

Palace (Loew) (2,363; 35-50-60)—'Hold Your Man' (M-G). Should do best in town, meaning $12,000. Last week 'Peg o' My Heart' (MG), $14,000.

Keith's (RKO) (1,830; 15-25-35-50)—'What Price Innocence' (Col). Sensational campaign but won't better $3,500. Last week 'Melody Crui ' (Radio), $5,800.

B'KLYN BLOOEY

Unimportant B. O. Entries Don't Help—May Get Weather Break

Brooklyn, July 3.

Blooey week hereabouts. Unimportant pictures not helping at the box offices, although sudden cooling from intensive heat may prove a b.o. windfall.

Estimates for This Week

Fox (4,000; 25-35-50), 'Trick for Trick' (Fox) and stage show. Cowboy team of radio headlining the stage with Wesley Eddy. Around $10,000, mild. Last week 'Jim Dolan' (WB) did $13,500, good.

Loew's Met (3,400; 35-50-75), 'Hold Your Man' (MG) and vaude. Should produce $17,500, under expectations. Last week 'When Ladies Meet' (MG) did $22,500, okay, but below expected goal.

Albee (3,500; 25-35-50), 'Loved You Wednesday' (Fox) and vaude. James Barton heading stage bill. Around $14,000, better than average. Last week 'Adorable' (Fox) did $11,000, n.s.h.

Strand 'Baby Face' (WB). In region of $7,000, so-so. Last week 'Silk Express' (FN) got $6,000, weak.

WEATHER SHIFT BOLSTERS HUB

Boston, July 3.

Ole Boreas is blowing shekels into the rialto coffers. That godsend of blistering Boston, the east wind, ending a sizzler heat wave that had theatre men using ice-bags to keep optimistic, suddenly blew into town, bringing out cloaks and furs even, turning the week-end into a money maker, and, better still, raising hopes for a record Fourth biz. Usually Hub Fourths are hotter'n the place where the snowballs melt; east winds are wont to stick around three days at least, so this holiday week should be better than any corresponding one in some years.

As a result, there's a decidedly better feeling around. Several spots have particularly good shows, which makes it humdinger stuff for patron reaction. Weather holding thousands in town that otherwise would join the exodus to the outdoors, and good shows prove best boosters. Met for one spot, in addition to good stage and screen, throws a community party in presenting 100 youths, trained by Fabien Sevitzky, as an orchestral surprise. Keith's has triple success in fight pictures, good photoplay and wow bill topped by Al Trahan.

Orpheum is another bright spot, and 'Gold Diggers' grows fatter. Scollay has gala negro show, so it's like old home week for the amusement hungry populace.

Estimates for This Week

Majestic (1,500; 35-55-75)—'Gold Diggers' (WB). Going stronger in its second week, thanks to talk and incessant exploitation by Joe Saxe, $16,500 likely; first week, $16,000.

Keith's (RKO) (4,000; 35-55)—'Big Brain' (RKO) and Sharkey-Carnera fight film vaude. Headed for nifty $17,000. Last week, Polly Moran and vaude, along with 'What Price Innocence' (Col) did fine for $16,000. Jack Goldstein's scrapbook fattened pages by Polly's crashing all the papers in a record way.

Orpheum (Loew) (3,000; 30-40-50)—'The Nuisance' (MG) and vaude. Hitting for swell $14,500. Last week, 'When Ladies Meet' (MG) and vaude, so-so, at $13,000.

State (Loew) (3,000; 30-40-50)—'Hold Your Man' (MG) and one act; special vaude and band, Sunday. Film disappointing. Weather helping build to okay $9,500, possibly to add a grand more. Last week, 'Midnight Mary' (MG) pleased, one act, Sunday special stage bill; fair considering, at $9,000.

Met (Publix) (4,330; 30-40-65)—'Cover Waterfront' (UA) and corking stage program. Film delights audience. First time UA film has played a Publix major within memory. Publix houses previously had two RKO features. Manager Ed Smith lavishly lauded by everybody, many telegraphing, for enterprise in putting on Junior Symphony, a triumph. But picture only heading for $14,000, n.s.h. Last week, 'Ennie Gerhardt' (Par) and stage show not so good at $15,400.

Scollay (Publix) (2,800; 25-35-45-55)—'Little Giant' (WB) and Harlem Hot Chocolates, negro shows always wow at this spot; rosy for $12,500, hunkadory. Last week, 'Emergency Call' (RKO) and vaude, off at $8,500.

Paramount (Publix) (1,800; 25-35-50)—'Hold Me Tight' (Fox) and 'Silk Express' (WB). Program off, but biz good, rising toward fair $6,000. Last week, 'Private Detective 62' (WB) and 'Great to Be Alive' (Fox), only $5,600.

Tremont (Indie) (1,600; 25-35-50)—'Be Mine Tonight' (U). Building nicely, but undoubtedly nipped by nearby 'Gold Diggers' opening. Former pleasing all, however, and with continued weather break, house being non-cooled, might hang on another week or more. Fourth week should bring $4,000, third grossing $3,500.

Fine Arts (600; 25-35-45)—'Cougar' and 'Latin Love,' with Ilon hunter Jay C. Bruce in person. Expected $2,500, superb. Last week, 'Maedchen' finished four weeks run, record for house, with record grosses for this spot. Last week, $1,200, making total for the run $9,800, cream in the gravy.

S. A. Battle on B'way, Bennett's 70G Topping Harlow-Gable's Oke 40G; 'Seven,' 20G; 'Samarang' 18½G

Broadway is witnessing one those b.o. duels currently between 'Bed of Roses,' which, with a hand-some $70,000, is riding far ahead of 'Hold Your Man,' which looks for only $40,000. Latter figure is good, but under expectations for the Gable-Harlow picture that received a strong opening campaign, indicating intentions on the part of its sponsors to hold the film over.

The Bennett film is the biggest thing on Broadway (actually on 6th avenue in Radio City), and for comparative biz looks to have crowded 'Hold Your Man.' Campaigns on both plugged the s.a. angle.

Otherwise the Broadway grosses are struck l w by the long holiday week-end taking many away from the city until after Tuesday, the Fourth, although some may have been induced to stay in town by the rainstorm that hit town Saturday (1) night. It is a weather break, coming after some very intensive heat.

In approach to normal b.o. is 'Tomorrow at Seven,' which is sending the old Roxy above average at $20,000. Tie-up with the American Legion on this film currently isn't highly regarded. Satisfactory, but not sensational is 'Mayor of Hell,' the new Cagney film at the Strand, headed for $22,000. Will be held over on that figure, probably more as a policy and habit on Cagne items rather than what the b.o. may indicate.

At $18,500, 'Samarang' is hitting okay on the opener of its two-week stay at the Rivoli

Estimates for This Week

Radio City Music Hall (5,945; 35-55-75) 'Bed of Roses' (RKO) and stage show. Bennett picture crowding Broadway grosses and gauged by its week-end start looks to reach above $70,000. Last week, 'Melody Cruise' (RKO) all right by this spot and itself for $64,000.

Rialto (2,000; 35-50-65) 'Woman I Stole' (Col) (2d week). Being stretched for an extra four days, although finishing its first seven days for a fair $10,500. Stretchover may be due to fact that Par has to its 'Gambling Ship' picture over to the opposition Rivoli. Last week, 'Jimmy Dolan' (WB) under $7,000, off.

Rivoli (2,200; 40-55-75-85) 'Samarang' (UA) (1st week). Okay $18,500, but not sensational. One more week before this one sails away to make room for 'Gambling Ships' (Par). Last week, 'Lilly Turner' (final-2d week), $11,600, not bad.

RKO Roxy (3,525; 25-40) 'I Loved You Wednesday' (Fox) and 'Big Cage' (U). Splitting week between them plus aid of full week of Sharkey-Carnera fight films and house looks to over-reach itself for a good $12,500. Big half of the week comes by way of 'Loved You Wednesday' (Fox) showing strong week-end income. Last week, split between 'Adorable' (Fox) and 'Supernatural' (Par) bad, $8,000.

Roxy (6,200; 25-35-55) 'Tomorrow at Seven' (RKO) and stage show. T.-up with American Legion isn't heading to expectations, with the $20,000 figure dictated being normally good gross under conditions. Off last week with 'Emergency Call' (RKO) at $16,100.

Strand (2,900; 35-55-75) 'Mayor of Hell' (WB) (1st week). Due for holdover, although first week's biz far from sensational at expected $22,000, but okay. 'Baby Face' (WB) below expectations at $16,800, but not bad. Lasted only one week.

Capitol (5,400; 35-75-99-$1.65) 'Hold Your Man' (MG) and stage show. Has a chance for around $40,000. All right but the Gable-Harlow combo isn't doing what expected to do for some reason. Probably suffering competition of 'Bed of Roses' at the Music Hall which looks like hitting in. Last week 'When Ladies Meet' (MG), $49,700, okay but slightly under expectations

Hollywood (1,543; 25-34-55-75-85-$1.10) 'Gold Diggers' (WB) (3rd week). Really the 5th week of this film, as before coming here was in two weeks at the Strand, at $22,000, handsome. Last week even better, $25,300, and looks good for at least a couple of more weeks.

Palace (1,700; 25-40-55-75) 'I Loved You Wednesday' (Fox) and vaude. Having a most satisfactory week with the Fox film proving above average and program as a whole aided by Sharkey-Carnera fight film for maybe $12,000. That's pretty nearly twice what 'Ann Carver's Profession' (Col) accomplished week before at $6,300. Vaude stays in after idea to drop it for the summer.

Paramount (3,664; 35-55-75) 'College Humor' (2nd week) and stage show. Looks around $20,000 with the holiday week-end proving not so inducive for biz here and the holdover period can't be cited as forte. Last week, big at $35,000.

Same Story for B'ham This Week; 'Sing,' $1,200

Birmingham, July 3.

Fourth will be a mild week hereabouts with the hot weather, etc. Vaudeville remains over another week at Ritz as an experiment.

Estimates For This Week

Alabama (Wilby) (2,800; 25-35-40)—'When Ladies Meet' (MG); $6,000. Last week 'International House' (Par) $7,000.

Ritz (Wilby) (1,600; 25-40)—'Cohens & Kellys in Trouble' (U) and vaude; probably last week of stage show for a while; $3,000. Last week 'Out All Night' (U) and vaude $3,300.

Strand (Wilby) (800; 25)—'Below the Sea' (Col) and 'Ann Carver's Profession' (Col) on split, $1,000. Last week 'I Love That Man' (Par) about $900.

Empire (BTAC) (1,100; 15-25)—'20,000 Years in Sing Sing' (WB). Best week in several months at $1,200.

Seattle Holds Flock of Musicals and All OK; 'House' $7,000

Seattle, July 3.

Three musicals making the town merry and three-day holiday actually helping a bit. Fifth Avenue has 'International House,' Music Box has 'Gold Diggers' and Roxy has 'King of Jazz' (U), all with heaps of bally and newspaper ads bigger than usual. Fifth Ave. also shoved in a midnite preview of 'College Humor.'

All Hamrick houses had winners last week which are moved for extended showings; 'Waterfront' from Music Box to Blue Mouse; 'Melody' from Blue Mouse to Rex, where stage show, 'Blue Monday Jamboree' holds over four days after big $4,500 first week, but profit angle is dubious.

Paramount playing up Sylvia Sidney above 'Jennie Gerhardt' title and getting some attention. Duals rule here again, the other half being 'Hold Me Tight.'

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40), 'International House' (Par). Expects to see $7,000, helped by Saturday nite preview of 'College Humor' (Par). Last week 'Reunion in Vienna' (M-G) had class appeal, but just a fair $6,100.

Roxy (J-VH) (2,300; 25-35), 'King of Jazz' (U). Stage show helps here and reported to be permanent policy; a good $6,000. Don Smith Orch and m.c. Last week 'Cocktail Hour' (Col) slumped to slow $4,800.

Paramount (Evergreen) (3,106; 25-40), 'Jennie Gerhardt' (Par) and 'Hold Me Tight' (Par). Neat $4,500. Last week 'Warrior's Husband' (Fox) and 'I Love That Man' (Fox) $4,100.

Music Box (Hamrick) (900; 25-35), 'Gold Diggers' (WB). Box office lines and total will be great, $6,500; may possibly do three weeks. Last week 'Waterfront' (UA) started slow, but built, local author helping; good $4,700.

Blue Mouse (Hamrick) (950; 25-35), 'Waterfront' (UA). From across the street for $3,200, good. Last week 'Melody Cruise' (Radio), plus beauty parlor operatives contest, $3,700.

Liberty (J-VH) (1,900; 10-25), 'Hidden Gold' (U) and Andy Clyde's 'The Giddy Age' for $4,000, okay. Last week 'Black Beauty' (Shef) and 'The Ironmaster' (Mas), double, $3,700.

Coliseum (Evergreen) (1,800; 15-25), 'White Sister' (M-G). Only $2,400 in six days and yanked. Last week '42d Street' (WB) $4,200.

Rex (Hamrick) (1,400; 25-35), 'Melody Cruise' (Radio). Extended run from Blue Mouse has stage show, 'Blue Monday Jamboree' held over four days; if $2,500 for four days, okay; house reverts to subsequent grind at 15 cents. Last week 'Tomorrow at 7' (Radio) great at $4,500.

4th and Old Sol Sock Providence; Grosses N.S.H.; Even 'Diggers' Off

Providence, July 3.

Scorching hot weather broke all standing records for 30 years, nipping in the bud one of the most golden opportunities for the theatres. Heat, which set in the early part of the last stanza continued unabated through Sunday when thunder showers cooled things off considerably.

Exhibitors started the last week with plenty of good prospects. Weather seemed to be okay, and picture fare exceptionally bright. But with a couple of exceptions all stands on the main stem took a terrific walloping.

'Gold Diggers,' which started the Majestic off to a capacity pace, and had the advantage of glowing notices in the press as well as the word-of-mouth, fell by the wayside because of the heat, and proved a dismal spot in town.

Feature now in its second week. Majestic figures feature as far from being milked dry in these parts, and with half a break in the weather it will go over the top in royal style. Already the picture is at a disadvantage as Friday and Saturday the mercury was too high to entice the fans, who find there are many beach resorts handy in these parts.

The surprise of the last week was the splash the RKO Albee made with an all-colored revue on the stage, and 'What Price Innocence' on the screen. Outside of the Paramount, which showed 'College Humor" on a twin bill, the Albee was the best bet in town. This in spite of some of the stiffest opposish in town, and the terrific heat. Splendid showing was largely due to the stage show, 'Comic's Hot Chocolates'. Live entertainment fans boosted the show plenty on the street.

Chances for a recovery from last week's setback brightened a trifle with the break in the hot weather Sunday. However, every spot suffered Friday and Saturday, two of the best days, and very little pickup was noted Sunday. On top of this there is a great exodus of merrymakers holiday-bound, and every exhibitor is figuring on a deserted house for the Fourth.

Trying out foreign made films for the first time last week, the small-town Community theatre in Centredale, just about a 15-minute ride from the downtown section of Providence, reaped a golden harvest with a three-day showing of 'Maedchen In Uniform,' the German film. Feature got plenty of free publicity from the newspapers who carried all types of stories and reviews. Because of the splendid showing, the management is bringing it back this stanza for a two-day screening. Most of the biz from the highbrows throughout the State.

Last Saturday night (1) saw the beginning of the long expected beer garden threat. Accompanied by little publicity, the nearby beach resort, Rocky Point, opened its beer garden, built to hold 1,000 or so. A floor show with 17 people was staged with spectators allowed to see the show gratis. No cover charge and beer going for 10c. a glass. Crowd fairly good, but had ballyhoo been put on better, resort would have made a clean-up as floor show was a knockout. In the line-up were several chorus girls seen with Eddie Cantor's 'Kid From Spain'. Resort made no attempt to capitalize on that angle.

Next Saturday night will see the closing of the Modern, dramatic stock house, which has been open since last February with legitimate attractions at 55c top. Season very successful, but house closing to give company members a rest during the hot weather. Reopening set for Labor Day with company returning intact. During the season the company gave many Broadway hits their stock debut.

With the Modern dark, number of closed houses will reach four. Two vaude houses, Metropolitan and Fay's, dark for the summer. Carlton, legit stand, went dark early in April.

Estimates for is Week

Loew's State (3,200; 15-40) 'Hold Your Man' (M-G) and vaude. Marking time like the rest of the stands despite the drawing power of Harlow and Gable. Indications are very poor and there's nothing that can possibly happen to put the gross over $6,500 at the most; lowest since house went vaude-with. Last week 'When Ladies Meet' (M-G), a fact that feature was plenty high-brow coupled with the heat was responsible for a slide of $7,000, off.

Majestic (Fay) (2,200; 15-40) 'Gold Diggers' (WB). Here is a swell dish that is taking it plenty on the chin because of old man Sol. Feature enters second stanza very meekly with two of the best days turning out rather slim pickings; unless there's a pick-up and a break in the weather this week, will not go over $5,500 at the most. First week started off with a bang, but the weather man caught up with

(Continued on page 21)

Lincoln Decides Vaude Better Wait 'Til Fall

Lincoln, Neb., July 3.

The long-waited for rain finally fell and cooled off the surrounding country a bit, which will make the general b.o. outlook a bit brighter.

Vaude given a try at the Stuart last week with a hill-billy band was okay, but no stage bill to follow here. The Rialto was set to step into the flesh picture currently with a stage show again after the footlights have been dark only a week, but changed its mind. Doubtful if vaude will go in again much before September. Excessive heat and usual summer disinterest is given for the failure of stage shows to get going.

The third house under the standards of the Independent Theatres opened with the Liberty's call for patronage last Thurs. (29). House is playing to the bronc opera mob and goes for a dime-all-day. Cal Bard is engineering the booking and will split weeks with a serial in all the time to keep the payees interested. This is the first exclusive turn to pictures and sound made by this house in its 35 years. The usual thing happened on the opening—the screen didn't get in, and the boys had to hang some muslin while the vanguard was buying tickets, but no one noticed the diff.

Bert Stern, managing the Lincoln, is trying to get the town preview conscious and talks of instituting one a week, thereby giving the local pop the chance to be night-lifers. First on schedule is 'Melody Cruise.' Stuart has possibilities of going to bat with 'Hold Your Man' and its sexy combo.

Estimates for This Week

Colonial (LTC) (650; 10-15-20), 'Diplomaniacs' (Col). Makes a neat bill here; good $1,000. Last week 'Temple Drake' (Par) and 'Son of the Border' (RKO), split, $650.

Lincoln (LTC) (1,600; 10-15-25), 'Melody Cruise' (RKO). Helped by preview Friday nite, should grab nice $2,000. Last week 'Picture Snatcher' (WB) and 'Nuisance' (MG), split, did very well, $1,800.

Orpheum (LTC) (1,200; 10-15-25), 'No Other Woman' (RKO). About the same $500. Last week 'Tomorrow at Seven' (RKO) and 'Untamed Africa' (WB) dawdled, $450.

Rialto (Indie TC) (1,100; 10-15-25), 'First Year' (Fox). Second showing worth $1,000. Last week 'Seventh Commandment (Indie), on percentage, but made everybody happy; an excellent $2,400.

State (Indie TC) (500; 10-15-25), 'Cocktail Hour' (Col). Will have to stretch to get a good $1,000. Last week 'Circus Queen Murder' (Col) did okay $1,100.

Stuart (LTC) (1,900; 10-25-35-55-60), 'Hold Your Man' (MG). Has neat prospects of $2,900. Last week 'International House' (Par) and Beverly Hill Billies on stage did okay $3,000.

DENVER GENERALLY UP DESPITE HEAT AND 4TH

Denver, July 3.

In spite of the heat three of the deluxers are above last week, evidently proving fans really wanted to see their programs. Week-end trips to mountains and hundreds of picnics planned for Fourth will keep grosses down.

Aladdin, Denver and Orpheum are drawing steadily but not any too strong on the whole. Crowds are okay at the Paramount, but spotty at the Denham.

Pasadena Tournament of Roses band giving matinee and night performance at the Orpheum Fourth of July on way to World's Fair.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40), 'Private Detective 62' (WB). Up to $3,700. Last week 'Hold Me Tight' (Fox) turned in only $2,800.

Denham (Hellborn) (1,700; 15-25), 'Parole Girl' (Col). Off, only $2,200. Last week the made-over 'King of Jazz' (U) did fair, despite the hot weather and turned in $3,100.

Denver (Publix) (2,500; 25-50), 'College Humor' (Par). Biz socko here considering, $9,000. Last week $4,700, not good.

Orpheum (Orpheum) (2,600; 25-30-40), 'Loved You Wednesday' (Fox). Same as last week, $5,200. Last week 'Diplomaniacs' (RKO) did just about as expected and turned in only $5,000.

Paramount (Publix) (2,000; 25-40), 'The Barbarian' (MG). At $2,300, okay. Last week 'Devil's Brother' (MG) did close to $2,500, okay.

Detroit's 5 1st Runs Okay; Bill Robinson Aids 'Wed.' to $18,000

Detroit, July 3.

Holiday week should help all houses left open. Closing of the RKO Downtown until July 30 leaves five first run houses open.

'Gold Diggers' at the State is doing all right, but just that and no more. Picture was held off too long. If played hot, might have benefited by bally.

The Fox follows a close second with 'I Loved You Wednesday' and Bill Robinson on stage. Combo will do okay. The Michigan with 'Jennie Gerhardt' doing okay. The double bill at the Fisher, 'Gambling Ship' and revived 'King of Jazz,' fair. The United Artists goes into its second week of 'Hold Your Man' and not so forte. Hard to understand, but this one is just so-so instead of big as expected. May have been booked too early. World premiered here for the M-G-M convention.

Last week 'Hold Your Man' did well, but still disappointing with a gross of $7,200. Bigger was expected. The Michigan with 'College Humor' went well for $10,800, while the Fox with a stage show and 'Hold Me Tight' fared well for about $12,500. The State got a slim week with 'Private Detective' at $3,200. The Fisher with a second week of 'When Ladies Meet' took $6,200. The Downtown for its closing week with 'Professional Sweetheart' disappointing, $2,200.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55), 'Jennie Gerhardt' (Par). Okay at $9,000. Last week 'College Humor' (Par) went for a big $10,800.

Fox (Indie) (5,100; 15-25-35-40-55), 'I Loved You Wednesday' (Fox) and 'Going to Town' with Bill Robinson on stage. Big biz, $18,000. Last week 'Hold Me Tight' (Fox) and stage show so-so, $12,500.

State (P-P) (3,000; 15-25-35-40-55), 'Gold Diggers' (WB). A smash $15,200. Last week 'Private Detective' (WB) brutal, $3,200.

United Artists (P-P) (2,018; 15-25-35-40-55), 'Hold Your Man' (M-G-M) (2d week). Didn't merit a holdover; $5,500, blah. Last week same picture only $7,200, n.s.h.

Fisher (P-P) (2,665; 15-25-35-40), 'Gambling Ship' (Par) and re-issued 'King of Jazz' (U). All right trade, $6,800. Last week 'When Ladies Meet' (M-G), in second week, okay at $6,200.

PIX BELOW PAR, PLUS HEAT, SO PITT GIVES UP

Pittsburgh, July 3.

Generally inferior product, together with terrific heat, promises little this session. Present indications are for one of the poorest weeks of the summer. Ringling-Barnum circus in today (3) and tomorrow won't help any either, and those who aren't circus-minded will probably take to the open road anyway. So, all in all, it looks like the red ink again.

Best of the lot appears to be 'Mayor of Hell' at the Warner. After trying to make Cagney a Stanley draw for a time, boys are smartening up and spotting him right where he belongs. First-rate melodrama, with star getting away from his wise-cracking roles for a change, and should beat $5,000, an all-right figure.

Otherwise, however, it's n.s.h. 'Barbarian' at Penn will have plenty tough sledding. Novarro has never been a draw here. Breaking a terrible $6,500 will be a struggle. Same goes for 'Baby Face' at Stanley. Stanwyck has never developed into a local draw either and $7,500, if that, will be top. Fulton, hovering around an indifferent $3,000 with 'Made on Broadway,' while $2,000 looks like best Davis can do with 'Strictly Personal' and 'Big Brain.'

Reported closing of a couple of first-run sites here during July and August has as yet failed to materialize. All of them may stick open, probably figuring it's just as cheap that way.

Estimates for This Week

Davis (WB) (1,700; 25-30-40) 'Big Brain' (RKO) and 'Strictly Personal' (Par). Weak combo and no cast names, which means rock bottom or close to it, $2,000. Last week 'It's Great to Be Alive' (Fox) and 'Supernatural' (Par) about the same.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'Made on Broadway' (MG). Not so bad at $3,000, considering the fact that this house, being sans a cooling system, has more to contend with from the heat than any other spot in town. Last week 'Self-Defense' (Mono) yanked after four days to brutal $1,150, a new low.

Penn (Loew's-UA) (3,300; 25-35-50) 'Barbarian' (MG). Correctly titled, for business is going to be little short of barbarous. Maybe $6,500, plenty awful, but the chances are even against this. Last week 'College Humor' (Par), a neat click at $14,500, and a neat bundle of profit.

Stanley (WB) (3,600; 25-35-50) 'Baby Face' (WB). Sexiness of theme won't get 'em. Stanwyck has never managed to develop a local following, which will additionally mitigate against this one's chances. Maybe $7,000, probably not. Last week 'Jennie Gerhardt' (Par) wound up fairly strong at $10,000.

Warner (WB) (2,000; 25-35-50) 'Mayor of Hell' (WB). Right spot for Cagney and this sort of picture will do him a lot of good after a flock of straight wise-cracking roles. Looks like town's best bet this week at $5,000 or thereabouts. Last week 'I Loved You Wednesday (Fox) in seven days not so bad at $4,200.

$8,000 for 'Diggers' Auspicious Reopener For Music Box, Port.

Portland, Ore., July 3.

Circle (Indie) upped its second run admish from 15 to 25 cents for current showing of 'Cavalcade' (Fox). Also splurged on exploitation. Odd quirk of 'Cavalcade' is its rebound action. It failed to get going at the start here, but picked up speed on the later laps. Looks like it could be shown 12 months later at a premium.

'Be Mine Tonight' closed a strong second week at Hamrick's Oriental, dropping off some the last half. First week was big at that house. Followed by 'Silver Cord,' which looks just fairish.

Plenty of outside opposish. Al Barnes' circus did an okay two days. Night baseball getting attention. But the big ducat selling racket is still the dog races at Multnomah stadium. Estimate average attendance weekly at 50,000 or more; 50c admish is just a starter. Pari-mutuel bets are $2, and the nightly cash turnover is severe blow to picture grosses.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) 'The Nuisance' (MG). Exploited as 'Never Give a Sucker a Break,' and answering for okay $4,500. Last week 'Made on Broadway' (MG) with Baer-Schmeling fight pictures, good at $6,300.

United Artists (Parker) (1,000; 25-40) 'Little Giant' (FN). Should connect for fair results, around $3,500. Last week 'Warrior's Husband' (Fox), held up for a strong finish, getting $4,200, good.

Music Box (Hamrick) (1,500; 25-40) 'Gold Diggers' (WB). Filing them in for what looks like start of long run. First week big, around $8,000, and may hold for three or four more weeks.

Oriental (Hamrick) (2,500; 25-35) 'Silver Cord' (RKO). Connecting fairly for about average biz for this house at possible $3,500. Last week 'Be Mine Tonight' (U), second week, ready for $3,200; first week, big $4,600.

Liberty (vergreen) (2,000; 15-25) 'Bondage' (Fox). Hitting a good average pace and should close for $2,800, good enough. Last week, second of 'King Jazz' (U), okay at $3,100; first week strong, $4,200.

HOTCHA CAMPAIGN ON 'BABY FACE,' 22G, S. F.

San Francisco, July 3.

Town emptied over week-end as thousands left from Saturday to Wednesday.

Warfield is selling its current 'Baby Face' as real hot stuff, billing it as 'not for children,' which is the first time that line has been used here in months. Publicity and art is of a broad-minded nature, and show is doing the biz of the town. Proving a cleanup at $22,000.

St. Francis stands a good chance of doing okay with Lee Tracy in 'Nuisance' and 'I Love That Man' as lower half of the double bill at 40c. top. House holds to a pretty good average, coming out on the right side of the ledger with surprising regularity.

'Jennie Gerhardt,' with Sylvia Sidney, is no great shakes for the Paramount, as neither the title nor the star mean much here.

United Artists begins the first of what may be a series of revivals, with 'King of Jazz' now holding the screen and possibly 'Kid from Spain' and others coming along later. 'Spain' and 'Rain' have never played any other local houses and house is off to poor $8,000.

Fox hitting under at $7,500 pace with 'Soldiers of Storm' and 'Forgotten,' while Fox-West Coast's naborhood El Capitan continues to draw swelegant biz in its second week of stage shows, with 'Today We Live' on screen and Eddie Peabody as m. c.

Estimates for this Week

Fox (Leo) (5,000; 15-25) 'Soldiers of Storm' (Col) and 'Forgotten' (Allied). Off at $7,500. Last week was very good $9,700 on 'World Gone Mad' (Maj) and 'Kiss of Araby (Allstar).

Golden Gate (RKO) (2,844;

Minn. State Is Dropping Orch; 'Innocence' 8G

Minneapolis, July 3.

Thanks to a trio of standout attractions and a cool week-end, July grosses are off to a fair start. But considerable room for improvement. Hottest June on record probably the main factor for worst aggregate summer show biz in local history. Some of the grief may be occasioned by the numerous beer gardens which have sprung up, too.

The three trade pullers current are 'What Price Innocence,' 'Reunion in Vienna' and 'Hell Below,' at the Orpheum, Century and State, respectively. In addition you can't overlook 'Be Mine Tonight,' which continues to profitable business in its 12th week at the sure-seater World.

Publix and RKO again have the local first run field to themselves as a result of the indie Lyceum's fold last Friday. Following three losing months this 2,500-seater cried quits.

This week also will be the last for the 16-piece Malerich-Madison orchestra at the State (Publix). Receiver for the Publix Northwest circuit is said to have given the theatre a limited period to justify the pit show and occasional stage name policy, but with weather and other conditions mitigating against success additional expense was too much of a hurdle to negotiate. After a kiddie revue next week theatre is expected to return to straight films. This means that Minneapolis again will be sans flesh-and-blood, except for an occasional Orpheum stage show, and until the Minnesota is reopened by Publix in September.

Estimates for This Week

State (Publix) (2,200; 55) 'Hell Below' (M-G). Back to Saturday opening with pleasing all-around show; maybe $7,000. Light. Last week 'International House' (Par) $7,300 for eight days.

Orpheum (RKO) (2,890; 40) 'What Price Innocence' (Col). Sensationally sold by Manager Jack Gross with big exploitation and ad campaign; if trade holds up may top $8,000, good. Last week, 'Melody Cruise' (Radio), six and a half days, $3,000, light.

Century (Publix) (1,600; 40) 'Reunion in Vienna' (M-G). Strong attraction for this house in center of shopping district and catering largely to femme and class trade; play's prestige means more than cast names; Theatre Guild production did business here last season; may hit $6,000, big. Last week 'Jennie Gerhardt' (Par) $3,400, fair.

Lyceum (Clifford) (2,500; 40) Now dark. Last week 'Viennese Nights' (WB) and Lou Breese orchestra and singers, $2,000, bad.

World (W. A. Steffes) (300; 50-75) 'Be Mine Tonight' (U) (12th week). Probably $1,000 and still profitable. Last week $1,300.

Uptown (Publix) (1,200; 40) 'Jennie Gerhardt' (Par). Moved here from Century and maybe $3,200, pretty good. Last week 'Adorable' (Fox) $2,800.

Lyric (Publix) (1,300; 35) 'Girl in 419' (Par). Title and flashy front helping, but film just so-so at $2,000. Last week 'I Love That Man' (Par) $1,800, weak.

Grand (Publix) (1,100; 35) 'Adorable' (Fox) and 'Waterfront' (UA), second run, split. Probably $1,500, fair. Last week 'Today We Love' (M-G) and 'Grand Slam' (FN), first run, $1,000.

Aster (Publix) (900; 25) 'Secrets' (UA) 'Picture Snatcher' (FN) and 'White Sister' (M-G), second and third runs, split. Lucky to top $700, fair. Last week 'Elmer' (FN), 'Gabriel' (M-G) and 'Sunset Pass' (Par), first run, $750.

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65) 'Cocktail Hour' (Col) and vaude. Vaude hasn't been so good of late, and this pic isn't drawing. Sharkey-Carnera fight pic rushed in Sunday saves house from flop, upping house to $13,000. Last week's 'Melody Cruise' (RKO) even with Phil Harris, a big local fav, got but $12,000.

Paramount (Fox) (2,700; 30-40-55) 'Jennie Gerhardt' (Par). Title doesn't help and Sylvia Sidney is nil locally, so the gross is accordingly at $9,000. Last week saw about $13,500 on 'College Humor' (Par).

St. Francis (Fox) (1,500; 35-40) 'Nuisance' (MG) and 'I Love That Man' (Par). Hitting it off neatly at $8,000, while last week's 'Ex-Lady' (WB) and 'Supernatural' (Par) hit an average $6,000.

United Artists (1,400; 25-35-50) 'King of Jazz' (U). First revival and getting about $8,000, n.s.h. Possibly others will follow. 'Waterfront' (UA) got $7,500 on its deuce and last week.

Warfield (Fox) (2,700; 35-55-65) 'Baby Face' (WB) and stage show. A pink ticket for the film is pulling them in to good $22,000, while last week's 'I Loved You Wednesday' (Fox) got but $16,500.

Hitler Ill-Will Makes Wedge For U. S. Pictures in Hungary

Budapest, June 22.

A Hungarian picture critic voiced popular feeling recently when he wrote: 'Heil Hitler! Hail to the German chancellor, who has delivered us from dull and idiotic German film operettas and from dull and unimportant German stars, and made room for good American pictures in Hungary again.' The better class public is not sorry to go without German pictures, but the majority still has to be educated to American talkers instead of German musicals which they can understand.

A shortage of pictures had made itself felt during the last six weeks. Some distributors are holding over German pre-Hitler pictures until the coming season because they think that feelings, strong against German products momentarily, may be appeased by that time. In consequence there is greater demand for American product than there has been since the advent of talkers.

Budapest distributing branches of American producing companies were active all through the season. Below are the statistics of the season's releases. Length of run refers only to the first-run houses. Of Budapest's 14 premiere theatres, three seat above 1,000, seven are over and four under 500 seats.

M-G-M Releases

'Possessed'	2 weeks
'Tarzan'	4 weeks
'Hell Drivers'	4 weeks
'Mata Hari'	3 weeks
'Champ'	2 weeks
'Son of India'	1 week
'Emma'	1 week
'Grand Hotel'	3 weeks
'Letty Linton'	2 weeks
'Arsene Lupin'	2 weeks
'Passionate Plumber'	1 week

All these were shown with German synchronization. 'Hell Drivers' and 'Grand Hotel' were ex-

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Brisson's Film Paves Way for 2 or 3 More

London, June 2.

Carl Brisson, who made a cleanup in London on 'Wonder Bar' and a revival of 'Merry Widow' after a vain try in pix three years ago, is set for two and maybe three talkers as a result of an advance peek of his first indie, 'The Prince of Arcadia,' which has a British Gaumont release.

Brisson getting $4,000 weekly and 15% of the net, with tilt to $6,000 weekly if the option for a third pic is taken up.

Deal tosses 'The Gay Hussar,' musical, into temporary discard. Piece owned by Brisson was all set this summer; vehicle b.r.'d by Moss Empires. 'Hussar' now goes over to next winter at earliest, Moss Empires agreeing.

ITALO-GERMAN FILM HOOK-UP

Berlin, June 23.

Efforts of Dr. Joseph Goebbels, head of the Hitler propaganda bureau, to effect co-operation between Italy and Germany, have borne definite fruit in film matters. Goebbels, one of Hitler's right hand men, has devoted considerable time to the matter, even making a lengthy trip to Rome to see things through.

As a result of Goebbels' activity, at least two big deals have been made. Pittaluga, Italy's most important company, has agreed to try at least four pictures in Italian-German versions. Company will send actors and staffs to New-Babelsberg for the German versions, although making the originals in its own studios in Rome.

Bigger deal than that seems to be the formation of a new company to be called Italfonosapf. That combines the Itala Film Co. of Berlin with Fono-Roma and Soc. An. Produzione Films, generally known as SAPF. Both the latter companies are Italian. First named company, Itala, is a German company although having some Italian backing in the past. All three companies will now work together with a vew to covering both countries.

Combined strength of the three companies gives them a working capital of $240,000 besides the assurance of assistance from either or both governments.

Italy is the only country that has thus far shown any inclination to work with the Germans on trade matters and the deals worked out indicate that the Germans are not wasting any opportunities.

ITALIAN 10- REELER

Squadrilli Would Exploit Fascist Subject in New York

Rome, June 25.

Faust Squadrilli, who did bits in Par pictures while curator in the L. A. Museum, has grabbed off the American rights of 'Black Shirts,' a 10-reeler of Fascism.

Plan is first to throw a gala in Washington under plug of Italian Embassy and then toss the picture into the Hipp in N. Y. for the Italian colony.

Squadrilli made a picture four years ago called 'Tripoli,' which burned Mussolini who confiscated the negative. After three years the thing was squared, the offending sequences clipped and the film released.

FOX FOREIGNS AWAIT KENT'S SIGNAL

Bob Kane and Eric Pommer are in New York for conferences with Sid Kent on Fox's foreign production. Pommer is due to go back to Europe toward the end of the week, with Kane possibly holding on a few days longer in New York.

Fox still has been unable to make up its mind what to do abroad, although it's pretty definitely committed to production there. Conferences over the Fourth of July holidays were to finally decide where Fox would produce in Europe, how much producing would be done and under what conditions.

It is still Fox's desire to produce both French and German versions with Pommer in charge. Uncertitude on the German question has been the stumbling block, with Kane and Pommer here on a hurry call from the Fox prexy to tell him how much they think can be done and under what conditions they believe it can be handled.

A complete production organization has already been set up by Kane for Fox in Paris and this combination is ready to start grinding at the drop of a signal.

Norse Public Cinema Control Wins at Poll

Oslo, June 23.

City Council has voted down a proposal to permit the managing board of the municipal picture theatres to negotiate for the transfer or rental of the houses to private interests.

Means that the theatres continue under municipal control until such time as sentiment for private ownership is strong enough to bring the matter up again. With political line-up here what it is, it's not likely for any further suggestion of moving private ownership in for some time.

New German Quota Law Bars Jews In Production; Old Ratio Stands, Elastic Clause Gives Govt. Leeway

German government has at last definitely spoken on the matter of Jews. Officially now comes the edict from the government itself that Jews are not to be allowed in the production end of films.

Up to now the German government has consistently denied anything official in the Jew baiting insofar as films are concerned. Previously orders had gone out to film companies, Americans included, to fire all Jews. These were, however, called the activities of Nazi party members and were never given official governmental cognizance. The new and official version of the matter is contained in the new German kontingent law which was pronounced Saturday (1) and became operative immediately.

Kontingent law had been expected July 1 with considerable trepidation, but for entirely different reasons. Americans had been assured the kontingent law would be somewhat softer and were centering their fight on a blind booking clause which would allow that type of trade to Germans, but bar it to foreigners. Americans wanted to be allowed to book their films 'blind' in Germany as well as the Europeans, arguing that the clause made competition unfair.

See Loopholes

The Jewish clause was somewhat of a bludgeon, it turning into the most important paragraph of the new law. No official report on it yet to either the Hays office in New York or the Department of Commerce in Washington, explainable largely by the fact that George Canty, U. S. Department of Commerce film expert, is on the ocean

(Continued on page 31)

Poland Bans 'The Dove' At Request of Mexico

Mexico City, June 29.

As the result of efforts made by the Mexican charge d'affaires in Warsaw, the Polish government has banned 'The Dove,' starring Dolores del Rio, from exhibition in Poland, announces the Ministry of Foreign Relations.

Picture was yanked after showing in a local cinema for three days last year, on the ground that it slights Mexico and her people.

'Laughing at Life,' a recent Fox production, dealing with an outlaw who finds a happy hunting ground in Latin America, is offensive to Mexico, too, and the authorities have taken steps toward forbidding the picture.

ITALIAN MEET FOR DIRECTORS

Italian government is trying to get together a world convention of picture directors. Invites are going out to all 'leading' meggers all over the world to attend a 10-day meet in Venice to talk over what can be done about keeping pictures interesting and getting into them a constantly flowing line of new ideas and methods.

Manner of inviting the directors has been decided to be through official channels. Hays Organization in the U. S., Chambre Syndicale in France, Spio in Germany, and similar bodies elsewhere have been notified officially of the intention to get together and asked to co-operate. Then individual invites will go out to all recognized picture companies to name their best directors and assign them to the congress.

Date set is Aug. 1, 1934. Same date also marks the opening of the third international film contest in that city, that contest holding for 20 days. In that meet for the past two years all companies have been asked to submit their best pictures in original language versions for a world contest. Paramount won the contest both years.

Cines Gets Sandra Ravel

Hollywood, July 3.

Sandra Ravel, who appeared in Metro's 'Three French Girls' has been contracted by Cines, in Rome, according to word received here.

She will appear in a series of features for the Italian company.

'QUEEN' POSTPONEMENT FREEZES UP $200,000

London, June 24.

British & Dominion suddenly announced their scheduled production of 'The Queen,' starring Jeannette MacDonald and Herbert Marshall, had been postponed. The reason given was that there would not be sufficient time in view of the impending departure of both stars for Hollywood.

It had been given out that close to $300,000 was to be spent on the production, and United Artists had agreed to advance about half that sum against a releasing agreement. For nine weeks Samuel Raphaelson has been here working on the scenario. Merrill White, Lubitsch's film cutter, was brought over, as well as Eddie Kronjager to handle the camera. Sam Taylor arrived a fortnight ago to direct. Arthur Schwartz, here on a visit, was requisitioned to write the music, and Herbert Cruikshank, press agent, arrived two days after the whole thing was called off.

British & Dominion officials state the picture will go into production later this year in Hollywood and, in the meantime, Taylor will probably direct another subject for them.

So convinced is British & Dominion that the finished story isn't immediately forthcoming that decision was reached to postpone the venture and make good the obligations incurred thereby. The working staff mentioned will have to be compensated as well as the players, which will result in an immediate paying out of about $200,000.

STUDIOS FOR HOLLAND

The Hague, June 25.

Holland to get two new film-studios. One is nearly ready at Eindhoven, managed by Philips, Ltd. There the first film to be shot will be the one on the life of William of Orange. This studio will also do dubbing and synchronization of silent films.

Another studio is planned for Amsterdam; company called Cinetone, Ltd. Studio to be 105 x 54 feet. It will be ready in two months and company also intends to produce gramophone discs.

Czechs Making First Native Musical Film

Prague, June 21.

A group of leading Czech film players have gone to Blatnice, Moravia, for the production of the first native film operetta, 'St. Anthony,' music and text by the Czech composer, Kara Benes. Svatokup Innemann is regisseur.

Vlasta Burian, the comedian, is in Warsaw, working at the Falang-ag studio in the film, '12th Vessel,' based on a Russian subject. The Czech-Polish dialog was prepared by Professor Szjokowski of the Prague Charles University. Music by V. Dan, text of Czech songs by Jan Motti Regisseur Carel Lamac, Tobis recording.

Italy Thinks Up One

Rome, June 21.

Nothing is likely to be done at present with regard to the proposed quota system which Italian film producers want imposed. This because the tariff truce and the Economic Conference proceeding in London make such a move unpolitic and inadvisable at the moment.

What is probably going to be done is that a new tax will be laid on all foreign films dubbed here. This will have to be paid over and above the ordinary fee charged by the censorship commission for viewing dubbed foreign pictures.

Europe Challenging Hold of U. S. Films in South American Markets

Hungary Jumps Impost On Titled Films 500%

Budapest, June 23.

Government has raised the tax on superimposed titles 500% for such titles as are not made within the country. Tax used to be about two cents for each title. That remains except in the case of titles manufactured outside of Hungary, in which instance the tax becomes about ten cents per title.

Most American films coming into this country are given sub-title treatment, there being insufficient market for complete dubbing or straight versioning.

Lawrence Loses Father

Laudy Lawrence, Metro head for Europe, arrived in New York Sunday (2) on a hurry trip to attend the funeral of his father, Alfred Lawrence.

The elder Lawrence died suddenly of a heart attack late Monday (26) with his son boarding the first boat out of Paris the following day.

Buenos Aires, June 23.

American producers are getting greater competition from Europeans in this market weekly. Most of the leading foreign companies have either established branches here recently, or appointed agents, and all are making a hard fight to establish themselves and cut into the pie which previously has been pretty nearly all American.

Making some headway, too. Many more European made pictures being shown around at the various theatres than heretofore. Several of the cheaper priced houses have gone completely European and the Europeans are also doing more advertising of their product than they used to. Answer to that is that the houses are getting the pictures at lower rentals than the Americans ask and the Europeans have also shown an inclination to throw a good deal of the money they're getting her right back into advertising with the intention of building up good will for themselves.

Country has several pretty large Italian, German, Spanish and British colonies, which help the exploitation of these films.

All P.C. Deals Barred to Gyp British Exhibs For Tricks on Returns

London, June 24.

The joint investigation committee of the Cinematograph Exhibitors Association and the Kinematograph Renters Society, which has been looking into some 30 cases of irregularities in returns by exhibitors to renters, has imposed the barring of percentage bookings to these exhibitors.

The cases dealt with include reselling of tickets; using two rolls and only accounting for one; not returning all tickets sold and falsifying numbers in returns.

More than a score of managers and other employees were dismissed, having been found responsible for defrauding their employers, as well as the renters.

Investigation revealed a decided increase over the preceding 12 months, and it is estimated that American releasing concerns over here were defrauded of more than $5,000,000 in the past year.

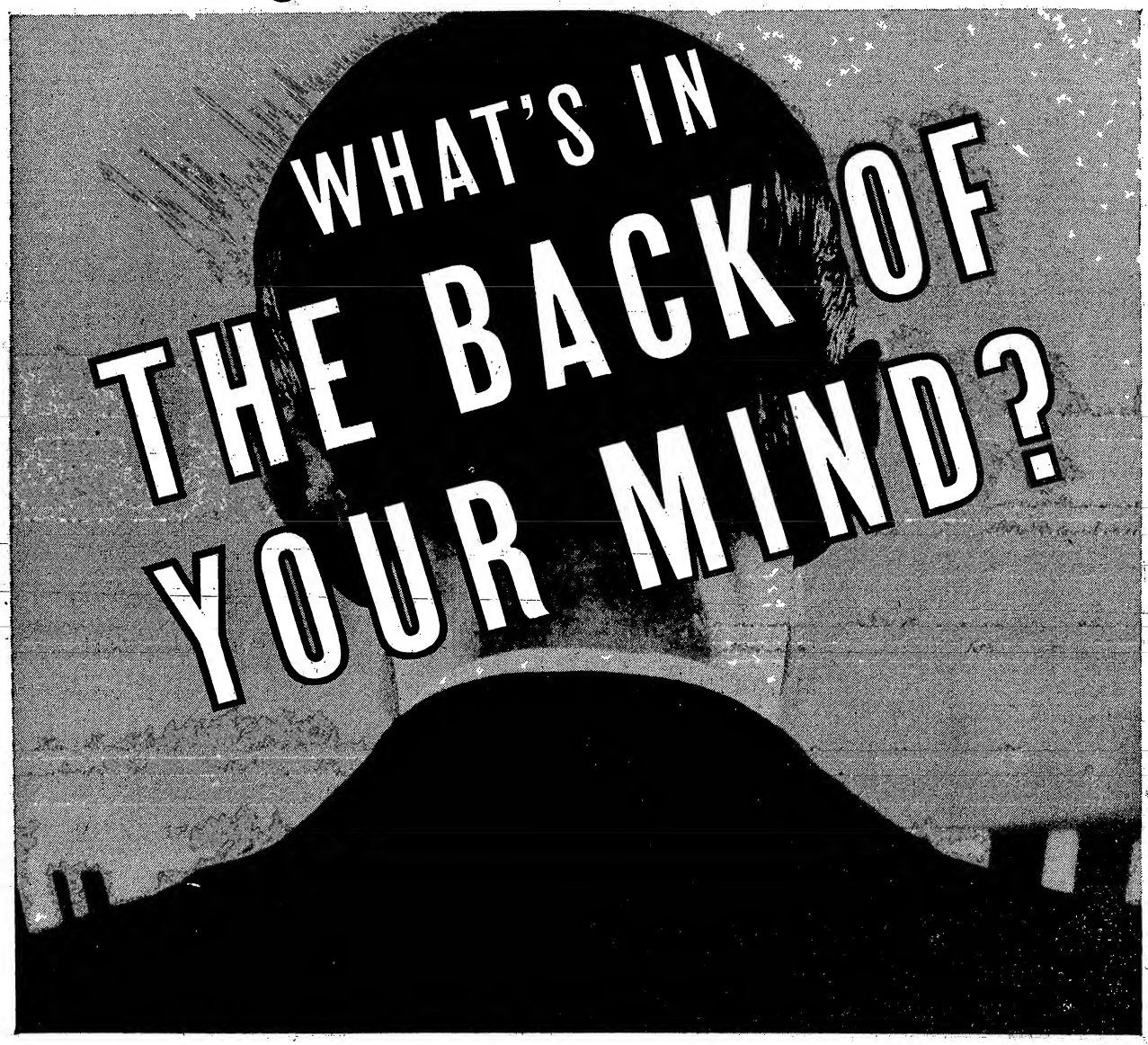
U. A. ENVOYS GO ABROAD TO KNIT COLUMBIA GAP

Arthur W. Kelly, United Artists treasurer and head of the company's foreign department, leaves for Europe tomorrow (5) on a dual task. He'll start production activities for his company pending in several European spots and he'll attend to the unscrambling of his company's holdings abroad from those of Columbia.

Columbia Pictures has been doing most of its business abroad through United Artists, but has now decided to spread out on its own. Means that U. A. will have to get more product elsewhere, although the company has been acquiring distribution rights in England and France from independent companies for the past year.

Murray Silverstone, U. A.'s British chief, preceded Kelly by a week, sailing last Wednesday (28) on the Berengaria. He had been in the U. S. for five weeks, with a two week visit during that time to Hollywood to oversee production activities and the rest of the time spent in confabs with Kelly.

You're doing a lot of fancy reading these days–but...



While extravagant plans for future production clamor for your attention, there is undoubtedly one insistent thought in the back of every exhibitor's mind – "WHAT ARE WARNERS GOING TO DO?" ● That question *could* be answered now ● It *will* be answered soon – and answered in a way that will increase still further the new confidence with which Warner Bros. have inspired the trade ● But right now we believe it absolutely vital that nothing should interfere with the

proper exploitation of the kind of pictures Warner Bros. have painstakingly planned for your protection this summer ● Here at last is the kind of summer line-up you've been demanding for years—a line-up without a let-up – shows held rigidly to our highest mid-season standard – attractions strong enough to stand up in hot weather as sensationally as have "Gold Diggers," "Little Giant," "Picture Snatcher," "The Working Man," and others ● *Now that you've got them, we know you're as anxious as we are not to neglect them!* ● That's why we have purposely delayed our announcement of 1933-'34 product, so that you may concentrate your whole time and effort upon the full development of their profit possibilities ● We believe it will be to your best financial interest to devote every waking hour for the next 10 weeks to the strongest possible promotion of "CAPTURED!"* WITH LESLIE HOWARD, Doug. Fairbanks, Jr., Paul Lukas, Margaret Lindsay–CAGNEY IN "THE MAYOR OF HELL,"* another I Am a Fugitive–"GOODBYE AGAIN,"† Broadway's longest-run comedy hit–KAY FRANCIS IN "MARY STEVENS, M.D.,"* first story of a woman doctor – ARLISS IN "VOLTAIRE"* – CHATTERTON IN "FEMALE,"† best-seller by the author of "Millie"–JOE E. BROWN IN "SON OF THE GOBS"† – CAGNEY IN "THE FINGER MAN"*–and the remarkable new star team of EDW G. ROBINSON AND KAY FRANCIS IN "I LOVED A WOMAN"† ● We don't have to tell you that properties like these, rightly handled, mean big money ● We *do* want to remind you that this money can be collected and banked *now* ● So let's keep our minds on business–*today's business* ● There's plenty of it if we'll go out and get it!

WARNER BROS.

*A Warner Bros. Picture †A First National Picture Vitagraph, Inc., Distr

Imperial, Toronto, Puts on Pip Bill As Vaud's Swan Song in Dominion

Toronto, June 30.

Only house in Canada now playing vaude, the Imperial, will fade from the variety scene at the close of current week. This will leave the Dominion without a single vaude spot from coast to coast. Week-to-week changes of policy have been many, the closing date for vaude being repeatedly postponed as business showed spurts.

This time, it's definite. RKO vaude is out and presentations are in, latter to be staged by Jack Arthur, newly-appointed Imperial manager under the new Nathanson regime. Arthur will work with Boris Morros, drawing on the Buffalo presentations for some of the acts and working these in with some of his own proteges. Morros is sending up a ballet master this week and the Imperial will put in a permanent house line.

According to reports, Nathanson and his henchmen are partial to stage presentations and there is talk of assembling these here under Jack Arthur supervision and routing them to the major spots in FP-Can's 200-theatre chain across Canada. Nathanson has also stated that he believes 'the orchestra is a living link between screen and audience, and musicians will be engaged to the limit of our appropriation for this purpose.' This substantiates the feeling among the band boys that orchestras will once again be placed in FP-Can's key spots.

But if the current bill at the Imperial is vaudeville's swan song in Canada, this is a lusty one. Meat of the stage show is Henry Santry and his Soldiers of Fortune, with Estelle Fratis getting billing, although most of Santry's singles received as much applause as the blonde tapper. George Givot, also new to this town, scored sensationally. As a matter of fact, this RKO valedictory got one of the best audience-responses in many moons.

The guiding hand of Arthur is seen this week in that he has merged the house band with Santry's 12 musicians. It's probably the biggest band ever seen on the Imperial's vast stage and Arthur has given the whole bill a flash effect that is commendable. Major part of the bill is played in a pleasing full-stage set which Arthur staged from material on hand, although one would never guess it. There are approximately 40 in the three tiers of musicians and staging drew a nice hand when the traveler parted, a reception unusual in a town traditionally cold.

George Givot holds deuce spot in 'one' before the silver drapes, the radio lad's Greek dialect monolog proving a real socko clinched by his Harry Richman take-off. Givot had to beg off. Then Santry's 12 noise-makers parading from the rear of the house and on the stage to take their places among the boys of the permanent pit band. There are the usual drills and solo stepouts, but this is a colorful aggregation of tune makers and tonal effects are outstanding.

The two Marsh Sisters are used for slow-tempo high kicks in unison and a synchronized acrobatic that drew heavy palm-pounding. The blonde and brunet are on later for a toe number in Santry's warbling. Estelle Fratis is heavily plugged and deservedly so for her clever tap work. The Dudley Brothers, colored quartet, also drew heavy applause for their Mills Brothers imitations and customers were loath to let the boys go. Clincher was the appearance of a colored tot who did a hot tap number with full credit to Bill Robinson.

Stage bill runs 72 minutes and, being mostly musical, there is no overture. Feature is 'Private Detective' (WB). *McStay.*

CHICAGO

Chicago, June 30.

A line of 16 chorus girls trained by Fred Evans and backgrounded by the production department for two numbers, both pretty, is about the only difference between the type of show at the Palace this week and that at the Chicago. This essential similarity becomes crystal clear when stepping from the one theatre into the other with only a short time interval and a couple of blocks in between.

Chicago is playing vaudeville but refuses to admit it or routine the performance that way. Production, as such, has been reduced to a minimum for economy sake. This fairly obvious and not very important observation is naturally subordinate to the dazzling fact that the Chicago is doing excellent business and has done excellent business for several weeks.

This week the cause of the business may be Harry Richman, or partly 'College Humor' (Par), or more likely, a combination of both plus the Century of Progress Exposition, whose myriad mobs are displaying a tendency to seek their cinematic relaxation in this house. Richman has played the house before, doing well but not exceptional. This trip his record may be brighter and his takings better. Arithmetic improvement should proceed from an advantageous deal put over for Richman by Sam Bramson of the William Morris office whereby Richman besides a salary gets percentage when the gross goes above a moderate figure. It seems likely to do so.

Joe Penner and Ernie Stanton, Zelda Santley with her clever imitations, and George Compo, an amusing pantomimic acrobat, filled out the rest of the show. Joe Cherniavsky's musical calisthenics again got over snappily. This Barnum of the baton makes the overture a cannonading. Public thinks it's swell. *Land.*

CENTURY, BALTO.

Baltimore,

Apparently impersonation week. Three out of five acts had it and only last week there was Sibyl Bowan with a routine of impersonation. If it keeps up they'll be back to mimicking Chaplin.

Radio continues to be the field for the impressionists, with both Sid Gary and the Col. Stoopnagle-Budd doing somebody else's theme song. This field must be getting crammed. Both acts do an impression of Singing Sam.

And there was Harry Savoy, who still finishes with John Barrymore in 'Richard III' bit. Understood Savoy wants to cut this number, but the managers want it in. The act could do without the number. It has a tendency to slow the turn besides clashing with the comedy. Audience doesn't know whether to take it seriously or not, and by the time they have decided that it's strictly on the square, Savoy comes through with the comedy line: 'I'll scare hell out of you.'

Savoy was the standout click of the show, and his scoring on comedy proved too much of handicap for the following Stoopnagle turn to overcome. Savoy had them all laughed out by the time the radio pair arrived, and when they did they stayed only 10 minutes, a short routine for a talking comedy act.

It so happened that the name of the bill was the weakest on entertainment, and indicates once more that vaude will have to depend on vaude acts and not radio turns for entertainment. Col. Stoonagle and Budd arrived on the stage to the big reception of the show and departed with the smallest round of applause.

Show opened with three click turns in succession. Case Bros. have developed their talents along the somersault line, and are doing looping stunts that are surefire. Carrying a special backdrop, and, of course, Marie, this turn has everything in the acrobatic line to make it a standout.

Sid Gary started with everything against him. He opened cold with the audience, apparently antagonistic. By the time he was finished warbling they didn't want to let him go. It was a remarkable exhibition of buildup and talent scoring. For this Gary has a tremendous pair of pipes. He could fill two houses the size of the Century, and this house seats 3,400. With those lungs Gary doesn't need a mike, even though his is something of a radio moniker. With those pipes he can stand right out there and sing.

In the three spot came Savoy and his femme partner, with Savoy working at top form. Knocked 'em, took an encore and could have stayed longer.

In the closing spot was the Carrie, Eddie and Saranoff Revue, a recently formed aggregation. It's a six-person dance flash, with Saranoff doing the discoursing between numbers. Saranoff didn't look up to his usual high mark when caught. His routine is somewhat changed. He's doing hardly any fiddle work just a couple of chords for comedy effects, and he's not accenting that 'denk you,' which was formerly prop to his comedy.

Carrie and Eddie open with a fine 'Dracula' number and finish with an oriental adagio, in both cases the attendant dressing of the stage is effective. Elsa Long has the stage to herself for one operatic selection that she handled capably and Alfred Brower contributes the Russian dance bit. All in all a meaty turn to give bulk to any vaude show.

On the screen was 'The Nuisance' (MG) and the regulation Metrotone news. Business fair at the opening performance Friday.

STATE, N. Y.

Six acts for an 80-minute show this week, strong on comedy but rather overboard on dancing, though of different sorts. One rear end collision on the steps, but otherwise laid out with a due valuation of contrast. That 80 minutes is all vaude, for Ruby Zwerling's Senators get cheated on an overture.

Leadoff is France and La Pell in a perch act, with two perch stunts and a finish on a trapeze set sideways to the audience to give full effect to the revolutions of the woman. Makes a showy finish and lends variety to the turn, but the hard work is in the perches, one being rigid with a bicycle atop, the other a limber bamboo that had some in the audience nervous. Tricks are over nicely, but hurt for best effect by an overplay on timidity by the woman, who by the way, is rather husky for the top story of a perch outfit. Faking is such an obvious appeal for laughs or applause that it fails to get over. Act would be better without this clumsy comedy.

Chilton and Thomas were one of the show stoppers, with a dance routine that is built up with novelty. They could get over nicely with a straight dance routine on the strength of the man's steps and the woman's vivacity, but they build with novelty bits, a hurdle affair that seems to have been worked out from the old sword dance, taps on china plates, and a set of three round tables of varying heights, which is the nearest modern hoofers have come to the old-fashioned pedestal clog. The man does steps the old minstrel men never would have dared in the circumscribed space, but the general idea is the same. Both broke out applause in the middle of routines and tapped out 16 minutes, with the audience willing to take more but not having the heart to ask. Could have gone to the trey with good results.

Reiss, Irving and Reiss have a tough moment following these fast hoofers with a dance opening that is just the usual stuff, and it was not until they broke over into the comedy that the audience sat up. Comedy is a rather futile imitation of Jimmy Durante, but it scored with the crowd, and they were off to a good hand.

Aunt Jemima, replacing Keller Sisters and Lynch worked in white face and except for a few awful moments when she insisted on wading through 'Stormy Weather' she was friends with her listeners. 'Weather' is not in Tess Gardell's genre and she would be well advised to come in out of the wet. Much better with her other songs —and the dance was the knockout. That's what gave her the chance to come back for a repeat instead of a perfunctory bow.

Ben Blue was the same old story. They know the act, but they like it, and the cafe blackout went over as though it had not been done a dozen times in the burley shows around the Square this season. It was more a triumph of personality than material all the way through, but a triumph.

Closer is Rosita and Ramon, backed by the Paul Tisen orchestra and Tamara to give them a chance to catch their breaths. They did close to 15 minutes without seeming that long, in spite of the sameness of the three dances. Tisen did one nicely played number with Tamara warbling in appropriately. Singer on earlier with her guitar.

'Picture Snatcher' (WB), a Silly Symphony, a Universal crime short and the newsreel. Just short of three hours. Business light Friday. *Chic.*

PALACE, CHICAGO

Chicago, June 30.

A reading of the tea leaves gives a clairvoyant picture of crowded houses, lobby standees, and profits this week. This happy arrangement of pleasant circumstances can be credited to Jack Benny whose popularity was never so frankly confessed by the public prior to his radio career. What the air did for Benny was to make him a household character. And if any doubt is expressed as to the correctness of the diagnosis of the reception he got, then the clincher ought to be that Mary Livingstone, certainly a newcomer to fame, was hailed with remarkable enthusiasm for a mere 'and company.' She shares Benny's radio following.

It is Benny the radio favorite that will bring them into the half dozen RKO midwestern houses he is booked to play following the Palace. But it's Benny, the poised veteran of vaude, revue, and screen, that will entertain them after they're in. Which is by way of suggesting that what Benny learned in show business is the solid merchandise behind the flashy radio window-dressing that will excite public curiosity and which makes Benny, in a sense, that he never was before, a box-office draw.

Show was poorly booked. Directly following the opening Five Wonder Girls, a dancing, albeit acrobatic, turn there was another dancing act, Ray, Realy and Roy. And then there was Jans and Whalen with a substantial devotion to hoofing. This topheavy structure had to be carried by Benny, for the secondary headliner, Frances Williams, while getting over nicely was a trifle too New Yorkish to be embraced by Chicago as one of its own kind.

Those five girls do not make the adjective 'Wonder' seem hyperbolic. They demonstrate some 57 varieties of cartwheel, somersault, and contortion. Furiously fast in pace, the act seems, if possible, to suffer from too much speed and too little change of pace. This thought can be amplified by pointing out the lack of sex appeal that results from the man-like physical stamina displayed, plus unattractive dressing.

While the Three Dancing R's as Ray, Realy and Ray sub-bill themselves are representative exponents of the sort of heavy-soled tapping of the trio type, the boys couldn't follow those five girls. It was like a faint breeze after a strong wind. Benny uses these lads for a couple of gag bits later in the bill.

Jans and Whalen pleased the audience. That report should precede and may alibi the fact that there isn't hardly a new line or a new bit in business throughout the turn. Jans is even telling that 'you're next' wheeze about the lady barber. Other comics abandoned this one at least two years ago. It does not appear that Jans and Whalen have invested a nickel or a moment's thought on material in the past seven years. Only their polished style could get away with the constant repeat bookings with the same old stuff.

Dan Russo and his pitmen, trim in white flannels and sport coats went up on the stage as part of Benny's longest session. This crackerjack vaudeville orchestra is extremely versatile.

On the screen the Palace has a light-hearted dido from the Radio studios called 'Professional Sweetheart' which will help the house climb up to $25,000, or better, this week. Followers of box office reports know just how nice that will be after the last two months. *Land.*

NEWSREELS

EMBASSY

Varied program, with many familiar subjects and views. Incidentally, the Embassy is going in for too many re-issues of the Magic Carpet series. This is the fourth or fifth week in a row where material of this kind, which was shown a year ago, is up for revival.

Boys must have found things pretty tough during the past week to have hunted up an exhibitor leader for a speech. Ed Kuykendall, new Motion Picture Theatre Owners of America head, handles his camera debut well, however. Ed passes the picture problem of quantity and quality directly up to the public. Evidently the audience took it for granted because there was neither hiss nor hurrah.

Both houses had Washington's industry advisory council. Embassy added an interview with Secretary Perkins which should win this woman executive many picture friends.

Fox sports department, as usual, was on the job. Although unable to show the Sharkey-Carnera go, it worked Primo in for a bit of byplay after the fight.

Only one hiss in the house for Hitler—and it had him in semi-closeup this time. Adolf, it is becoming more and more apparent, is getting passe at the Emb.

Opening of the Great Lakes to Gulf waterway at Chicago by Speaker Rainey, Mayor O'Brien's induction of a new bus line, and Congressman Peyser's definition of Federal clearance, were among other of the more pointed news items.

F-H afforded an interesting study of the kings of England and Iraq upon the latter's arrival in London. Both houses had it, but the Embassy, this time by allowing greater footage, screened a better subject.

Every year about this time they bring snow down from the Colorado mountains for summer skiing; Texas girls ride bikes; Sokols manifest calisthenics; Isle of Man has a motorbike race; N. Y. rookie cops get their diplomas; Germans taste of the wine crop; the Swiss yodel and Geisha girls visit warships. *Waly.*

TRANSLUX

Like the Old Roxy, the Luxer, in its class, is going in for the proverbial all-day show. This week, without skimping on its newsreel matter and including a cartoon, the house throws in a feature-length, 'Forgotten Men.' At the end of the feature is a line to the effect that it is an exclusive booking and that no other neighborhood theatre in Greater New York will show it.

New policy may work as long as the Lux is able to keep away from features as old as some of the shorts it had been projecting. If it slips into fourth or fifth run on the longies it will lose its identity altogether. The house had better watch its exploitation or else its newsreels will rate the go-by.

With the dailies filled with Otto Kahn, Luxer, using Paramount's subject, was the only house with coverage Saturday. Par also showed better editing of the Albany repeal ratification than the Em., allowing Al Smith sufficient footage to get over some real laughs.

Pathe, while not having the same slants of the latest leg in the Amberjack's cruise as F-H, which showed Mrs. Roosevelt boarding the boat, capitalized what it had by digging into the library and getting the Roosevelts on a similar trip 13 years ago.

Universal also stepped ahead of the Embassy on the lost flier story. As well as covering Mattern's arrival in Moscow it also had recent views of his mother.

A number of novelty clips were in evidence. Paramount interviewed 80-year-old daughters of a father who had fought in 1776. This was one of the most unusual stories of its kind ever newsreeled. Same reel also got a different slant on Japanese baseball which is creating mirth. It showed the grandstands in regular football cheering formations. Universal, after picturing a speedboat that actually seems to fly over the water, showed a plane engineering three gliders.

Pathe obtained an interview with the Buck Brothers right after one had been sentenced for kidnapping and during which he shouted, 'frame-up!'

Newsreel program was led off by Pathe's view of the Italian airmen, who are flying to the World's Fair. It claimed to show them taking off. *Waly.*

G. O. H., N. Y.

The good old G.O.H.'s million dollar cooling plant (six 1914 model electric fans) was working overtime Saturday afternoon, but it didn't help. Inside and outside it was hotter than Mrs. Gerson's oven, and tougher on the acts than anybody. At least the customers didn't have to come. Most of 'em proved it by staying away.

Four acts and dancing all the way through the bill. Radcliffe and Rogers, colored duo that usually finishes on the hoof, stuck to singing and talking while sitting or standing still. In declining to lift a leg, they couldn't be blamed. The other acts were not so fortunate because dancing is their business.

Three of the four turns running with a double feature the first half are new as far as the files indicate, but recording them under the New Acts classification on a day like Saturday would be like slugging a one-legged midget on a hospital cot.

Jack and Betty Willing opened with a dance flash that holds three other people besides the featured couple. Latter are comedy eccentrics whose pedal hoke isn't bad at all, thanks to the girl. Boy is a mechanical comic for whom the best way would be to loosen up a bit. There's a blonde sister team and another boy who dances straight, in evening clothes. Those evening clothes were another bright idea for two o'clock in the afternoon in all the heat, but he'd probably rather be classy than comfortable.

Ross and Russell, who seem to be an experienced mixed couple and look familiar, despite the unrecorded monicker, took over the deuce and eased in. Both capable people and with some brighter chatter up ahead they wouldn't need to No. 2 it anywhere. Colored team next-to-closing, followed by the Ramos Serenaders.

Ramos appears to be the leader of the six-piece Filipino string ensemble. He's the Dave Apollon of the South Seas in his manner of m.c.'ing, and supposedly a comic. A Filipino comedian would be something new and unique, but Ramos only gives a slight hint of how one would look and sound. The other Phillies just play. Dance team, unbilled, is Jose and Edythe, who have headed their own flash acts in the past.

'A Study in Scarlet' (KBS) and George Arliss' 'The Working Man' (WB) comprise the twin film bill. *Biye.*

MUSIC HALL

It's patriotic week at the Radio City Music Hall. Enough for two countries, in fact, if your patriotism is divided. Not that it isn't good—it's plenty okay on production, etc.—but what a wearer-outer. Basket parties might camp out for hours in the Hall and like it, but as an evening's entertainment it sort of overdoes a good thing.

Just so that our British cousins' sensitivities aren't ruffled by the Independence Day braggadocia of us Americans, a gracious curtsy to the 'Folklore of the British Empire' is expressed by a mixed choir of the Radio City's 50 singers, in a potpourri of British airs that went back to Maxwellton's Braes of Scotland. Maurice Baron arranged it and only missed the 'Londonderry Air' in the medley. Swell singing and all that, but they carried it to extremes. Viola Philo and Jan Peerce were featured in the choral overture which Erno Rapee and Charles Previn mastered.

First Dick Leibert at the console started, followed by the Roxyettes, as an hors d'ouvre to the British overture. Then followed the American slant, 'Independence Bell,' sumptuously produced in four scenes, wherein the lights were magnificently employed to recreate the historic events preceding July 4, 1776, in Philadelphia. J. P. Coombs (probably using a layout mike) was highly effective with the narration as through the scrim Margaret Sande and Nicholas Daks with the ballet corps did their minuet on the 'Yankee Doodle' theme. The Three Graces (Jack Press, accompanist), and the entire company participated in the sundry tableaux depicting the dawn of freedom, the signing of the Declaration, the Liberty Bell, and the Spirit of '76.

The show wasn't half over at this point. John Wummer broke it up with a flute solo here to pave the way for the 'Ballet Master's Dream,' Patricia Bowman scintillating as the premiere danseuse. It was a beautiful numbe , M. Vodnoy as the ballet master and Oscar Lifshey as pianist, backed by the ballet corps again, but in its generally effectiveness it was wholly Miss Bowman's.

Then the newsreel, on the giant screen, which somehow lends something extra to the news magazine, followed by a holdover dance number, 'Spooks,' which utilizes the luminous paint effects so effectively. The Roxyettes and M. Vodnoy as the magician went through some intricate and highly original choreography that's greatly to the credit of the dance stager.

'Bed of Roses' (RKO Radio-Constance Bennett), the feature. Biz fair opening night. *Abel.*

PARAMOUNT, L. A.

Los Angeles, June 29.

Utilizing the several hundred juveniles enrolled in their recently-opened school of dancing, Fanchon & Marco staged a lavish Kiddie Revue as the current Par stage show. With no talent expense, other than the regular house line girls, the producers went the limit on production and costuming, and have given L. A. a juvenile show that rates high in entertainment.

With close to 200 kiddies, the 24 house girls and the Rube Wolf band, stage at times is over-crowded. Fanchon has done a good directorial job, and the initial performance this afternoon moved without a hitch.

Singles, team, trios, and in up to ensembles of from 40 to 60 kiddies are presented in a kaledescopic array of color, with the juve efforts interspersed by two routines by the line girls that add the necessary touch of professionalism to make it a well rounded, though overly long, performance. Running close to 75 mins. at the opening, show will have to be pruned considerably if house wants to get that necessary turnover.

Finale has been built into a lavish tableau, with the entire assemblage massed in front of the band.

Par has 'Jennie Gerhardt' (Par), News and Betty Boop cartoon on screen. Biz, big at Initialer, with hundreds of children among the pay customers. *Edwa.*

ORPHEUM, N. Y.

Just how deserted New York was on the week-end was evidenced at Loew's Orpheum where even the Deutsche East 86th streeters must have scrammed elsewhere to celebrate. Late afternoon show wasn't half capacity, although well scattered and through this voluntary dressing the house didn't look so bad.

Teddy King overturing from the pit with a novelty specialty, and doing the applause routine from the trench, may pave the way for a new evolution in variety house presentation. For some years now, Phil Fabello has been a trail-blazer with this sort of intimate presentation in the RKO nabe houses, and King is another in the line of personality m. c.-conductors who can inject the necessary note of intimacy which the orthodox sequence of vaude acts seems to lack; especially if routined in formula manner, sans any m. c. personality on the bill itself.

Three of the five acts under New Acts, DeLong Trio opened well with acrostuff. The Four Bachelors, from radio, must rely on what mild ether rep they have to carry them into a No. 2 groove. As a straight quartet, otherwise, they'd probably never be pencilled-in for no other season but that somehow this type of barber shop act hasn't been found to the general liking of the bookers, in recent seasons. Harmony quartets, particularly if fortified with comedy variations, have always made an impression with the vaude fans, and the closer to a naborhood they came, the better they went. The Bachelors, although first reviewed in '31 when their radio rep was still in the making, evidence a paucity of stage work, for their gesticulations with the hands in saluting the audience, as a gesture of finale, don't synchronize. As it progresses it takes on an exaggerated appearance of awkwardness. Some rehearsing needed there.

Harmon and Claxton (New Acts) is Josephine Harmon with a new partner again and registering a mid-section comedy click. Art Frank with his a. k. stuff and Vivian Peterson straighting and contributing dance specialties was another sure-fire entry. Frank never lets down on his characterization and just when the expose seems imminent he tightens up and exits in legit manner. Ann Pritchard Co. (New Acts) closed. 'Eagle and the Hawk' (Par), augmented by two WB shorts and Hearst news on screen.

Abel.

FOX, BROOKLYN

Entertainment right through the stage show is pretty thin this week, and so was the attendance that greeted the bill's unveiling at the Saturday matinee. Compared to the level of diversion that this spot has been feeding them for the past two or three months the current sample is not only a bad case of toppling but an indication that the pursestrings are being tightly drawn and a policy calling for easy coasting through the balance of the summer is in effect.

It's one of those shows that never seems to get started, which here is due simply to the fact there isn't a smash act in the stage load. Routed from the previous week's stand at the old Roxy came an act, Cowboy Tom's Roundup, heard over one of New York's minor stations, WINS. It directs itself principally through that medium to the kid listening element. For the adult and likely for anyone above an eight-year intelligence quotient the thing is bad enough on the air. Transported to the stage it can't help but generate an air of amateur night.

In honor of this Cowboy Tom importation the presentation dresses itself up in western fashion, and that also goes for the backdrop, the stage band and the romping line of Gae Foster disciples. Even the ensemble bits are away below standard. Both the first and second numbers, in which the girls alternate from cowgirl to Indian regalia, unlimbered routines of beginner design and in either instance their efforts netted complete silence. Finale steppery, supposedly of Spanish kinship, was equally without distinction.

In the line of specialists there's a whistler, a talking juggler, a comedy dancing team and an adagio trio. The whistler, Roy Wallin, had the first inning and got away nicely with a rendition of 'Poet and Peasant.' Cowboy Tom and his menage took the next 10 minutes for a mixture of warbling and trombone blowing that even left the program's kid admirers, if there were any in the audience, cold.

The Indian in the troupe got down on his knees and crooned a lament about wanting to go back to the trail of long ago and revealed a voice and stage presence that meant well but were totally out of place. Later the redskin doubled on the trombone, and did better by himself. Besides a rangey lad who gave voice to a couple of hillbilly laments to the twanging of a guitar, Cowboy Tom brought on a Indian-clad tumbler for a couple rounds of cartwheeling. It was all pretty dull.

Rodney and Gould, dead-pan pantomimists and eccentric dancers, took up the proceedings from that point and spread some good cause for giggling. Ensuing niche had Wesley Eddy, the spot's standby m. c., pouring a melodious croon into a mike, later to be joined by four instrumentalists out of his band for a potpourri of hot syncopation, with the combination scoring the only noisy handout accorded during the entire performance.

Edwin George came next with a line of gabbing and juggling of sorts that garnered him a neat sendoff, and Dolores, Andre and Dmitri brought the event to a finale with their diverting collection of adagio bits.

On screen is 'Trick for Trick' (Fox). *Odea.*

PALACE

Because the Palace is losing less with its kind of vaude than it might on straight films, vaude is staying here. No surprise. After seven policy changes in a year, when the RKO head man changes his mind in the middle of the week it's not news.

Nobody has figured that it's maybe the kind of vaude that counts. There's nothing enthusiastic about the 5-act setup current. It's budgetary entertainment. Built for economy reasons and not for amusement value to customers.

There was a little excitement at the Palace backstage Saturday (change day) matinee, or maybe. For the loud speakers which operated okay in rehearsals went screwy during the deuce spot, with the Three X Sisters, harmony trio from the air. Additionally, the girls found it touch to follow the pit piano accompaniment at one stage.

Just one of those things and hardly a break for the girls. They were compelled to yodel minus mike to get away from the loud-speaker static.

Apparently some excitement lingered backstage. Maybe it was the sudden realization that vaude was to stay another week. At any rate, a couple of slip-ups occurred in the opening act of the Three Crystals, roller skating act, two boys and girl, and the girl slipped once, as did one of the boys. Just one of those things. The trio has okay tricks.

Vic Oliver and Margot Crangle, who fill next-to-shut, add laughs to those mid-way of the bill by Lulu McConnell. But Oliver could well eliminate some of his chatter. Couple items altogether offside. Miss McConnell, in her customary 'bridge game' sketch over easily.

The closing number current is Miles and Kover. A mediocre dance flash, which for the most part isn't native to vaude. That's the mechanical gyration of five girls opening and at closing. The best number is the finish, a sort of Roman thing, suggesting a chariot. It has a certain rhythm and takes.

That 'bump' number which Miles and Kover do in reverse isn't especially sightly or amusing.

If the Palace goes over this week the film end will get the credit, anyway on the books of the economy swingers. No doubt that the showing of the Sharkey-Carnera fight film helps.

Main feature is 'I Loved You Wednesday' (Fox), which ought to help some more, but until vaude is used for better than merely filler stuff for a weak film end, the Palace is question mark. *Shan.*

MET, BROOKLYN

With Harlow-Gable for the film headlines, the Metropolitan, Loew's Brooklyn ace house, apparently felt that the show did not matter greatly, and in the matter of name values the bill looks unimportant. It's a better show than it looks on paper and Stuart and Lash help along with an m. c. stunt that does not kill off the acts through too much incidental patter. For a family house the value of a seatless pair of trousers is to be questioned as a comedy adjunct, but otherwise they were helpful in keeping up the tempo of a bill which might have lagged without a continuity.

Opener is the Andressens in their standard perch act, with two perch routines and spaced by the woman's ground tumbling and upside-down dancing. Latter is not as much of a novelty as it used to be, but she sells it nicely and the finish in which she is whirled around like a flag atop the staff is a clincher.

Stuart and Lash hop right in for their first bit, introing Harriet Hutchings, who got off on her left foot, heading backward. Crowd did not care much for her old-fashioned nightie; they had heard of the traveling salesman and the farmer's daughter before and were not interested. They perked up when she went for a change and applauded the 'Harlem Moon' bit, but the opener is a ball and chain. Still she got back by request and not by force.

No question about Charles Trimbin. He's good for about every so often and this return was not too often. Same old stuff, but the same old hit, as well, so that made it evens.

Stewart and Lash next for what was left of the act they had been borrowing from and then Samuels Brothers Revue, which is rather important billing for a six-act of straight dance routines. The three boys dance smartly and in nice unison, two of the girls coming into the last bit without pulling down the average. Youngsters deserve applause for the fact they can do a three-man comedy acro act without going nance. Showing it can be done, though it isn't done often. Third girl does one-legmania and acro with a couple of months' more practise before she can get the Mady leg swing over properly. She does it, but awkwardly and with evident effort; other work good. Turn needs a smarter finish.

Closing number is so much like the opening one, except for the addition of the two girls, that the audience does not realize that it's the end until the curtains close in. They should split out into a whoopee for the finish. It would very materially improve their final score. Show runs 65 minutes without an overture.

Film program limited to 'Hold Your Man' (Metro) and a newsreel. No time for anything else. Business Sat. fairly good in face of the heat and the assurance of a thundershower. If the heat lets up the house should do well, though there are complaints from the residents that the house is not kept cool enough. *Chic.*

CRITERION, L. A.

Los Angeles, June 30.

T. L. Tally, veteran Los Angeles exhibitor, chose an inopportune night on which to stage his comeback, through the reopening of his long-darkened Criterion. His $2 premiere tonight was a decided disappointment for the grey haired theatre man, customers being few and far between.

Choosing the eve of a four-day holiday on which to reveal the L. A. picture fans his present-day views on exhibition, Tally made his initial error, and staging an advanced priced premiere with a Metro-Goldwyn-Mayer 'weak sister' ('The Barbarian') as the screen feature, also demonstrated a lack of the acute showmanship for which the pioneer exhib was for so many years noted.

Re-opened Criterion again brings it to the fore as one of downtown L. A.'s most inviting playhouses, yet its location, two blocks off the main stem, and a question of suitable first-run product make the venture a questionable one.

Inaugural was marked by the presence of a dozen or so minor film luminaries, with the veteran Charlie Murray acting as m. c., and being put on a spot through failure of several of the promised 'names' to make their appearance. A clever bit of covering was done by John Mijjan, who, after several futile attempts by Murray to get responses to introductions, informed the m. c. that he had been using the wrong list, and substituted one of screen personages known to be in the house.

Incidental to the screen program, which in addition to the feature comprised several short subjects, Tally presented Roy Russell, in dramatic tenor, in a short repertoire of selections. An unprogrammed pianist, accompanied, subbing for Marie Golden, who had been widely advertised to appear. Russell has a likeable personality and a fine tenor voice, which he handles nicely. One of his three numbers was in German, and the few customers out front rewarded him nicely.

A short, made up of ancient film shots, created considerable diversion, while a travelog of China, and Pathe News filled in satisfactorily.

Following the premiere, Criterion, a 1,600-seater, will go into a grind policy with weekly changes, including incidental stage presentations. Eddie Horton presides at the newly installed organ, and will likely become a fixture, as his renditions proved highly acceptable. *Edwa.*

ACADEMY, N. Y.

Maybe it was too hot Saturday afternoon to expect any business. That might account for the fact that the customers in this emporium could be counted without going into three figures. And the great droves that stayed away from the theatre will never know what they missed. Because the current layout reaches a new low for entertainment value—and for the Academy, that's saying a lot.

There's a good opening act. Four Nelsons, jugglers, know their business. Three men and a girl, and all good at the hoop stuff besides knowing about showmanship.

Second act not so bad, either. Allen and Kent. Two lively youngsters, boy and girl, who dance. Then they drag out papa and mama to do some more dancing. In the old days Allen and Kent, when it was just the old folks, did a better act, but why kick? Current turn is okay deucer and probably deserving of a good deal better spot on the current layout.

O'Donnell and Blair are in the trey with their old-fashioned, old-time knockabout act. It was fairly funny once. It's pretty clumsy today.

Steve Evans, next to shut, is a complete waste of time. He's a good-looking blonde boy who does bad imitations of unimportant or forgotten people. Nearest he gets to amusement is in a Joe Brown drunk number. Farthest from anything is a pretty terrible Lon Chaney thing.

Snooks' Paramount Orchestra closes. Just a band act. They probably don't play any worse than Joe Gershenson's pitmen. Couple girls for specialties help a little, but the turn just doesn't mean a thing.

For booster purposes there's the fight picture on the screen plus 'Girl in Room 419' (Fox). The fight picture got the bird from the audience, making it that much pleasanter for the house manager. *Kauf.*

Million Dollar, L. A.

Los Angeles, June 26.

Monday is bargain night at this vaud-filmer house, with professional tryouts augmenting the regular six act bill. At a 15c balcony and 25c lower floor admish, house gets plenty of bargain seekers, drawn largely from the eastern section of town and the nearby neighborhoods.

Current show is made up of acts that have mostly played the higher priced vaude houses hereabouts, with several of the turns one time rated as standard.

Four tryouts preceding the regular vaude, with only one turn, the Owen Fallon Californians (comedy band), rating attention from the bookers. Later on, the LaMar Cellar Duo, four juves with a barrel full of talent, will be ripe for almost any kind of vaude show. The youngsters, two boys and two girls, dance and sing and one is exceptionally proficient on the sax and clarinet. Act is snappily dressed and if the combo continues to work together it should be heard from one of these days.

Bourbon Sisters, pair of fairly attractive femmes who do mostly tap and acrobatic stepping, follow and do as good as can be expected. The Fallon band of eight, plus Fallon, are a corking comedy musical outfit who inject plenty of novelty in their offering. With a little more grooming act will be ready.

Name of fourth act, a single femme warbler, not announced by Ray Goman, m.c., who apologized for her delay by saying she had forgotten her music. Too bad she located it.

Going right into the regular vaude bill, opener has Kerr and Weston, a pair of vets in vaude, who are ably assisted by an equally talented boy and girl stepper, billed as the Raynor Twins. Kerr does his oldtime contortionist stuff, utilizing various sizes of barrels in which to disport, himself and provides plenty of good comedy to start the bill off with a bang. Miss Weston makes a brief appearance at the finale, right after the boy has done a marvelous tap dance, using his head for a mat-board.

In the deuce spot, Moro and Frances repeat in toto the comedy musical act caught and reviewed a couple of weeks ago at the Downtown here. Man knows how to handle a violin and guitar for comedy effects and pair clicks nicely.

Alvarado and Jean, ballroom dancers, follow, revealing class. During a costume change Julita Conin, Spanish warbler, fills in with a combo Spanish-American song that fits in oke. Flack Bros., xylophonists, play classical and pop numbers with precision and have no trouble registering.

Next to close spot allotted to Bee and Ray Gomans, in as clever a comedy talking act as has been seen hereabouts in many moons. Girl is the comedienne, with her partner handling the straight, with occasional lapses into comedy. They mop up and have to beg off.

Irving and Lester close with a series of hand-to-hand and other balancing stunts. Boys have nice personalities, work easily and have no trouble holding the customers in their seats.

On screen, 'Eagle and the Hawk' (Par), News, pictorial. House about three-quarters filled on night caught. *Edwa.*

RKO, L. A.

Los Angeles, June 30.

How long the revival of vaude, in combination with the Horace Heidt stage band policy, is going to continue at this house is problematical, at least it would seem so to any casual observer in view of the brutal biz. Instead of improving, the take at the b.o. gets leaner and leaner, with no telling when the RKO mogus in N. Y. will call a halt.

Current show is the best of the three since the stage policy was revived here. Lester Bros., tumblers and acrobats, offer a lot of routine and novelty stuff that starts the show off nicely. In the deuce spot, Davey Jamieson, with his daughter, Louise, and his veteran father, provide three generations of dancing, which reveals an intricate array of hoofing of the three different ages. Daughter does the modern stuff, Jamieson's dancing is reminiscent of the 90's, and dad goes back 40 to 50 years with his old-fashioned clogging and Irish jigging. It was diversified fare, and enjoyed by the handful of customers on hand at the opener today.

Larry Rich, with Cheri, and Iris Monohan, a snappy blonde dancer, does his usual clowning, using the pit boys for a lot of hokum; Cheri sings a bit, Miss Monohan steps some fast routines and for a wind-up Rich warbles 'Laugh, Clown, Laugh,' which he has been doing for these past several years, and which he puts over oke.

Closing the regular vaude portion is Charlie Hill, in a comedy piano act, assisted by Ruth Gillette, a comely blonde with a high soprano

(Continued on page 44)

MAYOR OF HELL

Warner Bros. production and release. Starring James Cagney. With Madge Evans, Allen Jenkins, Arthur Byron. Directed by Archie Mayo. Screen play by Edward Chodorov. Based on story by Islin Auster. Photographer, Barney McGill. At the Strand, N. Y., June 29. Running time, 87 minutes.

Patsy......James Cagney
Dorothy Gri......Madge Evans
Mike......Allen Jenkins
Thompson......Dudley Digges
Judge Gilbert......Arthur Byron
Jimmy......Frankie Darrow
Walters......William V. Mong
Butch......Mickey Bennett
Izzy......Sidney Miller

Satisfactory, even though both the dialog and the plot have undesirable items. A competent cast and able direction minimize effect of these faults. Story is of a killer reforming a reformatory.

Cagney is that Jekyll-Hyde character. All done for a blonde nurse. Element of interest for the b.o. is the 250 or so boys who participate in the picture. Particularly Frankie Darrow. He's one of the leaders and although Cagney is as good as usual, Darrow and even Dudley Digges cop important attention. Digges is the abusive superintendent of the boys' reformatory.

Picture has its tearful moments which should carry. It's lighter moments, which aren't many, are carried mostly on the reverse through the kids' actions and Allen Jenkins. Jenkins plays a stooge gunman and handy man for Cagney.

Story gets a good start, showing the kids working a street racket in watching autos and carrying on petty thievery. Then the juvenile court sessions prelim to the kids going away. That's a tough 20-minute exhibition of parental complications. The apparent aim is to get over how the kids are products of environment mostly. Okay and works up necessary sympathy to carry the kids along.

The big item which customers have to swallow is that while reforming kids, Cagney sticks to his trade as a gang leader. Gets tougher for logical acceptance when he kills a crosser in his gang while still playing a saintly role among the kids. Of course, he reforms altogether, himself and others, at the finish.

However, when the kids themselves fire the reformatory and cause the death of the super, that's an offside point. Here, it looks like able direction in the handling of young Darrow, will pull the item over without adverse reaction from customers.

Photography is okay. Madge Evans does a good job here and is easy to look at.

While having the framework of a junior 'Big House'—it's only the framework. Story isn't so strong.

Shan.

WOMAN I STOLE

Columbia production and release. Stars Jack Holt. Fay Wray featured. Directed by Irving Cummings. Story by Joseph Hergesheimer; adaptation by Jo Swerling; cameraman, Benjamin Kline; assistant director, David Selman; film editor, Gene Havlik. At Rialto, N. Y., week June 28. Running time, 70 mins.

Jim Bradler......Jack Holt
Vida Corew......Fay Wray
General Rayon......Noah Beery
Teresita......Raquel Torres
Corew......Donald Cook
Lentz......Edwin Maxwell
Delcker......Charles Browne
Sixto......Ferdinand Munier
Murdock......Lee Phelps

Jack Holt has been making pictures like this for years and has prospered. There's nothing especially distinguished in the output, but it is all eminently saleable material. Factory-product, but factory product of a successful kind, with a ready market and satisfactory returns. This one grades as good commercially.

On the story side it has the support of Joseph Hergesheimer, a shrewd maker of magazine fiction, thoroughly abreast of his market, and a successful judge of public taste. Jo Swerling has turned out an excellent adaptation, simple, direct, a workmanlike job, which term characterizes the production all around. Critics wont rave over it, but it belongs to the great bulk of commercial film that forms the backbone of a national industry.

This time the locale is the North African oil fields, a setting that lends itself to engaging atmosphere, with its wastes of desert and bands of galloping horsemen, sturdy men in linen evening clothes and a heroine beautifully garbed, but discontented with her lot. Story has to do with the strong Jack Holt, rough and ready hero of the wild lands, who wins the wife of his friend, then finds her unworthy and casts her off—a made-to-order role for Holt.

This player is a peculiarly consistent name on the screen. He doesn't experiment in versatility. Always his characters are rough and tough, ignorant sometimes, occasionally uncouth, but always the key to the appeal is in the character's innate sense of honor. This whole story swings on that point and therein lies its punch.

In the planting of the yarn there is ground for the belief that Holt is plotting the husband's ruin to win the woman—certainly, the husband thinks so. Instead, the denouement reveals that he was counter-plotting against the husband's real enemies, a conniving oil official who had the desert bandits in his pay to wreck the company managed by the husband as a means to establishing his own dictatorship over the oil fields.

Intent is melodramatic, but the treatment is particularly smooth and innocent of overdone heroics without sacrifice of action, a middle course that works out entertainingly. Noah Beery plays a comedy bit for all it's worth in laughs and chuckles.

The acting is engaging in its simplicity. Fay Wray has a semi-walk-through role, but dresses it attractively and plays it with agreeable grace. Raquel Torres contributes her tempestuous self in several comedy sequences and Donald Cook manages a difficult juvenile role with a good deal of expertness. Photography excellent and the backgrounds in the restrained but eloquent vein of the very best technique.

Rush.

SAMARANG

(Silent)

B. F. Zeidman production. United Artists release. Directed by Ward Wing. Associate producer, Charles Hunt; story, Lori Bara; editor, Tom J. Geraghty; musical supervision, Abe Meyer; score, Sam K. Wineland; photographer, John C. Cook. Submarine photography, Stacy Woodward. At Rivoli, N. Y., week June 28. Running time, 59 mins.

Pearl Diver......Ahmang
His Sweetheart......Sai-Yu
His Little Brother......Ko-Hai
His Brother......Mamounah
Captain of Schooner......Chang-Fu

Big towns may figure nothing unusual in several bare flashes of a native girl, but the undersea stuff included and good exploitation should this one through satisfactorily. Exploitation angle is unusually important.

Story is simple and played by a native cast. Boy and girl, with girl the daughter of a chief. Boy is too poor to win parental consent and takes to pearl diving. His younger brother emulates him in a sudden impulse and the youngster is caught by a shark. He dies. So the elder brother not only gets his pearl and the girl, but he also kills the shark.

Many places where the titles in this silent picture are more dramatic than what follows. Action does not always equal the heralding and sometimes too much is inferred but not shown. It's a matter of opinion to what extent it can affect general reception. Photography throughout is admirable.

Romantically the picture lacks a punch yet the film carries a sort of balance of dramatic power in the big fish fighting one another to destruction. This comes in the opening sequences and later.

That the picture is silent is bound to offer relief to some. But being silent isn't going to detract where the film is handled properly.

Film dissolves into undersea shots rather in narrative order. A jellyfish is shown absorbing a crab, a starfish devouring clams. Later, there's a pretty good battle between an octopus and a shark.

Ward Wing shot this footage and it couldn't have been any cinch. Some snakes, too, with a reptile crushing a small deer, a more dreadful kick than the later shot of a snake coiling around a native.

Loria Bara, credited with the story, is the wife of Wing and a sister of Theda Bara.

Shan.

Tomorrow at Seven

Jefferson Pictures production and Radio release. Directed by Ray Enright. Chester Morris and Vivienne Osborne featured. Story and dialog, Ralph Spence; Charles Schoenbaum, photog. At old Roxy, N. Y., week June 30. Running time, 65 mins.

Neil Broderick......Chester Morris
Martha Winters......Vivienne Osborne
Clancy......Frank McHugh
Dugan......Allen Jenkins
Drake......Henry Stephenson
Winters......Grant Mitchell
Simons......Charles Middleton
Marsden......Oscar Apfel

Low pressure murder mystery which doesn't move as fast as it should. Uses all the customary tricks to develop an elementary master mind criminal theme and successful only on the comedy end. Here as well as in other departments the laughs are drawn through a stereotyped medium—the familiar team of clown detectives.

Characters are a young murder mystery novelist, an old millionaire supposedly devoting his fortune to the capture of the murderer who's terrifying the nation, the old man's male secretary and the male sec's daughter. The criminal calls himself the Ace of Spades, leaving the customary marker near the body in addition to warning 'em in advance and naming the hour. Identity of the Ace is pretty well concealed until the finish.

For those who walk in on this one at the middle, viewing the first half after the solution has been revealed, will hold little amusement. Only the antics of the comedy flatfeet, Frank McHugh and Allen Jenkins, can sustain attention. Chester Morris and Vivienne Osborne, featured, and all the others play it in stock fashion. Little name strength to redeem the general shortcomings.

Bige.

Miniature Reviews

'Mayor of Hell' (WB). Cagney film with competent cast in a story of how a killer ends brutality in a boys' reformatory and reforms the inmates. Has outline of a junior 'Big House.' Offers exploitation easily.

'Woman I Stole' (Col). Typical Jack Holt melo, well made and dependable program product. Story from Hergesheimer novel.

'Samarang' (UA). Silent narrative of a South Seas romance with much to be exploited and if handled properly has good chance. Submarine shots of undersea anemones fighting are interesting and okay.

'Hold Your Man' (M-G). Jean Harlow and Clarke Gable a real money picture built around two very sympathetic young underworlders, and their hard-boiled romance. Most promising box office prospect in months.

'Bed of Roses' (Radio). Constance Bennett starrer in drab, sex tale of familar pattern but designed for fair box office attention. Pert Kelton's Maewestish debut in flickers will have 'em talking. Joel McCrea the male lead and count with the flaps.

'Return of Casey Jones' (Mono). Fair cast names wasted on uninspired production. Uninspiring script. Will be whooped up in rural divisions.

HOLD YOUR MAN

Metro-Goldwyn-Mayer production and release. Co-stars Jean Harlow and Clark Gable. Directed by Sam Wood. Story by Anita Loos, adaptation by Miss Loos and Howard Emmett Rogers; incidental song, Nacio Herb Brown and Arthur Freed; cameraman, Harold Rosson; film editor, Frank Sullivan. At Capitol, N. Y., week June 30. Running time, 86 mins.

Ruby......Jean Harlow
Eddie......Clark Gable
Al......Stuart Erwin
Gypsy......Dorothy Burgess
Bertha......Muriel Kirkland
Slim......Garry Owen
Sadie......Barbara Barondess
Aubrey Mitchell......Paul Hurst
Miss Tuttle......Elizabeth Patterson
Lily Mae Crippen......Theresa Harris
Mrs. Wagner......Blanche Friderici
Reverend Crippen......George Reed

Top type of commercial product and a release that looks sure for better than average attendance, both on the strength of its high score leads and on word of mouth. Story has the popular character, with special reference to the feminine interest. Running time of nearly an hour and a half looks like it's overboard on footage, but the story sustains itself throughout and only the watch tells the tale.

Anita Loos knows her fans and here an author seems to have been able to have her way without too much interference. She ladles out the sentiment in heavy portions, mixes in a generous flavoring of bristling fast dialog of comedy drama purpose, and the results are eminently satisfactory in terms of entertainment. Story merit is abundantly supported by expert playing, especially on the part of Miss Harlow, and the production is of the highest grade.

There seems to have been some uncertainty on the part of the studio as to the story's ethical values. Heroine is a hard-boiled gold digger in the early passages and coast reports were that there had been remakes and juggling of the early motivation to whitewash the character. Apparently it was the first version that reached the Capitol, and there is ground for the view that the choice was the right one.

Nothing wrong with the ethics of the situation in which both principal characters start as unworthy, for it is the honest love they find in each other that works out their regeneration. That outline ought to be censor-proof. However, there is one detail that it might be tactful to omit. Some of the by-play in a sequence with a lot of reformatory girls in chapel singing, 'Onward Christian Soldiers,' works out to comedy effect in a few details and is pretty sure to give offense. Episode isn't vital, anyhow.

Earlier sequences have plenty of ginger, but the torrid details are handled with the utmost discretion while conveying a maximum of effect. These deal with the campaign of the small crook, Eddie (Gable) to make Ruby, presented as a girl vaguely hard to get and still no better than she should be. Bringing of the two together is a sequence worthy of an O. Henry. Eddie and a pal (Garry Owen and doing very well indeed with a minor role) work a fast 'poke switch' on sidewalk passers-by. They get caught and Eddie takes refuge in a strange flathouse. Seeking cover he crashes into Ruby's bathroom while Ruby is in the tub. Story is set in action from the start.

Eddie gets 90 days when he's tricked into driving another crook's 'hot' car and comes out, unregenerated and seeking new sources of income. A badger scheme is framed with one of Ruby's chumps and in the mix-up Eddie finds he loves the girl and socks the sap, unintentially kills him, and the violence is supposedly justified by the man's sudden realization he is fond of the girl.

Eddie makes his getaway, but Ruby is caught and gets two years in the reformatory, a sequence worked out on the screen—a model of taste and judgment, and at the same time a series of scenes which are right both in strong human comedy and a good deal of dramatic force. Nothing of the kind has been better done on the screen for graphic clarity, realism, and still the material is entirely innocent of the sordid angle associated with the locale.

A swift action finish puts a satisfying period to the romance, rather hard to take in some particulars but a well sustained finale, in which Eddie crashes the reformatory on visiting day, eludes the matrons and persuades a visiting minister to marry him and Ruby before the police catch up to him.

One of the most promising money pctures n the last four months.

Rt

BED OF ROSES

Radio production and release starring Constance Bennett. Gregory LaCava directed. Original and screen play by Wanda Tuchock; additional dialog, Eugene Thackrey. Camera, Charles Rosher; music director, Max Steiner; assistant director, Edward Killy. A Pandro S. Berman production. At Radio City Music Hall, N. Y., week June 29. Running time, 70 mins.

Lorry Evans......Constance Bennett
Mike......Joel McCrea
Paige......John Halliday
Minnie......Pert Kelton
Father Doran......Samuel Hinds

A so-so flicker, Bennett will have to bolster it. While lacking in some of the elements which distinguish previous roles where she essayed glamorous ladies, the wanton-woman stuff should find better general box office appeal than the preceding sophistication.

Story in itself is formula. It's tawdry and unwholesome in the main. It's therefore to the greater credit of the artificers, including the star, that it was made as sympathetic as it evolved, towards the end. As a rapacious female, Miss Bennett's characterization hews close to the line almost all the way. It's even broader as regards Pert Kelton, her buddy, in the racket of trimming the masculine of the specie. The regenerative love stuff with Joel McCrea takes it out of the gutter, where it starts and stays almost all of the way.

Both gals are alumnae of a reform school and the rolling-the-lush stuff on a Mississippi steamer bound for New Orleans leaves nothing out. Then comes the big love affair and Miss Bennett walks out on the engaging N. O. publisher, John Halliday, whom she has hooked in a manner that likewise goes into all of the details on the modus operandi of landing a chump.

It's a short cast, but Pert Kelton stands out head and shoulders above everything with a Mayweestish, hip-rolling, nasal-twanging, get-your-man routine which is something of a surprise. It so eclipses the rest of it, including the star (in some of those scenes she makes a stooge out of Bennett) that it evidences an unsuspected magnanimity on the part of the star or a physical handicap which forfended any further editing. Miss Kelton, a dancing comedienne out of Ziegfeld musicals and vaudeville, does not suggest the robust Miss West in build, other than in general demeanor. Hers is a more slinky vamp, wise cracking and ever-effective, with the choicest phrases handed to her.

'Bed of Roses' is good b. o. as a label. It suggests the negated 'No Bed of Roses' (which probably was the original title) and will permit the exploiters to do their sex bally to the fullest over the summer. There's enough moralistic top-off, including a symbolic clergyman who is rather dragged into the picture, to offset any official aggravations.

Abel.

THE ONLY GIRL

(ANGLO-GERMAN)

London, June 20.

Ufa Gaumont-British production, released through Gaumont-British. Directed by Friedrich Hollaender. In cast: Lilian Harvey, Charles Boyer, O. B. Clarence, Ernest Thesiger and others. Length, 7,500 feet. Previewed Prince Edward theatre, London, June 16.

Another vain attempt to turn out another 'Congress Dances.' Lilian Harvey, English girl who has made her film reputation in Germany, was the heroine in the Ufa 'Congress Dances,' and ever since they have been trying to duplicate this success. This is a conscientious attempt to present musical romance in German court settings and with deft direction and casting.

Everything within reason was given to this production, and it will make an interesting feature but no smash.

Jolo.

FALLING FOR YOU

(BRITISH MADE)

London, June 17.

Gainsborough production, released through Gaumont-British. Directed by Robert Stevenson. In cast: Jack Hulbert, Cicely Courtneidge, Tamara Desni, O. B. Clarence, Morton Selten, Alfred Drayton. Length, 7,980 feet. Previewed Prince Edward theatre, London, June 15.

A well-made even if machine-made story on which Hulbert, the director, and Douglas Furber, the lyricist, worked intelligently. Plot is of little consequence.

Hulbert and Cicely Courtneidge put over their same bag of tricks in a different setting, which is all the public desires. Hulbert shows he is an expert ice skater, and his scenes on the frozen lake in Switzerland make a romantic backgroud. It is here he meets a princess, played by Tamara Desni, a newcomer to the screen, who was one of the dancers in 'Casanova.' She is young, beautiful and a remarkable skater.

Picture is roar farce, plus slapstick and knockabout, but so classily done that, with the popularity of the stars, it should chalk up another success.

Jolo.

NO FUNNY BUSINESS

(BRITISH-MADE)

London, June 20.

John Stafford production, released through United Artists. Directed by John Stafford and Victor Hanbury. In cast: Gertrude Lawrence, Laurence Olivier, Jill Esmond, Gibb McLaughlin and others. Length 6,800 feet approx.; running time, 70 mins. Previewed Adelphi theatre, London, June 19.

It is surprising that an artist of Gertrude Lawrence's standing should accept so frivolous a scenario for a starring vehicle in pictures, supported by a competent company with admirable direction.

A married couple have gotten on each others nerves and decide to be divorced. They both go to the same detective agency for evidence. This agency makes it a point to try to bring couples together. They hire an attractive young man to pay attention to the wife, and a fascinating girl to perform the same functions for the husband. The co-respondents fall in love and the married couple make it up.

There are a couple of musical numbers and a lot of smart, clean comedy. The entire production breathes class, but the whole thing cries out for plot.

Jolo.

The Lone Avenger

KBS production. World Wide release through Fox. Stars Ken Maynard. Directed by Alan James. Story and continuity by Forrest Sheldon. Betty Burbridge. Cast includes Muriel Gordon, James Marcus, Al Bridge, Niles Welch, W. N. Bailey, Ed Brady, Chas. King, Jack Rockwell, Clarence Gledert. At Loew's New York theatre one day, June 27, on double bill. Running time 58 minutes.

Follows general outline of the 'avenger' titles, but just before the end it comes through with a sequence that pulls it out of the mud. Some mysterious visitor is prowling around to clear the name of his dead father. He reveals himself to his friends and plants a gag. Not knowing which of two suspects did the actual killing, he writes that he does know and will come and get him out of the saloon at eight o'clock. His friends hang around and help scare the real culprit into revealing his guilt. Smartly staged, it forms one of the best bits of comedy drama found in oats oratorios in a handful of months. It should satisfy in its habitat.

Ken Maynard usual self but support gets more chances to act than usually exist in bridle dramas.

Chic.

Return of Casey Jones

Chadwick production; Monogram release. Features Chas. Starrett and Ruth Hall. Directed by J. P. McCarthy. Supervised by Trem Carr. Story by John P. Johns. J. P. McCarthy, Harry O. Jones, adaptation; John Mescall, camera; John A. Stransky, Jr., sound. Cast includes Robert Elliott, Geo. Hayes, Jackie Searl, Geo. Walsh, Margaret Seddon, G. D. Wood, Geo. Nash, Anne Howard. At Loew's New York theatre one day, June 27 on double bill. Running time, 57 minutes.

Good names wasted on pretty impossible railroad yarn. Unlikely that hauling the immortal Casey in by the slack of his overalls will help much, if any. He's merely brought in to serve as a model to the young engineer hero of a thin story in which too much reliance is placed on cuts of railroad trains rushing madly over the countryside. Some of the photography is good, which is about the best that can be said for the picture. Sound, settings, script, dialog and direction, are all below par.

Ruth Hall, Charles Starrett and Geo. Hayes do most of the work, with Margaret Seddon and Jackie Searl in for bits.

Chic.

Cecila Parker Again Set

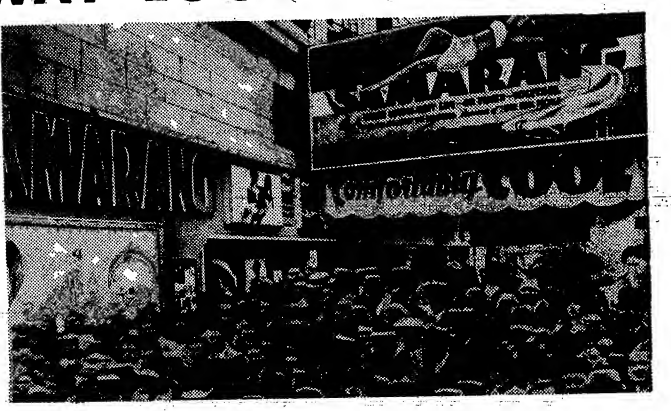
Hollywood.

Cecilia Parker again gets femme lead with Ken Maynard in 'Daring Danger,' starting Wednesday (5), Allan James directing.

William Gould, Frank Rice and Fern Emmett are also in cast.

Why DID THE BEACHES LOOK LIKE THIS?

Why DID BROADWAY LOOK LIKE THIS?



Exploitation IS THE ANSWER!

A campaign modeled after the Rivoli's will enable YOU to turn the crowds from the hot-weather spots in your town to the box-office of your theatre!

1. Windows everywhere! Three on Fifth Avenue. Black, Starr & Frost, world famous jewelers, Nippon Yusen Kaisha steamship window, Southern Pacific display halts crowds. And more than 100 key spot locations all ballyhoo "Samarang"!

2. Samarang Club. "Permit us to strip to the waist" — that slogan started a furore that crashed the front pages of the New York dailies. Arrests on the beach, petitions to Mayor Frankel of Long Beach, 8,000 Samarang Club members signed in four days — all started as a gag, now seriously becoming a national organization!

3. King Features Syndicate full page feature story on shark-octopus battle appears in 200 coast-to-coast top spot newspapers!

4. Radio air waves plug "Samarang"—Abe Lyman, Rudy Vallee play Samarang Love Song. Director Ward Wing describes exploits over WOR. R. H. Macy's Boys Club endorses picture.

5. Startling 24-sheets blanket city. Vivid 1-sheets plastered all over big circulation subway boards. 50,000 tabloid newspapers attract the natives. Elliot Service plants more than 18,000 shark-octopus photos in merchants' windows.

6. Stunts attract attention. Marathon sitter on marquee arouses curiosity. N. T. G. Paradise beauties stage hot Samarang Dance. Ward Wing lassoes python as reporters cover story. And many other exploitation highlights that kept the crowds flowing steadily into the Rivoli!

Directed by
WARD WING

SAMARANG

Produced by B. F. ZEIDMAN

RELEASED BY **UNITED ARTISTS**

KEEP YOUR LATCHSTRING OUT FOR THE FOX SALESMAN

he has great news for you

He's on his toes . . . bursting to tell you about what he heard and *saw* at the Atlantic City Convention. Is he happy! Who wouldn't be... with the swellest line-up in FOX history (to be modest about it). You'll congratulate him!

Watch next week's trade papers for a striking announcement from FOX

EXPLOITATION

By Epes W Sargent

Flashing Title

Flashing the title on the sign in a shadow box is one way to make it sink in and after lobby use the idea can be laid off to a store window. Gag is on the lines of the old Pepper ghost trick and calls for a fairly large sheet of plate glass. In the cities this can be obtained from a glass house which cuts down broken show windows. It should be about 24x30 inches, but the dimensions are unimportant if the box is built to fit the glass.

Box is lined with black and the glass set in at an angle of 45 degrees, starting a few inches from the front. There is sufficient headroom to allow of a recess in the front of the box in which is placed a card lettered with the title, but in reverse. This is lighted by a strong flasher lamp. Title should be in a bright color on a black card.

Remainder of the sales copy is painted on the glass with a space left for the title. Matter will show only when the flasher lamp is lit, so use a slow button.

Useful for the inner foyer for an underline, where the box can be made a permanent display.

New Parade

Small town stunts are generally good for the cities if made big enough. Parades are particularly good for the medium sized spots but they can be used for deluxe houses if built up in numbers.

They are so useful that as a rule they are overworked and come to lack novelty, but a three-legged-parade is new—if the idea is not—and can be put over for plenty of attention.

Same old gag of two boys with their adjoining legs tied together at the ankle and above the knee, as in a three-legged race. Boys go over a moderately long route with tickets to all who take part and extras for the best pairs of marchers. Usual banners and a noisemakers, if possible.

Nothing to keep the girls out of this if the temper of the town permits.

Cool Slogans

Manager who has an air conditioner that is new this season and the first in town started to splash slogans about the frigidity, even posting a sign 'Overcoats to hire' in the lobby. Engineer who installed the plant had warned him against too low a temperature and he kept the house around 65-70, but a lot of the regulars complained about the temperature and one woman threatened to sue him because she contended she had contracted the flu.

Inside of a week his business was off 10% and he was worried. Several of his best customers told him they were staying away because the house was too cold.

In view of the steady temperature he decided it must be imagination but imagination was costing him around $250 a week or more. That's why his slogan now is:

'Not cold: just comfortable.'

Two Contests

Ben M. Cohen has been running the State theatre, So. Manchester, N. H., for three or four months, and that makes a manager a veteran these days. He reports two recent contests.

One was a balloting for the most popular graduates of the local high school, with pen and pencil sets to the boy and girl getting the largest number of ballots. Paper printed the ballots and a local jeweler supplied the sets, Cohen furnishing the idea. In connection with this stunt schoolboys and girls ran the theatre for an afternoon.

Other contest was also worked in the paper which printed each day a picture of one of the 'Gold Diggers' chorus. When 12 had been run the contestants picked the five prettiest, to test their ability to judge beauty. Those adjudged the best pickers were presented with tickets. It was a nice way to get the paper to use a dozen smashing double column cuts.

Near Nudism

Seattle.

Herb Sobottka, former Orpheum manager here, now Sheffield Exchange local boss, talked the pennant for high-powered press-agentry by way of hot news dope on starting a nudist colony near Seattle.

The 'Post Intelligencer' grabbed it for a seven-column-streamer-headline on Page 1 in an early edition and carried it front page right on through. A news service had it on the wire six times, with Spokane, Portland, Denver newspapers playing it for front page. Richfield Reporter (ace radio news) used it twice on the air.

Wenatchee, Wash., broke into the limelight by having its Chamber of Commerce offer locale for the nudists; also wiring Will Rogers to that effect. Likewise that town had mass meeting of antis, lead by W. C. T. U. in protestations.

Sobottka says he has many applicants and is going ahead with the colony—but it is known that his exchange is soon to book 'Back to Nature' (Monogram) and this yarn looks to build big interest for that release.

Commercial Copies

One indication of the wide spread of the exploitation idea following the general use of stunt stuff for pictures, comes from General Electric's Schenectady publicity department.

A one-ring circus recently played the town and the G-E men invaded the lot, taking pictures of the performers and the trained seals listening to the new portable phonographs with extras of the seal with a fan and an alarm clock.

It makes acceptable art for the small town papers, and gives the big company a plug at the cost of the prints. A dozen years ago a large commercial company would have scorned such an idea. Now they're all in and giving the picture exploiters a hard run for the money.

Just a Gift

Navarre theatre, Brooklyn, started to window card its giveaway gag, building up business. After a description of the articles it adds in large type: 'No contest. A gift to every women patron.'

It gives emphasis to the idea, for a number of theatre have used other schemes with the terms vaguely stated and the patrons finding that only a few were participants in the generosity.

Wanted the Trip

Seattle.

'Melody Cruise' (Rad) was helped on its way to increased gross at Blue Mouse, and holdover at Rex, both Hamrick houses, largely by beauty parlor operators contest.

Two round trips to L. A. given as first prizes to winners. This cost nothing, as steamship company went for the advertising. Each winner also got five days at a Hollywood hotel; likewise for nothing for same reason. About 100 girls entered contest; 350 beauty parlors contacted for the publicity; all were boosters. One of winning girls came to b. o. with $50 last night for block of tickets. New stories galore and first full page co-op ad for Hamrick house, also obtained. Only cost to theatre was $29.50 for printing.

Golddiggers Got Silver

Frank McCabe, manager for Criterion theatre, Oklahoma City, used silver coins hidden in various places on some vacant lots located in the north part of the city for a treasure hunt, and his publicity notice stated that 'Gold Diggers of 1933' would find much hidden treasure hidden on the lots whose location he named.

Using shovels, picks, hoes and even table knives and forks for digging implements, a large number of people, both young and old turned out and much fun and some excitement was had as the silver turned up and in the most unexpected places.

Cool Banners

The usual heavy banners are out of place in a summer lobby and yet there is sales value to the banner that is needed for the best b. o. results. The simplest solution is to use cutout letters strung from fine wires.

Another good stunt is the old fishnet, draped across the lobby with the cutout letters hooked on. Variant of this is the tennis net, ing the same purpose.

For above the marquee work coarse chicken netting is given the preference and this can even be used for across the street banners, if the cutout letters are made to face both ways. It is better, however, where the netting is used for a one-face sign since the backed up letters are apt to be confusing.

One effective display can be made with a string of tennis racquets, each carrying one letter of a short title.

Where the solidly stretched cloth banner must be used, the curse can be partly lifted through the use of light color for the background.

On the Record

Universal has had a 10-inch double-faced record prepared for 'The King of Jazz' which is suitable either for lobby work or radio broadcasts.

No announcement is included, but the suggestion is offered that the announcer make the introductory spiel, cover the turning of the record and wind up with a last word.

All for a Dollar

Omaha.

New manager, Brown, of Orpheum, tried something different in exploitation by triple tie-up with the league ball club and a restaurant. Hand bills and posters blurted a 'three-in-one eight-hour-of-fun' bargain for one buck. Layout consisted of one admission to league ball game, dinner at Chat N' Nibble, and admission to theatre, all good only on July 2. Split on each week was a 40-30-30 proposition with restaurant getting large end. Customer saves from 30 to 50c. on deal, price at ball park being 40c., theatre 40c., and dinner ordinarily being 50c. to 75c.

Rebating

Colonade theatre, Millersburg, Pa., has a new form of split. Tuesday is a tough problem so all whom attend one Tuesday are given a rebate on the following Tuesday.

Another stunt which has worked well in some instances is to make a combination of matinee and night ticket. Purchase of a ticket at the night prices carries a matinee ticket good only on week days. Tickets are given only on application to the doorman to prevent too promiscuous a distribution. They were given to all purchasers at first, but it was found stray kids blocked the entrance to beg the stubs from the childless.

Booming Beer

Beer places are going in for exploitation in a large way, particularly those in summery spots. Later on they may get back to the old inertia, but right now they are up and coming. Some of the press agents for the resorts can hold up their own with the theatres, chiefly because they are old theatre men.

The Palms, Milwaukee beach, takes a nicely displayed 70 lines for its floor show. It uses five acts, and the turns are intelligently sold. Shows are booked for two weeks, which gives them an edge, and with 1,500 capacity the enterprise can afford to spend.

Left to Right

Omaha.

Current program at Paramount included feature, 'When Ladies Meet,' first of series of shorts on 'How to Break 90,' by Bobby Jones, and the short, 'Nothing Ever Happens,' travesty on 'Grand Hotel.'

Schlaifer, pub man, capitalized on Bobby's slow rep with fems by arranging billings both on marquee and in dailies to read 'When Ladies Meet' 'Bobby Jones' 'Nothing Ever Happens.'

Miking 'Diggers'

Hollywood.

While spotting lapel microphone interviews from the theatre lobby only occasionally on recent Warner pictures over KFWB, the intention now is to make this a twice-a-week practice for the remainder of the run of 'Gold Diggers' at Grauman's Chinese.

System used is for a publicity man with the mike in his lapel to halt various people on the way out from the show and ask them their opinion of the picture. Their replies go out in this way over the radio from KFWB, the Warner station.

Carried the Banner

Middletown, O.

H. Bamberger, of the Paramount, threw a party for the 'Liberty' carriers in return for their distribution of 4,000 throwaways on 'Hell Below' in the magazines they delivered.

Novelty was that instead of the usual tack card signs, the boys marched down to the theatre carrying a painted banner three feet high and about 30 feet long.

Ostensible reason for the tie-up was that 'Liberty' gave the pic four stars, as set forth in the throwaway.

On Wheels

Indianapolis.

The Circle, to exploit 'Golddiggers of 1933,' advertised for 40 girls to apply at the boxoffice with roller skates. As a gag the line, 'Bring your own pillows,' was added. Three of the girls actually did bring pillows.

The plot, hatched in the fertile brain of Ace Berry, is to have the girls skate about the city in bathing suits with signs across their backs calling attention to the Circle screen fare.

Chief of Police Morrisy stepped into the picture and said that the girls would be arrested if the stunt was carried out. That, reasons Berry, would provide plenty of newspaper publicity so the original plan is being pushed to completion.

Back to the Boards

Los Angeles.

After being off the display boards for more than a year, Los Angeles (Wm. Fox), only downtown first-run showing double features, has launched a city-wide advertising campaign for a 30-day period, with a weekly change. House is using 50 twenty-fours and 125 six sheets, which is biggest billboard showing it has ever used.

U Starting New Serial

Hollywood, July 3.

'Pirates' Treasure,' featuring Richard Talmadge, is title of next serial to start at Universal. Script is now being polished by Ella O'Neil, with production to begin in three weeks, under supervision of Henry MacRae.

Other writers on the chapter play, working with Miss O'Neil, are George Plympton, Basil Dickey and Harry O. Hoyt.

'Pirates Treasure' is Miss O'Neil's 35th serial for Universal in 12 years. Ray Taylor will direct.

BEHIND *the* KEYS

Creston, Ia.

L. D. Parrtt, acting manager of Strand, indie.

Charles City, Ia.,

J. C. Collins has taken over Hildreth theatre, succeeding C. E. Mosher, transferred to Nebraska.

Long Beach, L. I.

Lido theatre, summer pic house, reopened for season.

Coast's '$ and Sense' Drive

Los Angeles.

Only changes in the standings of the district managers at the close of the eighth week of the Fox West Coast 'dollars and sense' drive had Al Hanson (L. A. City) going out of fifth place into third spot, held by Dick Dickson, who drops to the Hanson position of last week.

Drive has five more weeks to go, with George Bowser's Beach division holding top spot for the second consecutive week.

Los Angeles.

Back from a short leave of absence, Morse J. Rabwin has resumed management of the F-WC Granada at Wilmington. Harry Denny, who subbed, has not been assigned. Tom Olson has been appointed manager of the circuit's California, Bakersfield, replacing Robert Cotton, who moves over to the Fox, Bakersfield, as assistant manager.

Los Angeles.

Max Sinker of the Alvarado has completed his deal with Fox-West Coast whereby he purchases all equipment of the house. He now operates the place under complete ownership.

Buffalo.

Victoria, west side neighborhood house, owned and operated by the Mitchell H. Mark Estate for 20 years, has been leased to Basil Bros.

San Francisco.

Following changes in theatre ownership reported by Frisco Film Board:

Lincoln, Oakland, from Golden State, to Julian Harvey. Rex, Clovis, from J. Kneester to John W. Hucknall. Shastona, Mt. Shasta, from Robert Patterson to A. Shorak. Rialto, Oakland, from Wally Feehan to C. A. Welch, Jr. Richmond, Richmond, from John Peter to Tom Belessis.

Along the Russian River, S. A. Bartlett has reopened the Monte Rio, and L. S. Murphy has reopened the Guerneville for the summer.

Long closed, Broadway, Turlock, reopened by Aaron Wagner.

Milwaukee.

Fred S. Meyer, general manager of the Alhambra during the seven-year tenure of the house by Universal, has taken over the theatre to operate it under his direction with local capital. No change in personnel or policy is contemplated.

San Francisco.

Rufus Blair has left as press agent of Fox theatre, going to the Paramount lot, Hollywood, under Tom Bailey. He will be succeeded at the Fox by John del Valle, who leaves the assistant drama desk on Hearst's 'Call-Bulleti

Film Code

(Continued from page 5)

VARIETY in the past six weeks has enumerated most of the thought on wages and hours. Fair practices are under discussion now and no attempts, even currently, have been made to arrive at hours and money. That, it is held, will have to be ironed out by each branch of the business, especially theatres which have an estimated 10 employees for every one in production and distribution.

Belief was expressed Monday by picture leaders that industries which work out their own codes will not be under the supervision of individual administrators. Becoming a law, spokesmen figure the code, once authorized, will be subject to regular legal channels.

Indies Are Willing

Taking the onus off industry minorities when they get to Washington on code day, by banding many small groups together as possible, including indie producers, is the theory upon which insurgent exhibitor leaders are now proceeding.

Allied states, Harry Brandt's New York following and that part of the Theatre Owners Chamber of Commerce, as well as other groups which can see their way, will unite, unless the present scheme shatters in the meantime.

Already the leaders in recent meetings are referring to their formula as 'a unified code.' The mallet is crashing on Haysian and MPTOA efforts with indie chieftain emphasis that the simon pures must have their own formula if they are to get any recognition at the capital.

All of the insurgent exhibs seem unanimous on one main feature for their code. This is the policy advocated by Charlie O'Reilly of the TOCC that the dollar be recognized; in other words, that the purchasing power determine the picture run.

Incomplete

None of the indie codes, including those of the producers, is complete. Allied's and Brandt's outfit are just getting theirs underway, Allied until the past week refusing to participate in code conferences or talk formula. Indie producers at the meeting at which they were to ratify a code drawn by exhibitor experts simply turned the formula over to a committee of 12 and ordered that it be re-written. The producers, however, insisted that the clause against double features be excised.

As further proof of the relation between exhib and producer, Abram Myers, Allied representative, was present at this session to volunteer counsel.

One of the strongest of the indie producers, Monogram, while having its representatives at all of the small sessions, this week will decide whether or not it will enter the Hays organization.

Brandt's Reason

Explanation as to why he brought about formation of the Independent Theatre Owners' Association was made by Brandt at a meeting which half filled one of the Astor's lesser ballrooms and which was designed primarily as a recruiting campaign. Brandt pointed out that the parent group, the TOCC, mits affiliates to membership and that he felt the real indie needed the protection of all-indie group. Should the affiliates refuse to ride with O'Reilly, which they already have indicated they will do, on the dollar idea then the TOCC will be left with less strictly indie members to back its code than ITOA, randt claimed.

The executive committee idea, introduced by the MPTOA, is being copied by most of the insurgent groups. Formulas are no longer being discussed with the masses, the exhibs, as well as producers, finding they can get no where when the floor is made available to all. Instead exhibs are being asked to write in their suggestions to the various committees.

As the suggestions come in the exec group are supposed to work up a formula. When two or more groups are ready then they will go calling on the others, and through this rotary system maybe arrive at the conclusion of a 'unified code.'

The hottest June 9th in Baltimore's history couldn't keep 'em away!
BIGGEST OPENING IN SEVEN WEEKS. AUDIENCE APPLAUD PICTURE. GIVE US MORE LIKE IT.
—I. M. Rappaport
Hippodrome Theatre
Boston went wild about it too!
"SWELL PICTURE"
—said Boston Globe
"UNEXPECTED TREAT"
—said Boston Record
"Reaching a new high in drollery"
—said Boston Transcript
"This bolt of celluloid swooped down on the unsuspecting audience, striking a note of hilarity which hasn't been equalled in many moons"
—said Boston Transcript
"PROFESSIONAL SWEETHEART"
With GINGER ROGERS
NORMAN FOSTER
ZASU PITTS
FRANK McHUGH
Allen Jenkins, Gregory Ratoff, Edgar Kennedy, Lucien Littlefield
IN THE BIG CITIES... IN THE SMALL TOWNS YOUR SWEETHEART!
An RKO RADIO Picture of course!
Directed by William Seiter from the story by Maurine Watkins
Merian C. Cooper, producer
A COLD FACT about RKO-RADIO'S HOT WEATHER HITS
Every showman knows by this time that "we're not keeping 'em on ice!"
RKO IS RELEASING MONEY PICTURES NOW!

The Stanley (WB)-Western Electric Decision

Verbatim decision herewith as rendered at Wilmington, Del., June 28, 1933, by Federal Justice John P. Nields in the motions for preliminary injunction, as described therein in equity, made by Stanley Co. of America, Inc., General Talking Pictures Corp., and Duovac Radio Corp., as plaintiffs against American Telephone and Telegraph Co., Western Electric Co., Inc., and Electrical Research Products, Inc., defendants.

Actions brought in the United States Court for the district of Delaware.

The Decision

Motions for preliminary injunctions are made on behalf of plaintiffs in three equity suits brought under section 16 of the Clayton Act to restrain defendants from alleged violations of section 3 of that act and of sections 1 and 2 of the Sherman Act.

In their main brief plaintiffs state the measure of relief sought by these motions for preliminary injunctions.

It is therefore submitted that an injunction pendente lite should issue herein in all three cases enjoining and restraining the defendants from enforcing directly or indirectly the restrictive clauses of the so-called leases of reproducing equipments, whereby the exhibitors are required to obtain exclusively from Products (Electrical Research Products, Inc.) all repair and replacement parts for said equipment and to permit Products to inspect the same, and charge the exhibitor therefor, under the guise of rendering service thereto. In addition, in the suit of the Duovac Company, an injunction should issue pendente lite enjoining and restraining the defendants from directly or indirectly enforcing any of the provisions of the producing license agreements whereby the producing licensees of Products are required to obtain exclusively from Products repair and replacement parts for producing apparatus.

The motions deal with covenants in agreements the effect of which may be to substantially lessen competition in interstate commerce in the talking motion picture business. Roughly, that business is handled by the manufacturers, the producers and the exhibitors. The manufacturers make the recording equipment for the producers of films. This equipment records sound and photographs action in timed relation on the films. The manufacturers also make reproducing equipment for the exhibitors. This equipment synchronously reproduces the sound and projects the action on the theatre screens. The producers use the recording equipment in producing the films. The exhibitors use the reproducing equipment in the theatres.

The plaintiff, Stanley Company of America, Inc. (Delaware), is a subsidiary of Warner Brothers. It is an exhibitor, owning a chain of about 150 theatres. The plaintiff, Duovac Radio Corp. (Delaware), is engaged in the manufacture of electrical devices, including vacuum tube amplifiers and photo electric cells. The plaintiff, General Talking Picture Corporation (Delaware), is a manufacturer of talking motion picture equipment.

In each case the defendants are the same. Western Electric Company, Inc., is a manufacturer as above defined. American Telephone and Telegraph Company is a defendant, holding 95% of the capital stock of Western. Electrical Research Products, Inc., herein called 'Products,' supplements the business of Western by licensing under patents and leasing producing and reproducing equipment and also furnishing services relating to the upkeep of the equipment.

Clayton Act

Section 3 of the Clayton Act provides:

'It shall be unlawful for any person engaged in commerce, in the course of such commerce, to lease or make a seal or contract for sale of goods, wares, merchandise, machinery, supplies or other commodities, whether patented or unpatented, for use, consumption or resale within the United States or any territory therof or the District of Columbia or any insular possession or other place under the jurisdiction of the United States, or fix a price charged therefor, or discount from, or rebate upon, such price, on the condition, agreement or understanding that the lessee or purchaser thereof shall not use or deal in the goods, wares, machinery, merchandise, supplies or other commodities of a competitor or competitors of the lessor or seller where the effect of such lease, seal, or contract for sale or such condition, agreement or understanding may be to substantially lessen competition or tend to create a monopoly in any line of commerce.'

An examination of the numerous affidavits and voluminous exhibits filed on this motion shows that certain restrictive agreements contained in the licenses or leases made by Products are inherently illegal—the import of which could not be changed by testimony. These restrictive agreements are: (1) The tying agreements in the licenses or leases of Products to exhibitors, whereby exhibitors agree to purchase from Products all repair and replacement parts for the reproducing apparatus and equipment leased by Products. (2) The exclusive agreements in the contractual letters accompanying the leases of Products to producers whereby producers agree to distribute films produced on the producing apparatus only to exhibitors supplied with Products' reproducing apparatus and equipment.

The tying agreements on the part of exhibitors to purchase repair and replacement parts from Products are found in all the licenses or leases made by Products of reproducing apparatus or equipment to exhibitors. For example, in the license or lease, dated July 29, 1931, from Products to Stanley Company of America (Plaintiff's Exhibit, Vol. III, Exhibit J) we find the following agreements: Section 2 (b) . . . it is agreed that all additional and renewal parts and assembled parts for the equipment shall be obtained from Products and that all repairs to the equipment shall be made as specified by Products. Products may from time to time, at the expense of the exhibitor, supply and install such spare and renewal parts as may, in its opinion, be necessary to the satisfactory operation and maintenance of the equipment.

These tying agreements found in the licenses or leases of reproducing apparatus and equipment made by Products to exhibitors are rendered more effective and burdensome by additional sections of the licenses.

Section 7. 'The exhibitor agrees to pay to Products upon rendition of invoices therefor its standard charges as from time to time established for any repairs to the equipment and for any additional equipment or spare or renewal parts, furnished or supplied by Products and to pay the transportation charges thereon. . . .'

Section 11. 'The exhibitors shall provide access for Products' representatives, engineers and mechanics of the theatre and to all parts thereof where any of the equipment may be, at all reasonable hours, for the purpose of supervising the installation, and from time to time for the purpose of examining and inspecting the equipment, and shall grant to Products full opportunity to make such adjustments therein, and repairs thereto as, in the opinion of Products, are necessary or desirable.'

Section 13. 'This agreement and /or the rights of the exhibitor hereunder and/or the license hereby granted shall, at the option of Products, terminate and come to an end in the event of any breach or default on the parts of the exhibitor with respect to any of the convenants and conditions herein-contained on its part to be performed. . . .'

Section 14. 'Upon termination or expiration of this license by lapse of time or otherwise, the exhibitor shall surrender the equipment to Products in good order and condition. . . .'

Section 18. 'This license shall be for a term of ten years from September 22, 1928.'

Section 22. '. . . . exhibitor agrees to pay to Products the charges provided for in the payment plan hereinafter set forth; said payments to be made at the time and in the manner provided herein which time and manner shall be of the essence of this agreement.'

(1) $17,192.43. (2) A 'weekly rental charge' of $40 per week.

The exclusive agreements in the contractual letters accompanying licenses from Products to producers is illustrated in the contractual letter of Products to Paramount Famous Lasky Corporation dated May 11, 1928 (Plaintiffs' exhibit 18), paragraph 5 of this contractual letter provides, as follows:—

'5. In order to promote the use of sound records in connection with motion pictures, and to make an adequate market for your productions and for our (Products') reproducing equipments, you agree that all theatres operated by you, or by your associated companies shall install our reproducing equipments (which you agree are hereby adopted as the standard equipment for such purpose) wherever and as rapidly as in your judgment conditions permit, and we will supply such equipment as rapidly as we are able to after receipt of orders therefor. . . .'

Similar exclusive agreements are in the contractual letters of Products to other producers and are indorsed 'accepted' by the producers. These letters accompany the licenses (recording license agreements) of producing apparatus and equipment of Products to the producers. The licenses are for 16 years.

Choking Competition

The exclusive agreements in the contractual letters require producers to refrain from distributing the talking motion pictures to theatres and exhibitors who have not acquired reproducing equipment from Products. As the result of these exclusive agreements the supply of talking motion pictures would be substantially closed to exhibitors who did not install reproducing apparatus and equipment purchased from Products. These exclusive agreements are bound to restrain exhibitors from using or dealing in goods, wares, merchandise, machinery, supplies or other commodities of a competitor competitors of Products.

I find from the proof submitted in support of the motions for preliminary injunctions that the tying agreements contained in the license of reproducing equipments by Products to exhibitors and the exclusive agreement in the contractual letters of Products to producers, in fact, have substantially lessened competition in interstate commerce and will so continue unless defendants are restrained.

'Today,' says Dean Pound, 'we seek once more, by limiting freedom of contract, to protect those who are subjected to economic pressure against unfair advantage on the part of those who have greater economic freedom. The Clayton Act expresses this modern trend in legislation. Section 3 of the act prohibits tying agreements and exclusive agreements whose effect may be to substantially lessen competition. Such agreements are contained in the licenses of reproducing equipment by Products to exhibitors, and in the contractual letters of Products to producers. I hold those agreements illegal and void. United Shoe Mach. Co. v. United States, 258 U. S., 451; Lord v. Radio Corporation of America, 24 Fed. (2) 965; affirmed 28 F. (2nd) 257 (C.C.A.3) I have not listed the particular licenses and contractual letters of Products containing the illegal agreements dealt with in this opinion because they are numerous and substantially alike. The decrees for preliminary injunctions may be so drawn as to cover them.'

John P. Nields, J.

Wilmington Opinion Analyzed In News Story—WB Victory Over WE Called Smasher in Court Annals

Wilmington, Del., July 3.

Complete reorganization of the picture industry's equipment set-up, with straight-jacket licenses and arbitrary servicing fees ruled out, arose on the horizon when Judge John P. Nields in U. S. District Court here last week handed down an opinion declaring American Telephone and Telegraph, Western Electric and Electrical Research Products guilty of illegal monopoly.

Opinion was a smasher in the local court annals and practically told the plaintiffs to write their own preliminary injunction decrees. Former Judge Hugh M. Morris, counsel for plaintiffs, said decrees would be presented and signed within a few days.

At the least, they will mean exhibitors and producers now bound under ERPI equipment contracts can ignore them throughout the rest of the protracted litigation. Contracts, or agreements, are declared 'illegal and void.' Legalers here, judging from the tenor of the opinion, see little chance of modification or reversal later.

No Testimony

This is based largely on the sentence in the decree which holds, 'certain restrictions in the license agreement are inherently illegal, the import of which would not be changed by testimony.' Two agreements are specifically mentioned—one covering charges for repairs and replacements for exhibs, and the other involving leases under which producers are forced to distribute films only to ERPI-equipped houses. These both are now outlawed.

Opinion is in three suits in equity charging Sherman and Clayton Act violations. Plaintiffs are Stanley Co. of America, General Talking Pictures Corp. and Duovac Radio Corp., each in a separate suit with defendants the same in each. Delayed an unusually long time, the opinion came a fortnight after a story in VARIETY questioned the delay and pointed out the matter was of vital importance to the picture industry. Gravity of the matter was not entirely realized in this quarter, up to that time.

The blank check for the plaintiffs to write their own inclusive decrees came in the last paragraph which read:

'I have not listed the particular licenses and contractual letters of Products containing the illegal agreements dealt with in this opinion because they are numerous and substantially alike. The decrees for preliminary injunction may be so drawn as to cover them.'

The ERPI contracts on installing reproducing equipment and governing fees for replacements and repairs is called a 'tying agreement.' The equipment contracts or 'contractual letters' restricting distribution of films by producers are called 'exclusive agreements.' Outlawing of both is based on Section 3 of the Sherman Act which makes illegal any agreement designed to prevent use of a competitor's wares.

'Burdensome' Provi ions

Citing the ERPI lease to Stanley dated July 29, 1931, as an example, the opinion says this lease was made 'more burdensome' by special provisions under which (1) the exhib agreed to pay the standard charge upon rendering invoices for repairs and renewals and to pay transportation charges on replacements, (2) exhib was forced to provide ERPI representatives with access to the theatre and grant opportunity to make full adjustments on equipment, (3) ERPI at its option could terminate the agreements for breach, (4) the exhibitor was required to surrender the equipment upon termination, (5) that the agreement extended 10 years, and (6) that the exhib was forced to comply with the 'payment plan,' starting with $17,192.43, in the Warner contract, and with a 'weekly rental charge' of $40.

As an example of the 'exclusive agreements,' the contractual letter from ERPI to Paramount-Famous Players-Lasky, dated May 11, 1928, is cited. This Recording License Agreement was for 16 years and was marked 'accepted,' like all the rest. The monopoly trap was in the fifth paragraph, which 'you agree

(Continued on page 23)

Duovac's Squawk

Duovac Corporation, one of the three plaintiffs in the Wilmington monopoly suits against the electrics, is manufacturer of vacuum tube devices, which are claimed to constitute around 84% of the total repair and replacement parts in talker equipment.

Total repair and replacement charges is estimated to be equivalent to approximately 37% of the total installation charges or costs of reproducing equipment.

It was the Duovac's contention that the tying agreements which ERPI made in filmdom prevented Duovac from marketing its devices.

INDUSTRY BENEFITS MOSTLY BY DECISION

Biggest benefit to be derived from Federal Justice Nields' outlawing of the restrictive equipment contracts in talkers is to be derived by the industry-at-large, rather than by the three plaintiffs themselves, individually or collectively. That's through Judge Nields' opinion opening the way for indie producers and exhibs, besides the regular fold of film firms, to readjust their existing electrical outlooks.

Of the three plaintiffs, only Warners by virtue of its ownership of the Stanley Company stands to reap any immediate benefit from the decision. That's through the outlawing of the service charge fees.

On the theatre end, Warners stand to save something like $7,000 weekly, or $1,000 per day.

The Stanley company, actual plaintiff in the case on the Warner end, is a theatre subsid of W.B, operating around 150 theatres. Entire Warner theatre system carries around 450 houses and $7,000 figure covers all these.

General Talking Pictures is the manufacturer and distributor of DeForest talker equipment. The Duovac Corp. manufactures vacuum tubes used in such equipment.

17½ Millions in ERPI Service Charges

Monopoly Decision Means Saving of $5,000,000 Annually to Show Biz

Total service charges collected by Erpi since the latter started in 1927 estimated at $17,500,000. Elimination of such service charges is one of the many phases called for in the injunctive opinion against the electrics as handed down last week by Federal Judge J. P. Nields.

It is calculated that the industry stands to save something like $5,000,000 annually this way on the Erpi side alone. RCA Photophone has eliminated its service charges and is selling equipment outright. General Talking Pictures (DeForrest) has never collected such charges, so far as known.

Figures are taken from the brief filed by Warners in the monopoly action against A. T & T., Western Electric and Erpi.

Additional savings which the industry-at-large may gain through purchasing their own replacement parts on equipment is open. In the charges which were filed against the electrics, it was stated that ofttimes certain parts would be charged against the equipment consumer at prices reaching sixty times as high as could be bought in the open market.

Additionally the industry-at-large stands to cut out the 'emergency call' fees. This fee was charged by the electrics whenever called to repair parts above and over the regular service charge thing.

Middletown Auction

Middletown, N. Y., July 3.

State, Stratton and Show Shop theatres here will be sold in foreclosure July 11. Houses have been operated for the past two years by O. S. Hathaway as receiver for the First Mortgage Bondholders Protective Committee.

Action, in a way, follows the termination of the long and costly litigation against Fubilx, charging that circuit with having forced the trio of houses out of business.

Non-Union Crew Jams Comeback of Talley

Los Angeles, July 3.

Employment of non-union crew and operators threw a monkey-wrench into the stage phase of the combo show Friday night (30), which marked the reopening of the Criterion (downtown first-run) and T. L. Tally's re-entrance into the theatre field. As a result, the $2 premiere, insofar as the flesh end was concerned, was a hurriedly assembled affair, with Charles Murray m.c.'ing it as best he could.

Hitch came when the musician's union pulled its members who had been billed.

COLUMBIA SWEEPS TO TOP

Hit Plays and Best Sellers in Columbia's 1933-1934 Schedule Rates Program Outstanding One

Plays of proven box-office merit, stories which have demonstrated their appeal by appearance in national magazines, and scenarios by the screen's most talented writers form the backbone of the Columbia 1933-1934 program. It is a collection which would be impossible to surpass and difficult to equal.

Heading the list are "Lady for a Day," from the magazine serial by Damon Runyon, which will be directed by Frank Capra; "Man's Castle," from the play by Lawrence Hazard, be directed by Frank Borzage, and two plays by Laurence Stallings, author of "The Big Parade" and co-author of "What Price Glory?", which will be directed by Lewis Milestone.

"Twentieth Century," the sensational stage comedy by Ben Hecht and Charles MacArthur, who have proven themselves to be one of the most capable writing teams in the theatre, "The Party's Over," the hilarious comedy stage success by Daniel Kusell, and "Ninth Guest," the famous mystery play by Owen Davis, are among the other Broadway hits which will appear on the screen under the Columbia emblem.

"The Most Precious Thing in Life," from the McCall's Magazine serial by Travis Ingham; "Once to Every Woman," based on "Kaleidoscope in K," the Cosmopolitan Magazine story by A. J. Cronin, famous author of "Hatter's Castle" and "Grand Canary"; "Fog," the Saturday Evening Post serial by Valentine Williams and Dorothy Rice Sims, and "Black Moon," from the Cosmopolitan Magazine serial by Clarence Ripley, are some of the published stories and novels acquired by Columbia for their next year's program.

George Seitz, noted director as well as playwright, has contributed "Above the Clouds," "The Lady Is Willing," "Let's Fall in Love," "Criminal Within," "Blind Date," "Produce the Body," "Hello! Big Boy" and "Take the Witness" are a few among the many stories of proven box-office appeal after enjoying large circulation which will form Columbia's 1933-1934 program.

Huge National Ad Campaign Backing Columbia Program

Columbia Pictures will conduct an intensive advertising campaign in newspapers, fan magazines and radio broadcasts in connection with their 1933-1934 program. The radio broadcasts will be conducted over local stations and through nation-wide networks. In line with their policy of employing showmanship to put over showmanship pictures they have increased their advertising, exploitation and publicity departments, and theatre owners everywhere may be assured that the Columbia 1933-1934 pictures will be backed up by the greatest advertising, exploitation and publicity campaigns ever witnessed in motion picture history.

"Brief Moment" Ready

"Brief Moment," one of the most pretentious productions on the present Columbia schedule, is nearing completion. This is the filming of S. N. Behrman's comedy hit which had an exceptionally long run on Broadway last season. Carole Lombard and Gene Raymond head the cast, which includes Donald Cook, Arthur Hohl, Reginal Mason, Jameson Thomas, Theresa Maxwell, Florence Britton, Irene Ware and Herbert Evans. David Burton directing.

TWO MUSICALS FOR COLUMBIA

Columbia has provided for all types of entertainment in their 1933-1934 program. Forseeing the return to popularity of musical pictures, they are readying "Let's Fall in Love" and "Hello! Big Boy," built on romantic themes and with score by America's foremost songsters.

Sales Force Surprises Execs

Atlantic City, N. J., July 3.—A sensational sales development, probably unprecedented in the business world, floored Mayor Harry Bacharach and the local committee of welcome and the Columbia Home Office executives at the opening of Columbia Pictures Corporation's convention today. Salesmen among the assembling throng brought with them approximately 400 signed contracts for pictures in the 1933-34 schedule to be announced and discussed in the course of the conventions.

These contracts represent sales to exhibitors of productions not only unseen—but concerning which very little advance information was available when the contracts were signed!

This astounding gesture of buyer's confidence is not only unprecedented in the film industry, but is regarded as a precedent in the business world. As a manifestation of exhibitor's faith in Columbia it is unparalleled.

This sensational opening gun of the convention, in thorough keeping with Columbia's March Forward campaign, proved the keynote of the opening gathering, instantly establishing confidence that not only is an upturn in events at hand, but that Columbia has taken its position in the vanguard of the national March Forward Movement.

Columbia Garners Leading Writers

Columbia Pictures has assembled some of the foremost screen writers in preparation for the greatest year in Columbia history. Having acquired the rights to outstanding Broadway hits, popular novels and original stories, they are sparing neither expense nor effort in their endeavor to see that this material is given expert treatment in its change to the screen. Among the writers who will be responsible for Columbia stories during the 1933-1934 season are J. Swerling, Laurence Stallings, Ben Hecht, Charles MacArthur, Robert Riskin, Owen Davis, Edith Fitzgerald, Damon Runyon, Jules Furthman, Norman Krasna, A. J. Cronin, Edward Paramore, Ethel Hill, Al Cohn, Lawrence Hazard, Ferenc Molnar, Travis Ingham, Courtenay Savage, Valentine Williams, Dorothy R. Sims, Clements Ripley, Lawrence Pohle, Brian Marlow, J. D. Newsom, Joe Chisholm, Karl Tunberg, Dore Schary and Lew Levenson.

Star-Studded Casts

An example of what exhibitors may expect from Columbia in the way of "big name" casts during 1933-1934 is revealed by "Lady for a Day," the first picture completed for Columbia's new program. The cast of this feature, which was directed by Frank Capra, includes Warren William, May Robson, Walter Connolly, Guy Kibbee, Glenda Farrell, Jean Parker, Ned Sparks and Nat Pendleton. Jean Parker is the 17-year-old actress who has been hailed as the screen discovery of the year for her work in "What Price Innocence?".

CARROLL "GOIN' TO TOWN"

Hollywood, July 3.

Nancy Carroll will have the feminine lead in Columbia's "Goin' to Town," due to start production this week. Victor Schertzinger, who megaphoned "Cocktail Hour" for Columbia, will direct. Nancy appeared in "Child of Manhattan" for Columbia earlier this season.

PRODUCT MAKES COLUMBIA FIRST

Columbia Conceded Enviable Status on Strength of Consistent Box-Office Product

No amount of ballyhoo or loud promises, but only surefire, consistent product is the one and only road to a place among the top rank majors. It is unanimously conceded in the industry that Columbia has swept to this high rating by the continued flow of successful box-office pictures.

Descending upon Atlantic City, a solid phalanx of confidence, grit and purpose, Columbia's sales force, happy in knowledge that Columbia Pictures Corporation has taken a secure place in the forefront of the industry, reflects renewed and strengthened faith in marching forward to greater triumphs.

All know that Columbia's unrivalled postion is due to cardinal principles, observed by Columbia in a degree new to the industry—

A consistent fine product!

A steady supply of box-office and audience satisfaction; the latter brings the results at the former!

Powerful support of a fine product with unusual exploitation skillfully marshalled for the benefit of the exhibitor.

Consistent recognition of the exhibitor as a showman whose barometer of success is the box-office, and placing at his command showmanship box-office material!

These principles, strictly adhered to by Columbia, have forced it to the forefront and have set the stage for even greater future progress.

For the coming season Columbia will advertise direct to the public in a huge campaign reaching almost 100,000,000 people through the medium of newspapers, magazines and radio broadcasts, timed to the exhibitor's play dates, thus aiding the exhibitor to attain the utmost in box-office receipts from Columbia Pictures. For this a most generous budget—the largest ever planned for Columbia—has been provided.

Columbia has carried the exhibitor along in its Forward March and will continue to. Its product is selected, produced and exploited for the showman in the knowledge that Columbia can achieve success only in the same degree as its showmen exhibitors.

Columbia's definite proven policy of pictures made by showmen for showmen, with generous provisions for every needful accessory and auxiliary support, has earned and captured this priceless and unprecedented exhibitors' confidence and support, as evidenced by the hundreds of contracts already signed and received.

Leading Chains Book "What Price Innocence?"

Columbia's "What Price Innocence?" has achieved such overwhelming instantaneous success wherever played that, although it has just been released, it has already been booked by RKO for preferred playing time, and by the Publix, Warner, Loew's, Skouras, and other circuits.

This immediate response from leading chains and the preferred time accorded this feature prove more effectively than any amount of praise tremendous box-office power of this feature. "What Price Innocence?" is the answer to the showman's prayer—that paradise of which exhibitors dream but which they seldom encounter.

Columbia's Yr. Book Becomes Best Seller

The Columbia 1933-1934 Announcement Book established a record by becoming an immediate best seller. Exhibitors everywhere deluged the Home Office for their copies of the Columbia Book with the result that the first edition were depleted two hours after the books were off the press. The second edition will be issued shortly. Exhibitors are urged to apply for their copy at once.

Capra, Borzage, Milestone, Industry's Ace Directors, On Columbia's New Program

Studio Full Blast!

Columbia studios are operating at 100% capacity completing their present schedule and starting the 1933-34 program. With five pictures in production and three ready to start shooting within the next day or two, the studios are working harder than ever before. "Fury of the Jungle," "East of Fifth Avenue," "Man of Steel" and "Goin' to Town" are for the 1932-33 schedule. "Lady for a Day," "A Man's Castle," "The Lady Is Willing" and "World's Fair" are next season's product already in production or nearing completion.

'Innocence' Proves A Knockout

"What Price Innocence?", Columbia's latest release, is proving one of Columbia's greatest successes.

Even torrid weather, arch enemy of the box-office, has failed to register a dent in receipts wherever this fine picture has been submitted to the public. Nearing the close of the second week at the Cameo Theatre, New York, this production is the principal topic of the theatre world.

Among the enthusiastic predictions for new box-office records greeting this picture, that of the "Showman's Round Table" is characteristic. Under the heading, "Here's a Mortgage Lifter," the publication declared—"For outright showmanship it is a natural and the production can be sold with the added support of government approval."

"What Price Innocence?" has endorsement and support such as never before has been rallied behind a motion picture production. Judges, and other court officers; educators; parent-teachers organizations; leading religious organizations; eminent sociologists and welfare workers from Coast to Coast stand solidly behind this picture with the declaration that aside from its fine entertainment value it constitutes an instrument of rare social importance.

Little wonder that it is breaking box-office records and proving the outstanding sensation of the hour!

"What Price Innocence?" is precisely what Showmen's Round Table termed it—"a showman's natural, charged with dynamite!"

Never have the leaders of thought throughout the nation arrayed themselves with such unanimity behind any amusement offering.

Written and directed by Willard Mack, a veteran favorite of the legitimate stage, with a large following from its patrons, as well as among film fans, the production enjoys the advantage of his appearance in the cast, which is headed by Jean Parker. This 17-year-old screen discovery gives promise of reaching stardom through the reception accorded "What Price Innocence?". Minna Gombell, Ben Alexander and Bryant Washburn also are featured.

From every standpoint the picture is one exemplifying Columbia's supremely successful policy of pictures made by Showmen for Showmen.

"World's Fair" Holt's Next

Jack Holt has been awarded the coveted role in "World's Fair," the Columbia Picture which will glorify Chicago's Century of Progress Exposition. This is a story by Robert Riskin, one of Columbia's outstanding writers, who spent several weeks in Chicago collecting material.

Holt has just finished "The Wrecker" and it looks like a busy season for this popular Columbia star. Albert S. Rogell, who directed "The Wrecker" and "Below the Sea" for Columbia, will do the same for "World's Fair," which will be one of Columbia's early releases on their 1933-34 schedule.

Columbia Pictures have acquired the services of the industry's most capable directors to handle the megaphones for their 1933-1934 program. Having selected the pick of story material, they are taking every precaution that everything worthwhile is added in the transfer to the screen. Frank Capra has already started on "Lady for a Day," the feature based on Damon Runyon's famous Cosmopolitan story. The cast for this production includes Warren Williams, May Robson, Glenda Farrell, Guy Kibbee, Walter Connolly, Ned Sparks, Jean Parker and Nat Pendelton, and from reports it is a picture that will rank as one of the great ones of the year.

Frank Borzage, who made screen history with "Seventh Heaven" and "Bad Girl," has "Man's Castle" in work. This pi. .re is based on the romantic play by Lawrence Hazard.

Lewis Milestone is another ace director who will be seen in the Columbia studios this season. He is known throughout the motion picture world for his work on "All Quiet on the Western Front" and "Front Page." Milestone will direct several productions to be written by Laurence Stallings, author of "The Big Parade" and co-author of "What Price Glory?" and "Cock-Eyed World."

Additional directors who will direct Columbia's March Forward Group for 1933-1934 include Gilbert Miller, David Burton, Eddie Buzzell, Albert S. Rogell, Lambert Hillyer and Roy Wm. Neill.

COLUMBIA LEADS IN SHORT SUBJECTS

Columbia has assembled for their 1933-1934 program a variety of short subjects which will complete and improve every motion picture program no matter what the feature may be. They are so designed that they will provide the needed diversification and balance.

Prominent in the list are 26 two-reel comedies starring popular stage comedians, movie comedy headliners, outstanding radio personalities, and adorned with beautiful girls. They will brim with music, mirth and novelty. "Scrappy" and "Krazy Kat" are two of the most amusing and best beloved of the popular cartoon comedies. A one-reel sensation that will sweep the nation is "March of the Years." This is not a cartoon. It is a series of headline stories gleaned from the headlines of yesterday and re-enacted. It undoubtedly will prove a box-office attraction worthy of being featured on the marquee on every theatre in America.

Columbia is introducing something new in the short subject field with "Minute Mysteries," which have proven their appeal in Liberty, Detective and Western Magazines and are being syndicated by the Chicago Tribune. "Screen Snapshots," one of the most popular of all short subjects, will be with us again, but they are a new series of "Snapshots," greatly improved and embellished. "The World of Sports" provides something different again. This one-reel series of shorts covers every field of athletic endeavor and should prove a great audience builder. "Mickey Mouse," "Silly Symphony" and Travelaughs with John Medbury will provide additional diversification.

Buck Jones and Tim McCoy in 12 Fast Ones

Columbia announces for 1933-1934 twelve Outdoor, Western, Action and Melodramas, which have proven in the past to be consistent box-office leaders. Players of established popularity will form the casts. Buck Jones and Tim McCoy, outstanding stars of this type of production, with an enormous and enthusiastic following, will play the leads in this group of pictures.

Sound Talker Field Left Wide Open By Positive Decision—Appeal in Doubt

No more sweeping opinion was ever handed the film biz than that which was rendered by Federal Judge John P. Nields, Jr., in Wilmington, Wednesday (28). By his opinion as recorded, any and all tying agreements and restrictive conditions imposed on any competitive phase of the electrical end of talkers, are outlawed.

The electrical talker market is thus declared practically wide open from studio to exhibition and even unto music.

Judge Nields' opinion looks to impel two important moves within filmdom. Both are known to be on the way.

(1) Reorganization of the electrical talker field by and of the electrics themselves.

(2) Veering of the whole of filmdom towards a new deal from the electrics.

Besides Judge Nields' decision impelling the electrics towards the first move, another force actuating reorganization of the talker matters by the electrics is the National Industrial Recovery Act. This act of itself is aimed against 'monopoly. The second move is 'au natural.

Besides which it indicated by fact of the first move that A. T. & T., nor Western Electric, nor ERPI's thinking of prosecuting an appeal from Judge Nields' decision.

Strong Stuff

Two angles besides those moves which are under away tacking against any appeal are:

First—That Judge Nields' opinion is bluntly expressed and calls the restrictive agreements illegal on their face in language that adds that the illegality of the restrictive agreements 'dould not be changed by testimony.'

Second—That the court would have to require the posting of a very high bond that might run into millions according to money damage claims which may be made by the plaintiffs, Stanley Theatres (WB); General Talking Pictures (DeForest) and the Duovac Corp. Last named is a manufacturer of vacuum tubes used in talker equipment.

WB Victory

(Continued from page 21)

that all theatres operated by you or your associates shall install our reproducing equipment.'

Findings

Judge Nield's findings on these agreements were packed into three paragraphs:

'The exclusive agreements in the contractual letters require producers to refrain from distributing the talking motion pictures to theatres and exhibitors who have not acquired reproducing equipment from Products. As a result of these exclusive agreements, the supply of the motion pictures would be substantially closed to exhibitors who did not install reproducing apparatus and equipment purchased from Products. These exclusive agreements are bound to restrain exhibitors from using or dealing in goods, wares, merchandise, machinery, supplies or other commodities of a competitor or competitors of Products.

I find from the proof submitted in support of the motions for preliminary injunctions that the tying agreements contained in licenses of reproducing equipment by Products to exhibitors and the exclusive agreements in the contractual letters of Products to producers, in fact, have substantially lessened competition in interstate commerce and will so continue unless the defendants are restrained.

'Today,' says Dean Pound, 'we seek once more, by limiting freedom of contract, to protect those who are subjected to economic pressure against unfair advantage on the part of those who have greater economic freedom.' The Clayton Act (continues Judge Nields) expresses this modern trend in legislation. Section 3 of the Act prohibits tying agreements and exclusive agreements whose effect may be to substantially lessen competition. Such agreements are contained in the licenses of reproducing equipment by Products to exhibitors and in the contractual letters of Products to producers. I hold these agreements illegal and void.'

Closing 105th St.

Cleveland, July

Following J. Franklin's parture as city manager here, the RKO people have decided to shut down the 105th Street theatre, beginning July 7. Frank Hines is presently in charge of the Palace, formerly handled by J. J. Franklin. Bert Hensen has been transferred from Troy, N. Y., to handle publicity here.

Indications point to Nat Holt supervising local RKO operation again with the departure of J. J. Franklin.

PREVIEW RULED DOUBLE BILL VIOLATION

Minneapolis, July 3.

Publix emerged victor in a brief but hot fight with RKO here over what was claimed to be double featuring. The scrap was precipitated by the RKO Orpheum scheduling 'What Price Innocence,' heavily ballyhooed and advertised sex picture, to open with an 'audience preview' in conjunction with 'Melody Cruise' last Friday (30) night. Newspaper and other ads stated that patrons could come as late as 9 p.m. and witness two complete features.

After appearance of ads Publix objecting to what it claimed to be double-featuring served notice on the RKO exchange that unless the arrangement were altered it would rescind its purchase of 'Melody Cruise' for Twin City subsequent runs and out-of-town spots. L. E. Goldhammer, exchange manager, immediately brought pressure to bear on Manager Jack Gross of the Orpheum to elliminate the 'preview' of 'Innocence.' Pointing out that newspaper and other ads already had promised the public the preview, Gross at first was adamant in refusing to alter his program but finally threw out the preview.

Under the changed schedule, 'Melody Cruise' went out at 5.30 p.m. Friday, the Orpheum was closed for an hour and 'What Price Innocence' opened at 6.30 p.m. to big business. But the change caused Gross plenty of grief, with numerous squawks from patrons who claimed they didn't know the preview was out and who had expected two features for 40c.

Up to a few months ago, preview showing of ensuing week's picture was regular Orpheum policy on Friday nights, with the customers getting a vaudeville show and two feature films and shorts for the single admission of 55c. The preview of the second feature went on about 11.30 p.m., after the conclusion of the regular performance. There apparently was no objection on the part of the exchanges and Publix and the arrangement was not construed as double featuring. No agreement was made for its discontinuance so that, in Gross' opinion, Publix had no grounds for the stand which it took ith RKO.

Boles in Tune Cycle

Hollywood, June 3.

John Boles will be starred in B. F. Zeidman's untitled screen operetta which Universal will release on next year's program.

Story embraces America's musical history for the past 100 years. Victor Schertzinger, who is to direct, will also write the music.

Menzies on 'Alice' Tricks

Hollywood, July 3.

William Cameron Menzies, formerly art director at U. A. and Fox, is at Paramount.

He will work on the story of 'Alice In Wonderland' and lend technical aid as to special photography and trick shots.

Indpls. Lyric's Par Deal

Indianapolis, July 3.

Quite a flurry locally because the Lyric has booked Paramount pictures. It is the first time since the advent of sound that Paramount pix have been shown at any downtown house other than the Indiana and Circle. Lyric has been showing B pix and vaude. The axe was applied to vaude last week.

Booking arrangements in the past have been confined to second choice Universal, RKO-Radio, and Fox.

WB WINS VS. ERPI ON LEGAL POINT

Wilmington, Del., July 3.

Chief Justice James Pennewill sitting in Chancery Court Thursday (29) denied the application of Electrical Research Products for modification of a restraining order issued against it in the suit of Vitaphone Corp.

ERPI asked permission to take action, outside the Vitaphone suit, to prevent Vitaphone from prosecuting the suit. Also asked release from the clause in the order restraining it from reopening arbitration. Court recently overruled ERPI's plea that Vitaphone is barred from bringing suit because of an arbitration agreement. This was argued again this week and again held insufficient in law.

Vitaphone charges violation of patent licenses agreements on equipment.

ARIZONA SOLONS AGAIN SPIKE 10% TAX BILL

Phoenix, Ariz., July 3.

For the second time within three months an attempt to rush through a 10% admission tax has been defeated by the Arizona legislature. At the same time the solons adopted a stiff luxury sales tax, imposing a tariff on tobacco, beer, wine, candy and other commodities.

Credit for the defeat of the tax on theatre admissions, which would have invoked a 10% penalty on any priced ticket, is attributed to a comprehensive campaign staged under the direction of W. H. (Bud) Lollier, Fox-West Coast tax chief. Lollier came here from Los Angeles for both tax admission fights, and submitted data which had an influencing effect on the solons.

As part of his campaign, Lollier had mimeographed copies of his recommendations made up and handed to every member of the legislature.

Much of the data, it is figured by industry leaders, could be utilized to oppose amusement tax bills in other states where such legislation is threatened.

Studio Placements

Arthur Jarrett, 'Dancing Lady,' Metro.

Maude Eburne, 'Park Avenue Ladies,' U.

Warner Oland, Heather Angel, Frank Conroy, Irene Bentley, Frank Atkinson, Roger Imhof, 'Charlie Chan's Greatest Case,' Fox.

Charles Butterworth, Henry Travers, 'My Weakness,' Fox.

Joseph Saurers, 'All American.'

Richard Tucker, 'Only Yesterday,' John Stahl-Universal.

Madge Evans, Otto Kruger, Louise Closser Hale, 'Beauty Parlor,' Metro.

Richey Craig, gagging 'Sons of Gobs,' WB.

Lilyan Tashman, 'Too Much Harmony,' Par.

William Gargan, 'Beautiful,' Radio.

Eric Linden, 'Family Man,' Radio.

Arline Judge, 'Blonde Poison,' Radio.

Conrad Nagel, Sam Hardy, Ferdinand Gottschalk, Mitchell Lewis, Kitty Kelly, 'Ann Vickers,' Radio.

Ben Hendricks, Jr., 'Rafter Romance,' Radio.

Wells Root, adapting 'Hide in the Dark,' Radio.

Adrian Morris, 'Wild Boys of the Road,' Warners.

Helen Freeman, 'Life's Worth Living,' Fox.

Spring Byington, Jean Parker, Ollin Howland, 'Little Women,' RKO.

John Ford, director, 'Patrol,' Radio.

Agnes Christine Johnston, scripting, 'Stingaree,' Radio.

ERPI, Despite Appeals Possibility, Still Heavy-Hearted Over Decision; WE Equipment in Over 5,000 Houses

With millions owing them from major companies and with their equipment slightly over , representative theatres in the U. S., there to stay for at least 10 years according contract, ERPI believes itself better able to stand the blow meted out of Wilmington than had the same occurred four years ago.

Non-interchangeability washed itself up, without court aid, about three years back. ERPIites claim that during the past year and half they have also voluntarily relaxed enforcing compulsory purchase of equipment parts. Nevertheless, it is conceded, ERPI had the right to revive both clauses in its reproduction formula to full strength until the Federal Court temporarily enjoined both practices last week.

High ERPI executives immediately denied any intention of the company to regain control of the equipment field by buying up the odds and ends manufacturers of equipment and parts which have underbid the Western subsid from the start.

J. E. Otterson, ERPI head, did not cancel his reservation for a European trip despite the injunction and the fact that until now he has been an important part in Hays directorial confabs for an industry code.

Before exhibitor licensees can make any move to collect, the present temporary injunction must be replaced by a court decree, after appeals from the same and their dispositions have been recorded.

Just what ERPI is going to do was not made clear over the week end. If it follows old lines, and those pursued by the parent organization, American Tel. and Tel., it will appeal and appeal. The present temporary injunction may be appealed. If sustained and a permanent injunction is granted the permanent may be taken to the higher court.

Appeals and Years

Before ERPI, if necessary, can carry the case to the U. S. Supreme Court, it must prove sufficient disagreement among judges sitting in the Circuit Court of Appeals.

If successful in obtaining right to conduct all of these appeals, ERPI can continue the present action over a period of years. The U. S. Sup. Court has the reputation of keeping many cases on its calendar for five years before acknowledging them. Meanwhile no more service charges or restrictive dealings by or through ERPI

Spokesmen for General lectric who have followed the litigation resulting in the present temp. injunction report the sister electric, despite its currently bold exterior, is taking the decision very hard to heart inside. The boys for the other electric see in ERPI's original license structure the set-up which more or less sold A. T. and T. on the whole sound idea. If that is to be demolished then the very premise of continuous service and perpetual contract, with guarantees of income the same as the telephone, is out of the window.

Concerning the trial Warnerites are looking for a final decree by December, 1933. They are counting on the trial coming up next October and that efforts to appeal, judging from the language of the initial opinion, will be unavailing.

Col's A.C. Meeting On

Columbia sales convention got underway in Atlantic City July 3, going until July 6. Jack Cohn is in charge.

About 135 salesmen and exchange representatives were scheduled to attend. Coast conference opens in Los Angeles July 9, with the company's sales head, Abe Montague, presiding. Western representatives are reported to number 50.

REVAMPING OF ARBITRATION SOUGHT

Hollywood, July 3.

Academy is preparing to seek further talent concessions in the producers' arbitration agreement which has been in existence nearly a year.

When drawn up following last summer's fight between the producers and the Academy, the agreement with the latter body provided that the pact be tried for a year with the suggested Academy changes and then be subject to further conferences.

It is indicated that the Academy wants to have something to say regarding the recent imbroglio which had Warner Bros. attempting to withdraw from the pact. Attitude of the producer employee group is that such disputes between studios might have an effect on talent rights, which the Academy sought to protect in the changes insisted on last year.

Within the next two weeks the Academy's committee on the agreement will meet to draw a list of changes based on experiences with the pact during its 12 months existence.

Academy producer agreement is headed by Frank Capra. Other members are Fredric March, Lewis Stone, Frank Lloyd, Henry Herzbrun, Joseph I. Schnitzer, J. A. Ball, Cedric Gibbons and Howard J. Green. Substitute will be appointed to fill the vacancy caused by the resignation of Ralph Block.

12 HOUSES ORDERED CLOSED BY COURT

Milwaukee, July 3.

When Clarence H. Bolton, receiver, reported that he was unable to operate the chain at a profit, Judge F. A. Geiger ordered the closing of 12 Statewide theatres, eight in Milwaukee and four elsewhere in the state.

Efforts are being made to reopen but at present there does not seem to be much of a chance.

The theatres affected, formerly part of the Fox-Midwesco chain, are the Garfield, Modjeska, Mirth, Plaza, Princess, Savoy, Tivoli and Uptown, Milwaukee; the Lake, Kenosha; Jefferies, Janesville; Oshkosh, Oshkosh; and the State, Racine.

The chain was adjudged bankrupt in a voluntary action in Delaware, May 26. An application to have the entire matter submitted to Judge Geiger's court, here, is now under consideration by the Delaware court.

Contracts

Hollywood, July 3.

In addition to his current two-picture deal, Paul Muni has signatured a five-year contract with Warners which permits him to do some stage work each year.

Fox took up options this week on James O'Keefe, biz mgr. of the studio music department, and Sammy Lee, dance director.

Jane Murfin, now writing contract, Radio.

Muriel Pinover, story editor, Sterling.

Gloria

Cliff Edwards on L. I.

Hollywood, July 3.

Cliff Edwards is headed for New York, where he'll play the Sid Silvers part in the film version of 'Take a Chance,' slated to start July 20 at the Paramount Long Island studio, with Lawrence Schwab in charge of production.

Later he goes to London for vaude dates. Ralph Farnum booked.

PAR SWITCHES M'LEOD

Hollywood, July 3.

Norman McLeod is out as director of Paramount's proposed 'Tillie and Gus,' to co-star William C. Fields and Alison Skipworth.

He was switched to preparation of 'Alice in Wonderland,' which he will mag.

Metro's K.C. Sales Conclave

Lotsa Doin's—Felix Feist Labels It '10th Championship Year'

Kansas City, July 3.

Optimism, good fellowship and pep were the outstanding features of M-G-M semi-national sales convention held here. It was the largest meeting of its kind ever held here and many prominent officials of the organization were present.

An entertainment committee headed by Bill Ferguson, chief exploiteer, of New York, and consisting of E. D. Coleman, Dallas; Hal Elias, San Francisco; Morris Abrams, Minneapolis, was sent here several days before the opening of the convention and the members got busy.

When Felix Feist, sales manager, and a party of 'Champs' arrived they were met by a reception committee, with a brass band at the station, and given the freedom of the city, before being escorted by a large police escort to their hotel where everything was waiting. According to Mr. Feist the new season has been designated as 'Metro-Goldwyn-Mayer's 10th Championship Year.'

150 Attend

Among the 150 members of the Metro organization from out of town were Hal Roach, E. M. Saunders, western sales manager; T. J. Connors, southern sales manager; A. F. Cummings, in charge of film exchanges; C. F. Deesen, head of the contract department; Jay Gove, head of the sales department; F. C. Quimby, in charge of short productions; Howard Dietz, advertising director; Walter F. Wanger, Canadian sales; C. E. Kessnich, southern district manager; S. A. Shirley, middle west district manager, and Si Sadler, departmental manager. James McLeod, New York, and Selwyn Levinson, Los Angeles, were finance and maintenance committee and co-operated with the entertainment committee in making the show a success.

Hal Roach while here gave a months' trial contract to Roberta Nesbitt, local girl. Miss Nesbitt is a blonde and resembles Miriam Hopkins. She will leave at once for Hollywood.

BOSTON BIJOU SLICES RENT IN HALF FOR RKO

Boston, July 3.

Negotiations are reported completed whereby RKO will continue to operate the Bijou, grind, for an additional five years. New rent deal negotiated by Louis Cohen, head of the RKO realty division, cuts the house rental fee in half from $40,000 annually to around $20,000, for the next two years.

Understanding is that it antes on the third year of the new lease, but extent not given.

Beer Garden of Lyri

Lyric, local RKO deadhead, on which RKO has been paying a ground rent of something like $14,000, looks like it will be turned over to certain local business men for a beer garden.

RKO has been able to get its rent cut down to around $7,000, thus making the beer garden thing a feasible deal.

Trans-Lux Directors Under Fire in Court

Wilmington, July 3.

Accounting and injunction suit filed in Chancery Court Thursday (29) alleging the affairs of Trans-Lux Daylight Picture Screen Corporation have been conducted in an extravagant and wasteful manner. Suit filed by R. Hall, owner of 100 shares.

Directors made individual defendants and court is asked to restrain them from spending company funds except in normal course of business. Court also asked to order an accounting by directors of funds spent to keep present management in control or otherwise spent abnormally. Hearing set for July 19 on application for preliminary injunction.

Hall has a suit pending to determine validity of the directors' election.

U.A.'s Insistence Places Jolson Ahead of 'I Cover'

Los Angeles, July 3.

Through insistence of United Artists exchange that its 'Hallelujah, I'm a Bum' be given precedence over 'I Cover the Waterfront,' the Jolson pic follows 'Secrets' (UA) into the Tower, downtown first-run. As a result, 'Secrets' is being held over through Tuesday (4) with 'Hallelujah' starting the following day.

House had already advertised 'Waterfront' as its current attraction, figuring to pull 'Secrets' at the close of last week (end of second week of coast premiere), but the demands of U. A. necessitated a quick shift.

M. SHEA LETS GO ONE; TURNS BACK ANOTHER

Buffalo, July 3.

Great Lakes, first-run downtown house, was relinquished by the Shea interests this week and will reopen late in the summer under Loew.

The theatre, part of the Shea chain since 1931, has been closed for several weeks. The house, owned by local interests, was originally leased to Fox with subleases to Loew and finally to Shea-Publix. The Publix crash left large rental arrearages owing, and the owners recently commenced action against the original lessee.

Roosevelt, east side neighborhood theatre, went back to the Rosings from Shea Saturday night.

First house to be relinquished by the local Shea chain. Will continue same price and policy.

Incorporations

New York

Albany, July 3.

Herman A. De Vry, Inc., New York; pictures; $20,000.

Wilkast Theatres Corp., theatrical; 100 shares no par.

Crown Productions Corp., Manhattan; theatrical; 100 shares no par.

Schulman Bros., Amusement Co., Manhattan; theatrical; $20,000.

The Flynns, Inc., Manhattan; theatrical; 950 shares—750 preferred, $100; 200 common, no par.

Nu-Deal Amusement Corp., ineola; theatrical; $10,000.

Richmond Pictures Corp., New York; pictures; 100 shares no par.

Sturgeon Point Lodges, Inc., Evan; operate amusement resorts; 200 shares no par.

Perfex Pictures Corp., Manhattan; pictures; 250 shares no par.

M. F. Theatre Corp., Manhattan; theatrical; 200 shares no par.

Victurus Pictures Corp., Manhattan; theatrical; $10,000.

Circle Pictures, Inc., Manhattan; theatrical; $1,000.

Rockaway Beach Amusements, Inc., Manhattan; realty, amusements parks, beaches; 2,000 shares—1,000 preferred, $100; 1,000 common, no par.

Producers Share, Inc., New York, pictures; 100 shares no par.

Celoron Merry-Go-Round, Inc., Celoron; amusement devices, all kinds; 60 shares no par.

Extension Theatre Corp., Kings; theatrical; $1,000.

The Yale Puppeteers, Inc., Manhattan; theatrical; $12,000.

State Amusement Co., Inc., New York; amusements all kinds; 200 shares no par.

'Bud' Pollard Productions, Inc., Manhattan; pictures; $10,000.

Pix Theatre, Inc., New York; theatrical; 1,000 shares—500 preferred, $100; 500 common, no par.

Steel City Theatre Corp., Lackawanna; theatrical; 100 shares no par.

Broadway Comic Opera Co., Inc., Manhattan; theatrical; $5,000.

Choice Films, Inc., Manhattan; pictures, films; 10 shares no par.

Classification of Shares

Bell Amusement Corp.

Californi

Sacramento, July 3.

Kearns Agency, Inc. Capital stock, $25,000; none subscribed. Edward I. Beck, J. L. Kearns, Nina Becknell.

Vashnette, Inc. Capital stock; $25,000; none subscribed. Madalon Barnes, Alice B. Welser, Aimee L. Parrish.

California Sound Studios, Ltd. Capital stock 10,000; subscribed. $30. Hamilton Steel, Kenneth Broeker, Denver Dixon.

Fanchon & Marco School of Dance, Inc. Capital stock, 500 shares; none subscribed. Marco Wolff, Fanchon Simon, Harry Wallen.

Permits to sell stock issued to **Capitol-Long Beach Theatre Corporation.** Theatre operating. Permitted to issue all 3,000 shares; par $1.

Fortupe, Inc. Amusement. Permitted to issue all 100 shares; par $100.

News Dispatch Company. Newspaper publishing. To issue three shares out of 100; par $10.

Fictitious Firm Names

Los Angeles, July 3.

International Group Players, Hollywood. E. E. Clive, Doris Lloyd, Harriet Breast, Leyland Hodgson.

Screencraft Productions, Hollywood. Sam Katzman, Al Alt.

Hart Players, Signal Hill. Harvey H. Hart, John L. Benwell.

'Arizona Wranglers,' Los Angeles. Charles Hunter, Calvin Short, Eugene Patterson, La Verne Costello, James Barron.

L. A. FALL CONVENTION FOR MPTOA EXHIBS '33

Motion Picture Theatre Owners' of America is considering Hollywood as its convention city for next fall. Although furtherest away for most of the owners' organization executives figure the coast lure will be sufficient bait to send members tapping savings accounts.

Exhib execs are recalling their best attended convention was in L. A. eight years ago.

Op. Union Prez In N. O. Arrested; Stench Bombs

New Orleans, July 3.

Three members of the local motion pictures operators union including its president, Arthur Chateau, have been arrested and placed under $2,500 bond for an alleged placing of stench bombs in theatres.

Omaha, July 3.

Stench bombing of Strand theatre in Council Bluffs was attributed to unions. Theatre has employed nonunion help since it was taken over as an independent by Morris Cohn from Fox some months ago.

Bomb was a home-made affair and was tossed on walk in front of theatre doing little damage though stench remained after show opened. Second bomb was found unexploded in rear of theatre, and police hope to get a clue from it.

Witnesses saw bomb tossed from car carrying three men and bearing Nebraska license, but culprits have not been rounded in nor blame definitely placed.

2 Bombed in Altoona

Altoona, July 3.

The peace and quiet which has marked the theatre and moving picture operators in their disagreement of the past three months, during which the operators have continuously picketed the theatres, has been broken twice in less than a week, last Friday night and the preceding Saturday night.

Only two of the theatres involved in the trouble have been bombed, the Olympic and Capitol theatres, operated by the Altoona Publix company which has A. N. Notopoulos as its president. The Altoona Publix company is also being sued by the operators for $11,000, claimed for violation of salary contract.

All of the theatres have joined in offering $500 reward for information and arrest of the bombers. The bombs used are the size of a walnut and contain an ammonia preparation which on both occasions has driven the theatre patrons away. The liquid is so strong that a part of the floors of the theatre have had to be replaced.

An arrest was made last Friday evening following the bombing but the man was exonerated by police after questioning. Local police were all set to completely cover all theatres Saturday night but no particular watch was kept when the last bombs were exploded.

Members of the local operators' union are jointly operating the Lakemont Park theatre this year, contracting with the Empire stock company and dividing the proceeds. The season thus far has been good.

MARIN'S SECOND AT MONO

Hollywood, July 3.

Edwin L. Marin gets his second directorial assignment with Monogram on 'Heads Up,' now being readied for production.

Adele Commandini is adapting, from the original story by Jefferson Parker.

Max Graf's Divorce Suit

San Francisco, July 3.

Max Graf is being sued for divorce by his wife, the former Hertha 'Babe' Kaths, ex-Follies' girl, who asks for division of community property and custody of their two year old son.

Graf, with his brother, Louis, started a picture concern here a number of years ago. They are now in the radio transcription business.

Stock Market

(Continued from page 6)

since the beginning of the present upturn.

Bonds did well in the face of a new high for some of the foreign currencies, specifically $4.46 for the British pound, and a corresponding decline of the dollar. Buying demand came conspicuously into the speculative lines, reflected by a two-point advance in the Paramount 5½'s, while Loew 6's held steady, and Warner Bros. made moderate progress.

Substantial nature the new spurt was indicated in the way the big industrials led the way, with Steel at a new top at 63, and Telephone breaking through its previous best by a fraction. Closing prices were close to the best of the day, with volume in excess of 6,000,000 shares on the session.

Index at Peak

Last week ended with the Dow Jones industrial average at its recovery peak, standing just over 100 at the close. There were scores of new tops throughout the list while the active amusement issues ruled in most cases somewhat below their best since the beginning of the new deal. An exception was Warner Bros., which was within a fraction of its 1933 top of 6½. Bull tips of a vague nature have been going the rounds in reference to Warners and seem to have attracted attention.

Loew's put on a good show, getting consistent support above 21, but apparently governed by a cautious clique policy. At this stage of the upturn a play in such low priced shares as Warners is fairly easy to attract. High priced pivotals are presumed to have led the advance, supposedly having by now done ample to discount improvement. They're rather beyond a timid speculative flyer, but it is a simple matter to take up any one of the low range stocks which on the surface haven't done much to keep abreast of the upward surge and by drawing attention to it, attract a following. It isn't necessary to have anything to base a move on, the move itself provides its own momentum now in 1933 just as it did in '29.

It goes without saying that there is no logic in buying a stock just because it has proved laggard so far. Rather that very circumstance ought to be a danger signal, in the absence of any other factor.

In general the amusements ought by now to begin to show something for next fall. Last summer the movement upward that culminated in September had its preliminary tremors just after Independence Day and the amusements were prompt to get into it. Producers at this time are announcing their release programs for the coming season and they seem to indicate normal rates of output. The worst of the summer lull is nearby and attention turns to expected seasonal activity just ahead.

Old Tops Obstacles

High lights of the week were the indisposition of recent spectacular members of the theatre group to go through their former paces in conspicuously with the general market and the tapering off of market operations in such issues as Columbia, Consolidated Film and a few other minors. In their stead a new campaign opened in Pathe A stock, based apparently on trade and Street rumors that the company might again become active in producing, taking the ground that certain RKO defaults had released it from a non-producing agreement entered into upon sale of the company to the Radio ally.

If any such thing is in prospect, it probably is in embryo at this time, but the story was sufficient to carry the old A stock to a new top for the year at 6⅛. Price closed near that level on a heavy turnover approximating 20,000 shares on the week. Another new top was that of Loew's preferred at 73¾, volume here being only 200 shares.

The setback in Fox appeared to have run its course. Recession apparently represented dissatisfaction of scattered long stock with the reorganization plan calling for a new outlay by holders to maintain their stock position unimpaired. Formal announcement was made that the bond holders and banks had undertaken to underwrite the new stock issue, providing funds for the redemption of the outstanding bonds and payment of bank loans. At any rate the controlling interests in the property were able to absorb any further offerings of stock around a steady level near 3. Volume here was rather impressive considering the extremely narrow price range between 2⅞ and 3⅛ suggesting that the figure was practically pegged.

Prices of bonds in the amusements were featureless and substantially unchanged with the exception of a sharp jump of more than 4 in RKO debentures to a double top at 23¼. Volume was small here and the demonstration may have been a mere gesture. Company, of course, is in receivership and the June 1 bond service was defaulted. It seems a strange time to organize a market front.

Elsewhere changes were fractional, except for a three-point advance in Warner Bros. debentures. Wild fluctuations here are not to be explained except on the basis of speculative operations. One day during the week the liens were off nearly 4 and the following day regained nearly 3. Bonds on their merits have no business to wander like that.

The two Paramount liens did practically nothing in a price way, only interesting detail of their performance being that the older 6's again confirmed their premium over the newer 5½'s, spread being about a full point throughout the week and maintained from high to low. Certificates of deposit in both issues did rather well in relation to the undeposited paper, at times selling a trifle higher in a very 'thin' market.

The setback in Technicolor, following its spectacular burst of speed, appeared to have been checked. Transactions fell off sharply in volume and the price recovered to 8½, where it appeared to flatten out. Market operation appeared to be in hand with only the future to tell what the objective of the clique will be, whether to ride an investment in a business, or take profit on a speculative play. Columbia voting stock, traded in on the Curb (as distinguished from the trust certificates on the Big Board) appeared to be holding an edge in price over the certificates, but dealings were too small to be significant.

Flareup of an old wrangle in Trans-Lux found no reflection in prices. Stock held about even around 3, ending the week with a minimum gain of an eighth.

Summary for week ending Saturday, July 3:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	
7	⅞	2,400	American Seat	6¼	5½	
5¾	1¾	3,800	Consol. Film	4¼	3¾	
20⅝	6⅝	8,200	Columbia P. vtc	19½	17⅝	
14⅜	5⅝	6,400	Consol. Film pfd	12¼	11	
85	46	28,200	Eastman Kodak (3)	84	79½	
4⅝	¾	88,500	Fox, Class A	3½	2⅞	
23¼	10½	277,400	Gen. Elec. (60c)	25¼	23¼	
25	8	.....	Keith, pfd	.....	.....	
24¾	8½	53,200	Loew (1)	.....	.....	29¾
73¾	35	200	Do pref. (6½)	.....	.....	73¾
7	1⅝	11,000	Madison Square Garden	.....	.....	4¾
20¼	13½	.....	Met-G-M pref. (1.80)	.....	.....	
2½	⅞	7,500	Paramount ctfs	1½		
2	¾	7,900	Pathe Exchange	1⅝		
6¼	1¼	10,600	Pathe, Class A	6¼		
11¾	3	277,800	Radio Corp	10¼		
5¾	1	16,700	RKO	4¾		
35	10	90	Universal pref	33¾		—4
6½	1	210,800	Warner Bros	6¼		+1¾
21	4¼	900	Do pfd	21		+2
49¼	10⅝	70,300	Westinghouse	48¼		+1¼

CURB

20¼		200	Columbia Picts	20	20	
⅞		1,100	Gen. Thea. E. pfd	½	⅝	
10½		1,600	Technicolor	7¾	8½	
3¾		2,800	Trans Lux	2¾	2⅞	
7	1	$60,000	Gen. Thea. Eq.	5	4½	4¾	
48	20½	32,000	Keith 6's, '46	48	46	46¾	— ¼
84½	48	12,000	Loew 6's	84½	79¾	80¼	+1¾
78	47½	2,000	Pathe 7's, '37	76	75	75	
57	4½	51,000	Par-Fam-Lasky 6's	15½	13	14	
17	5¾	110,000	Par-Pub 5½'s, '50	15¼	12	12⅝	
23½	8½	2,000	RKO debs 6's	23½	20	23½	
38	12	418,000	Warner Bros. 6's	36	33½	35½	

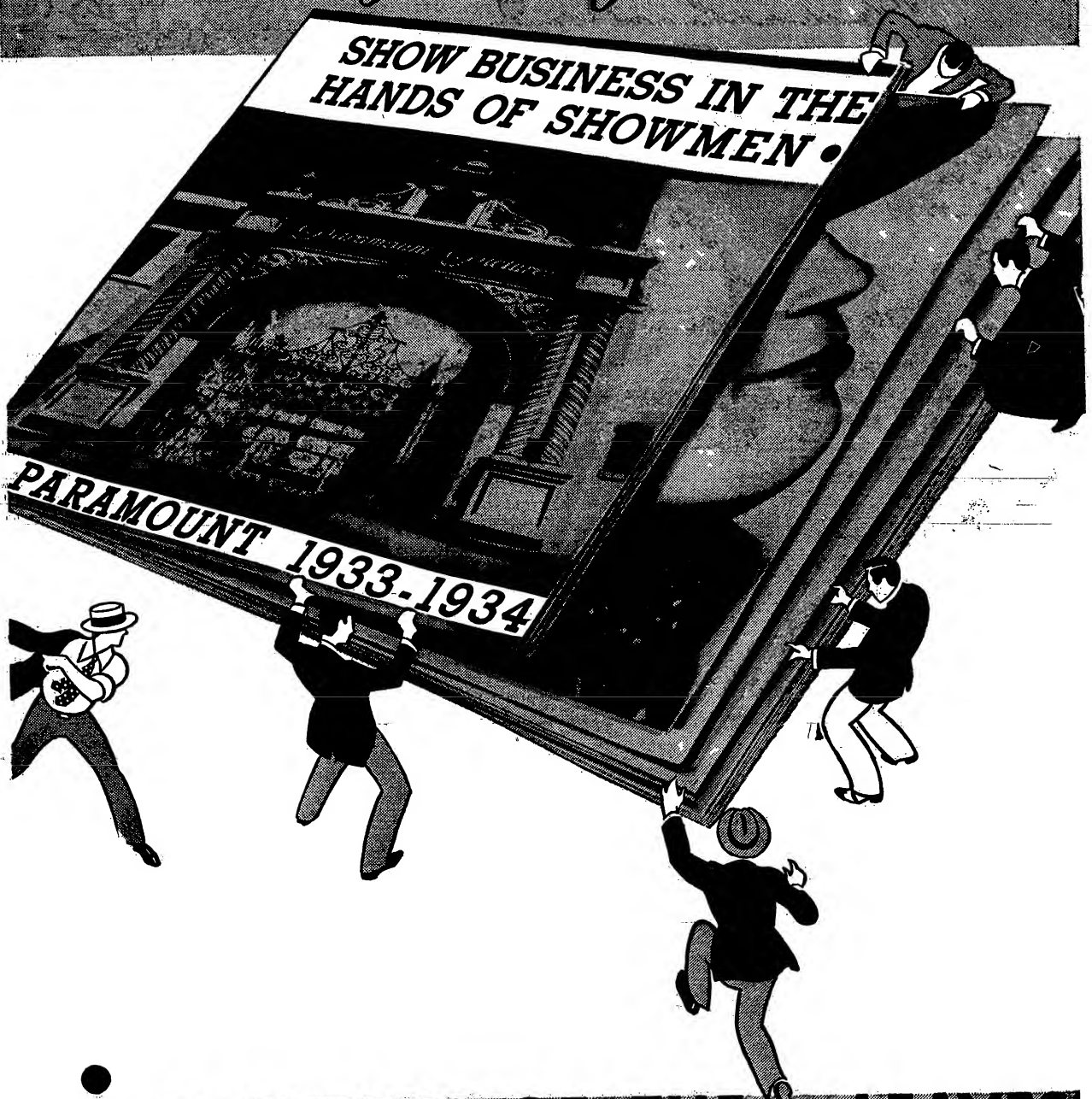
9,200 Par-Pub

ver the Counter,

Roxy, Class A....

Gen. Thea. ofs. sold $12,000, 4, 3¾, 3¾, off ¼.
Par-F-L ctfs. sold $3,000, 14½, 14, 14, up ¼.
Par-Pub ctfs. sold $3,000, 14, up ¼.

take a leaf out of our book!

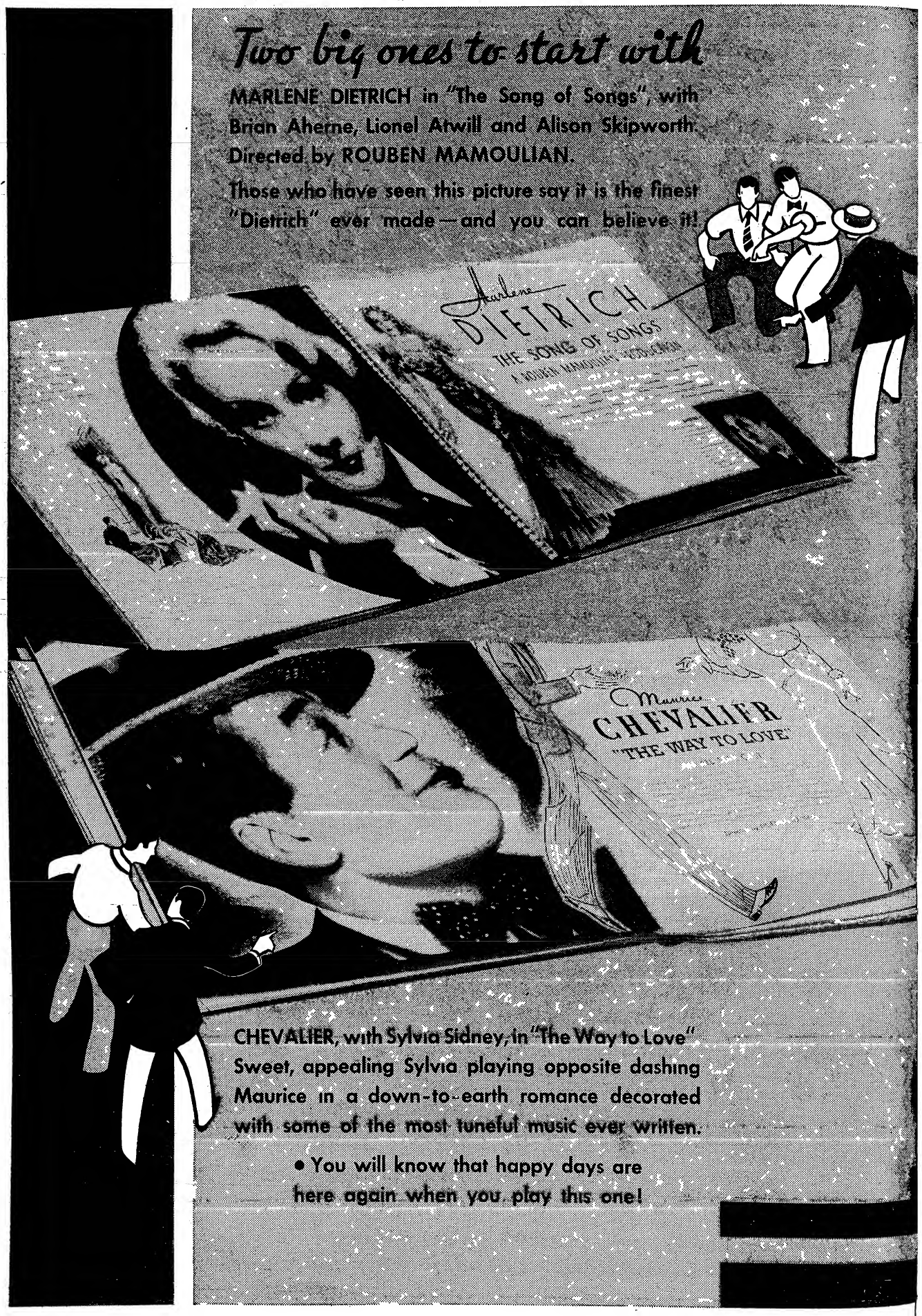


• TAKE ANY OF THE LEAVES IN OUR BOOK... AND YOU'LL FIND THEY MEAN *business for you!*

Two big ones to start with

MARLENE DIETRICH in "The Song of Songs", with Brian Aherne, Lionel Atwill and Alison Skipworth. Directed by ROUBEN MAMOULIAN.

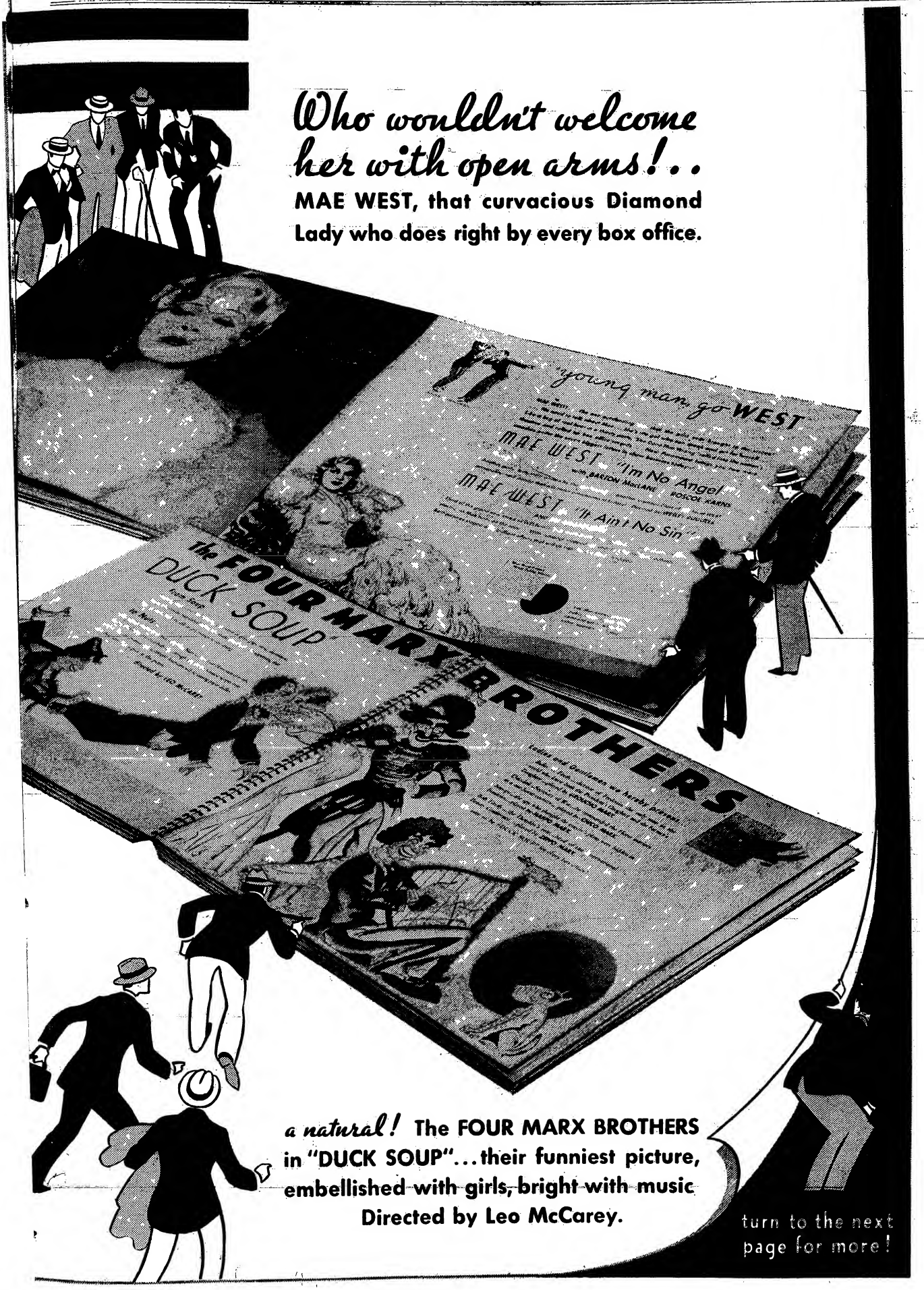
Those who have seen this picture say it is the finest "Dietrich" ever made—and you can believe it!



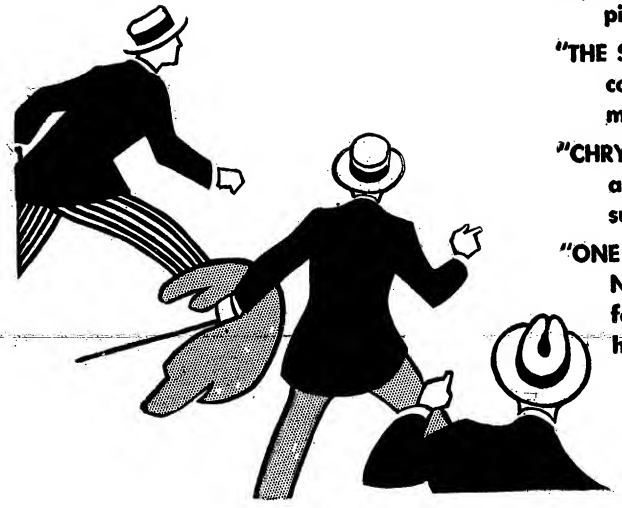
CHEVALIER, with Sylvia Sidney, in "The Way to Love"

Sweet, appealing Sylvia playing opposite dashing Maurice in a down-to-earth romance decorated with some of the most tuneful music ever written.

• You will know that happy days are here again when you play this one!


Who wouldn't welcome her with open arms!..
MAE WEST, that curvacious Diamond Lady who does right by every box office.
"young man go WEST"
MAE WEST "I'm No Angel"
with EARLE FOXE ROSCOE KARNS
MAE WEST "It Ain't No Sin"
THE FOUR MARX BROTHERS
DUCK SOUP
a natural! The FOUR MARX BROTHERS in "DUCK SOUP"...their funniest picture, embellished with girls, bright with music
Directed by Leo McCarey.
turn to the next page for more!

Now get a load of these!



"ALICE IN WONDERLAND." Backed by reams of publicity on The Search for Alice, this picture released during the Yuletide season becomes the greatest natural holiday attraction ever produced.

DIETRICH...the one and only MARLENE in TWO MORE PICTURES. Directed by Josef von Sternberg.

"DESIGN FOR LIVING"...Noel Coward's smash hit—play of the year, with Fredric March, Miriam Hopkins, Douglas Fairbanks, Jr. Directed by Ernst Lubitsch.

"50 YEARS FROM NOW"... one of the biggest exploitation pictures ever conceived.

"THE SEARCH FOR BEAUTY"...already the newspapers of the country are flooded with publicity on this picture. It means money, money, money to every exhibitor.

"CHRYSALIS"...with Miriam Hopkins, Fredric March, George Raft, and Frances Fuller. Another big smash hit play. A sure-fire success as a screen entertainment.

"ONE SUNDAY AFTERNOON"...with Gary Cooper, Fay Wray, Neil Hamilton, Frances Fuller, Roscoe Karns. The runner-up for the Pulitzer Prize. One of the most delightful and human entertainments of the year, with a sock ending.

IN WONDERLAND
From Lewis Carroll's famous story
ALISON SKIPWORTH • MARY BOLAND
CHARLES • AUGUSTUS • JACK OAKIE • W. C. FIELDS
MARLENE DIETRICH
JOSEF VON STERNBERG
DESIGN FOR LIVING
50 YEARS FROM NOW
THE SEARCH FOR BEAUTY
CHRYSALIS
ONE SUNDAY AFTERNOON
GARY COOPER • FRANCES FULLER
turn to the next page for more!

and more!

. . . Look at this shower of leaves!
They will shower down gold for you!

"FUNNY PAGE"
with
W.C. Fields, Charlie Ruggles, Jack Oakie, Wynne Gibson. Directed by Leo McCarey—75,000,000 people waiting for this picture.

"YOU NEED ME"
with SYLVIA SIDNEY and GEORGE RAFT The combination that coined money for you in "Pick Up" will go to work for you again.

"HONOR BRIGHT"
with Gary Cooper and Claudette Colbert. A great team in a great story.

"CRADLE SONG"
with
Dorothea Wieck, star of "Maedchen in Uniform" in a picture that promises to be even more sensational.

"DEATH TAKES A HOLIDAY"
with
Fredric March, Claudette Colbert, Sir Guy Standing. Sure to be another "Dr. Jekyll & Mr. Hyde"!

"The END of the WORLD"
Directed by Cecil B. DeMille. A great DeMille spectacle.

and more!

and more!

Get the
PARAMOUNT PRODUCT ANNOUNCEMENT BOOK
for 1933-34 NOW . . . and see all the good things that are coming to YOU! . . . . . .

Hollywood Productions

Week of July 3

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

COLUMBIA

'Fury of the Jungle' (1st week)
D—Roy Wm. Neill
A—Horace McCoy
Lawrence Pohle
Doré Schary
Cast:
Jack Holt

FOX

'Paddy, the Next Best Thing' (6th week)
D—Harry Lachman
A—Gertrude Page
Edwin Burke
C—John Seitz
Cast:
Janet Gaynor
Warner Baxter
Harvey Stephens
Margaret Lindsay
Fiske O'Hara
Una O'Connor
Merle Tottenham
Roger Imhoff

'Shanghai Madness' (6th week)
D—John Blystone
A—Frederick H. Brennan
Austin Parker
C—Lee Garmes
Cast:
Spencer Tracy
Fay Wray
Eugene Pallette
Herbert Mundin

'Life's Worth Living' (6th week)
D—John Ford
A—James Gould Cozzens
Paul Green
Jane Storm
C—Geo. Schneiderman
Cast:
Will Rogers
Vera Allen
Louise Dresser
Marian Nixon
Ralph Morgan
Boots Mallory
Howard Lally
Andy Devine
Roger Imhoff

'The Last Trail' (4th week)
D—James Tinling
A—Zane Grey
Stuart Anthony
C—Arthur Miller
Cast:
George O'Brien
Claire Trevor
El Brendel

INTERNATIONAL

(Willis Kent)
'The Road to Ruin' (2nd week)
D—Mrs. Wallace Reid
Wally Shire
A—Wally Shire
C—James Diamond
Cast:
Helen Foster
Paul Page
Richard Hemingway
Richard Tucker
Nell O'Day
Mae Busch

METRO

'Another Language' (6th week)
D—E. H. Griffith
A—Rose Franken
C—Ray June
Cast:
Helen Hayes
Robert Montgomery
Louise Closser Hale
Henry Travers
Irene Cattell
Margaret Hamilton
Hal K. Dawson
Minor Watson
John Beal
Maidel Turner

'Eskimo' (14th week)
D—W. S. Van Dyke
A—Peter Freuchen
C—Clyde De Vinna
Cast:
All Native

'March of Time' (4th week)
D—Willard Mack
A—Moss Hart
Edgar Allen Woolf
C—Bill Daniels
Cast:
Alice Brady
Frank Morgan
Russell Hardie
Madge Evans
Biddie Quillan
Jackie Cooper
Mickey Rooney

'Dancing Lady' (3rd week)
D—Robert Z. Leonard
A—James Warner Bellah
P. G. Wolfson
Allen Rivkin
C—Oliver Marsh
Cast:
Joan Crawford
Franchot Tone
Grant Mitchell
Frank Morgan
Jean Malin
Ted Healy
Winnie Lightner

'Turn Back the Clock' (3rd week)
D—Edgar Selwyn
A—Edgar Selwyn
Ben Hecht
Cast:
Lee Tracy
Mae Clarke
John Holliday
Otto Kruger
Clara Blandick
Peggy Shannon
Charles Grapewin

METROPOLITAN

(Monogram)
'Galloping Romeo' (1st week)
D—Robt. N. Bradbury
A—Robt. N. Bradbury
C—Archie Stout
Cast:
Bob Steele
Doris Hill
Geo. Nash
Gordon DeMaine
Dick Dickenson
Ed. Brady

PARAMOUNT

'Way to Love' (3rd week)
D—Norman Taurog
A—Gene Fowler
Benj. Glazer
Wm. Hurlbut
Claude Binyon
Frank Butler
C—Charles Lang
Cast:
Maurice Chevalier
Sylvia Sydney
Ed. Everett Horton
Arthur Pierson
Douglas Dumbrille
Nydia Westman
Grace Bradley
Arthur Housman

'Big Executive' (6th week)
D—Eric C. Kenton
A—Alice D. G. Miller
Laurence Stallings
C—Harry Fischbeck
Cast:
Ricardo Cortez
Elizabeth Young
Richard Bennett
Sharon Lynne
Dorothy Peterson
Barton MacLane

'Duck Soup' (1st week)
D—Leo McCarey
A—Harry Ruby
Bert Kalmar
Grover Jones
C—Henry Sharp
Cast:
Four Marx Brothers
Edward Arnold
Margaret Dumont

'I'm No Angel' (1st week)
D—Wesley Ruggles
A—Mae West
Cast:
Mae West
Carry Grant
Gregory Ratoff

'Too Much Harmony' (1st week)
D—Edward Sutherland
A—Jos. L. Mankiewicz
Cast:
Bing Crosby
Jack Oakie
Mayor Green
Skeets Gallagher

RADIO

'Glory Command' (6th week)
D—Christy Cabanne
A—Christy Cabanne
F. McGrew Willis
Comm. Frank Wead
C—Al Gilks
Cast:
Bruce Cabot
Betty Furness
Florence Lake
Arthur Lake
John Darrow
Frank Albertson
Margaret Seddon

'Ace of Aces' (3rd week)
D—J. Walter Ruben
A—John Monk Saunders
H. W. Hanemann
Thomas Buckley
C—Henry Cronjager
Cast:
Richard Dix
Elizabeth Allen
Eric Linden
Bill Cagney
Theodore Newton
Art Jarrett

'Sweet Cheat' (1st week)
D—Wm. Seitor
A—Earl Baldwin
Cast:
Ginger Rogers
Wm. Gargan
Dorothy Wilson
Arlton Judge
Pert Kelton
Bill Cagney

'Little Women' (2nd week)
D—Geo. Cukor
A—Louisa May Olcott
Sarah May Olcott
Victor Heerman
C—Henry Gerrard
Cast:
Katharine Hepburn
Joan Bennett
Frances Dee
Jean Parker
Paul Lukas
Louise Closser
Eric Linden
Henrietta Crosman
Spring Byington
John David Lodge

'Ann Vickers' (1st week)
D—John Cromwell
A—Sinclair Lewis
Jane Murfin
Cast:
Irene Dunne
Edna May Oliver
Conrad Nagel
Bruce Cabot
Sam Hardy
Mitchel Lewis
Kitty Kelly
Ferdinand Gottschalk

'Aggie Appleby, Maker of Men' (1st week)
D—Mark Sandrich
A—Joseph O'Kesselling
Humphrey Pearson
Cast:
Charlie Farrell
Helen Mack
Wm. Gargan
Bruce Cabot
Helen Broderick

UNIVERSAL

'Daring Danger' (1st week)
D—Alan James
A—Alan James
C—Ted McCord
Cast:
Ken Maynard
Cecilia Parker
Frank Rice
Fern Emmett

'Park Avenue Ladies' (1st week)
D—E. A. Dupont
A—Wm. Hurlbut
John Francis Larkin
Cast:
Juno Knight
Nell Hamilton
George E. Stone
Mary Carlisle
Sally O'Neil
Dorothy Burgess
Edmund Breese
Richard Carle
Oscar Apfel

'Only Yesterday' (5th week)
D—John M. Stahl
A—Fredcrick Lewis Allen
John M. Stahl
C—Merritt Gerstad
Cast:
Margaret Sullavan
John Boles
Benita Hume
Marie Prevost
Franklin Pangborn
Gay Seabrook
Ruth Clifford
Edgar Norton
Robert McWade
Peanuts Byron
Jean Harr
Herbert Corthell
Caryl Lincoln
Hugh Enfield
Walter Catlett
Edna May Oliver
June Clyde
Betty Blythe
Barry Norton
Sidney Bracey
Dorothy Christy
Jean Sorel
Cissy Fitzgerald
Sheila Manners
Crauford Kent
Ferdinand Munier
Mabel Marden
Oscar Apfel
Onslow Stevens
Tom O'Brien
Natalie Moorhead
Lucille Powers
Berton Churchill
Joyce Compton
Noel Francis
James Flavin
Leon Waycoff
Arthur Hoyt
Geneva Mitchell
Dorothy Granger

'The Invisible Man' (2nd week)
D—James Whale
A—H. G. Wells
R. C. Sheriff
Cast:
Claude Rains
Dudley Digges
Henry Travers
Una O'Connor
Forrester Harvey
Billy Bevan
Allan Dinehart

'Gordon of Ghost City' (Serial) (3rd week)
D—Ray Taylor
A—Peter B. Kyne
Ella O'Neill
Geo. Clympton
Basil Dickie
Harry Hoyt
Ralph Adair
Het Manheim
C—John Hickson
Cast:
Buck Jones
Madge Bellamy
Walter Miller
Tom Ricketts
Wm. Desmond
Frances Ford

WARNER

'Footlight Parade' (3rd week)
D—Lloyd Bacon
A—Mark Canfield
Manuel Seff
James Seymour
C—Sol Polito
Geo. Barnes
Cast:
James Cagney
Joan Blondell
Ruby Keeler
Dick Powell
Hugh Herbert
Frank McHugh
Arthur Hohl
Gordon Westcott
Claire Dodd
Dorothy Tennant
Renee Whitney
Juliette Ware
Herman Bing
Paul Porcasi
Guy Kibbee
Wm. Granger
Chas. Wilson
Philip Faversham

'Wild Boys of the Road' (3rd week)
D—Wm. Wellman
A—Daniel Ahearn
Earl Baldwin
C—Arthur Todd
Cast:
Frankie Darro
Dorothy Coonan
Edwin Phillips
Anne Hovey
Arthur Hohl
Grant Mitchell
Claire McDowell
Sterling Holloway
Shirley Dunstead
Chas. Grapewin
Henry O'Neill
Rochelle Hudson
Ward Bond
Minna Gombell
Adrian Morris

'Red Meat' (3rd week)
D—Al Green
A—David Karsner
Chas. Kenyon
Sidney Sutherland
C—James Van Trees
Cast:
Edw. G. Robinson
Kay Francis
Genevieve Tobin
Murray Kinnell
Geo. Blackwood
Robt. Barratt
Robt. McWade
J. Farrell MacDonald
Henry Kolker
Walter Walker
Sam Godfrey
E. J. Ratcliffe
Paul Porcasi

'Bureau of Missing Persons' (3rd week)
D—Roy Del Ruth.
A—Robert Presnell
C—Barney McGill
Cast:
Bette Davis
Pat O'Brien
Lewis Stone
Glenda Farrell
Gordon Westcott
Allen Jenkins
Ruth Donnelly
Marjorie Gateson
Wallis Clark
Hugh Herbert
Noel Francis
Charles Wilson
Adrian Morris
Clay Clement
Tad Alexander

'Female' (1st week)
A—Gene Markey
Kathryn Scola
Cast:
Ruth Chatterton

PROVIDENCE

(Continued from page 10)

the brisk pace and threw it for a fall; off at $6,000.

Paramount (3,200; 15-40) 'Jennie Gerhardt' (Par) and 'Paramount on Parade.' Going this stanza not so good; scorching sun has turned things tipsy turvy at this stand. Prospects not so good; gross not likely to tilt $4,500. Last week 'College Humor' (Par) and 'Destination Unknown' (U) showed surprising strength in the face of the many obstacles; came through for $5,300, but largely because of the first picture, second getting plenty of knocks.

RKO Albee (2,500; 15-40) 'Big Brain' (RKO) and vaude. Falling by the wayside with the rest of them; gross will not go beyond $5,500 in the face of handicaps. Last week 'What Price Innocence' (Col) soared on a lucky buildup with the all-colored revue 'Hot Chocolates.' No doubt that stage show was the thing that got the coin, as all the talk centered on the dusky troupers.

RKO Victory (1,600; 15-25), 'Obey the Law' (Col) and 'Silver Cord' (RKO). Poorly balanced bill, latter feature second run, and oke only for the highbrows, and not for the patronage coming to this stand, as a consequence the fans are giving it the horse laugh. Gross will not tilt $1,500. Last week 'Sundown Rider' (Col) and 'Woman I Stole' (Col) also suffered because of the heat, off at $1,200.

Heat and Holiday Duo Scats Balto B.O. Coin; 'Nuisance' Best at 13G

Baltimore, July 3.

Sweltering weather combined with an enticing three-day holiday are conspiring to deliver one of the worst week-end blows the theatre business currently. Exhibs throughout town have been praying for rain over the week-end to keep the customers in town, but the fates apparently aren't with the theatres this time, because there was nothing in the ozone to keep the folks from climbing into the family bus and gassing it for the seashore or the mountains.

Exodus from noon on Saturday was wide and handsome. By Saturday night there wasn't anybody in town but a couple of night watchmen. Even the theatre owners themselves had gone away for a three-day vacation from their current boxoffice headache.

As the result of having the three best days of the week shot, there is nothing but sighs and breast-beatings to report for boxoffice doings. Red smeared itself over the books, and even those theatres which count no rent for their summer weeks were having a tough time sticking to black ink.

Hippodrome, for instance, one of the most steady of boxoffice winners in Baltimore, is this week covered with gore. Dropping from a recent $11,000 average to below $7,000 for the current week with 'Big Brain' on the screen. House is in a sweat and on the spot current due to the dearth of both vaude names and pictures.

Best results of the session will be garnered by the Century, which is riding nicely with an excellent combo of vaude and picture strength in Col. Stoopnagle and Budd besides a neat five-act lineup and 'Nuisance' with local fav Lee Tracy. On all counts will be easily out front at the final check-up on receipts.

'Midnight Mary' started slowly at the Stanley due to lack of name strength, but picture is starting to build nicely on comments.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65), 'Nuisance' (MG) and vaude. Excellent vaude value currently, headed by Stoopnagle and Budd on a return visit. Picture is well liked, according to notices, and on all counts will figure to put this house across okay $13,000, in a week that is meaning blah biz throughout town. Last week 'Made on Broadway' (MG) held nicely to $13,900, being helped by a strong Catholic play in this town for the Notre Dame Glee Club on the stage.

Hippodrome (Rappaport) (2,600; 25-35-40-55-65), 'Big Brain' (RKO) and vaude. Vaude end is hopeless currently for its lack of marquee value and the picture is likewise handicapped. This is fatal in a house that has built itself strictly as the home of big names and big shows. House is showing the effects of last-minute decisions in picture and vaude bookings. Down brutally to $7,000 this week. Previously hardly better with $8,700 for 'Life of Jimmy Dolan' (WB).

Keith's (Schanberger) (2,400; 25-30-40-50), 'Gambling Ship' (Par). Badly treated by the critics and not quite the type of subject for the matrons who shop so perspiringly in the vicinity of this boxoffice. Overhead on this house has been shaved considerably for the summer and helping on the books. But not so much at the front gate in the probable $3,000, off.

New (Mechanic) (1,800; 25-30-40-50), 'Arizona to Broadway' (Fox). House in the doldrums badly and not getting pictures quite strong enough to put it out of the rough. In the slough of despondency to the tune of $2,500. Last week in the same weak groove at $2,400 for 'Best of Enemies' (Fox).

Stanley (Loew-UA) (3,400; 25-35-40-55-65), 'Midnight Mary' (MG). No names for the marquee but the story getting word-of-mouth buildup, which should manage to pull this boxoffice to at least fair $11,000. 'Waterfront' (UA) disappointed at the boxoffice, doing only some $9,800.

Calling Union Co-Op House Opposish, Wilby Gives Birmingham Crew Notice

Birmingham, July 3.

Taking a swing at what he calls 'unfair competition,' R. Wilby has given stagehands and operators two weeks notice, effective Saturday (8) in all the Wilby-Kincey houses here. Move will affect union men in Alabama, Rialto, Ritz, Strand, Galax and Trianon.

The notice came like a cause Wilby believes union men are working against him by making it possible for fifteen cent pictures and vaudeville in two local houses, Temple and Jefferson, both using consecutive run pictures.

Union men believe Wilby is principally concerned with the Jefferson, a house that has been run cooperatively by the unions. It was started about 30 weeks ago with straight stock, the Edith Ambler stock company was engaged and all receipts over the amount due the company and expenses was passed around among union men.

Sometimes they received five sometimes ten dollars a week. About five weeks ago policy was stretched at Jefferson to include pictures, a one hour stage play and vaudeville for 15 cents. House has been enjoying good business at the scale of 15 cents anytime.

First of all, the stagehands and musicians wanted to show picture houses people of Birmingham did want stage shows. Reason number two was to get the union members a few dollars every week.

Several weeks ago a representative of the IA was sent here to try to straighten matters out. He asked the union to close the Jefferson in order to keep other unions men working. The boys working at Jefferson than asked him what was going to become of them. IA man had no answer.

Stagehands and musicians say they are not going to close the Jefferson because it is the meat and bread for most of them. Instead of closing present plans are to carry the matter to the public in an advertising campaign of some sort and let John Public decide which house to patronize.

The Wilby houses also have their story. They say they cannot compete with 15 cent shows, with the high overhead, high cost of pictures and that it is either close up the unfair competition or else the union goes out.

VOTE AGAINST DUALS IN MILWAUKEE SECTOR

Milwaukee, July 3.

Double features, as well as gifts or premiums with admissions to Milwaukee county picture houses, were voted against by the MPTO of Milwaukee county last week.

Organization represents about 85% of the theatres in the greater Milwaukee district.

Violations will carry a forfeiture of playing dates.

Cooper Takes Riverside

Milwaukee, July 3.

Riverside, former RKO house, and recently operated locally, was reopened last Saturday (1) under the management of A. J. Cooper, operator of houses in several cities.

Cooper has a ballet of 14 dancers and six stage acts, with Dave Miller and his orchestra on stage. A feature picture also.

Two changes of program each week.

New German Quota Law

(Continued from page 11)

Berlin-bound. Pending receipt of any complete version of the new law, brief messages to several film companies from their Berlin offices indicate that there are a number of loopholes which may save things from being as drastic as they seem.

First is the fact that seemingly the law applies to production only, that word being definitely used in that sense, thus leaving a loophole for Jews in distribution, the department Americans are most interested in abroad.

Also there is a clause reading 'For cultural or artistic reasons the Reich Minister of Popular Enlightenment and Propaganda may permit the employment of foreigners in individual cases on the request of a producer of a picture.' That seems to be an out. The word 'foreigners' is used here to include Jews. In Germany today under current arrangement everyone that is not 'German or of German descent' is considered a foreigner, and that, assumingly, also puts aside the Jews. It's the usual 'Aryan paragraph.'

Outs and Conflictions

Here, too, however, there is an out, since Jews who have served in the war for Germany have in numerous circumstances been given permission to call themselves German for purposes of work.

A conflicting provision appears in the same Aryan paragraph, calling for the admission of exhibition privileges 'under certain circumstances' of pictures made by foreigners of German descent. That calls for official interpretation which has not come yet.

On the actual kontingent matter the same law as was used last year still holds, same provisos being carried through for the current year. This calls for the barring of films dubbed into German outside of Germany and for a 2-1 kontingent arrangement. One additional clause allows the Minister of Propaganda to allow films to enter the country above the regular quota limit 'if advisable for political or cultural purposes.' This would take care of any films coming out of the Italo-Germanic alliances which have been sprouting, without giving Italians a special outside standing officially.

Whole matter is somewhat confusing due to the seeming tendency noted in German film circles to quiet down on the Jew matter.

Harry Glickman Broke

Harry Glickman, operator of a state rights exchange the 9th Avenue film building, turned last week to the U. S. Court in New York with his financial troubles.

Petition in bankruptcy filed Glickman gave his liabilities $9,068 and assets $625.

PATRICIA BOWMAN

PRIMA BALLERINA

A FEATURE OF

RADIO CITY MUSIC HALL

Learn how to do it in one easy lesson!

"HOLD YOUR MAN"
starring
Jean HARLOW
Clark GABLE

FRIDAY—CAPITOL

FRIDAY—FAIR and WARMER!

JEAN HARLOW
CLARK GABLE
In "HOLD YOUR MAN"
CAPITOL FRIDAY

Take your best girl to see it!

JEAN HARLOW CLARK GABLE
"HOLD YOUR MAN"
FRIDAY
CAPITOL

XXXX LOVE and KISSES at the CAPITOL—FRIDAY

They're at it again!

JEAN HARLOW
CLARK GABLE
"HOLD YOUR MAN"

P.S. Our Cooling Plant Going Double-Time for this engagement

Our COOLING Plant will be more necessary than ever!

Jean HARLOW
Clark GABLE
in
HOLD YOUR MAN
starts Friday
CAPITOL

GETTING NEW YORK HOT AND BOTHERED!

A teaser ad series used by the Capitol Theatre. Try it!

Local Ether Advertising Down to All-Time Low in the Provinces

Baltimore, July 3.

Radio stations outside of the two key towns of Chicago and New York are beginning to worry seriously about the sharp break in local accounts. For a time it looked like local time was building, but the last six months have seen a terrific decline in in-town advertising. It's now almost 100% national advertising. Stations have about quit fighting for local trade by this time, their heated efforts of the past months having done little good. Their one hope now is what's known as better times.

Survey of stations in this vicinity shows that the total time of local accounts on the ether is less than 5%, and it would be even less than that if it weren't for the spot announcements.

Local merchants don't understand about institutional advertising, good-will and consumer-consciousness. They still can't get accustomed to the idea of having a soprano warble into a mike and sell two-pants suits. So that the local merchants use the ether strictly for cold impersonal spot announcements, for special sales, new policy, or new management, or new location.

Spot Stuff Only

They use the ether just as they do the newspaper, and look upon the station much as they do the printed page. It is strictly to get across a special idea. For this reason, while national advertising may have dropped off in newspapers as compared with the rise of national radio advertising, there has been no such similar decrease in local newspaper advertising. That has held up remarkably well, much to the chagrin of the radio managers who have been talking themselves blue in the face trying to get department stores and others of the same category over on their side of the fence.

But the switch from pages to mikes hasn't come about, since the department stores all take the stand that the housewife wants to study the bargains listed, and won't be able to catch them on the fly when quoted over the loudspeaker.

Competish Too Strong

But what hurts more than anything else is the fact that those few local advertisers who have tried radio soon backed away. And the explanation for this back-away move lies in two items as recounted by both the local advertisers and the stations. The first is that the local advertiser fears and cannot stand up against the program quality offered by national advertisers. The national advertiser can afford million dollar names, the local advertiser must be satisfied with talent that he can pay off in apples.

And other than the money available for talent, there's the problem of talent that's available for any reason in the provinces. Local advertising has held up in Chi and NY because the local advertisers have had genuine ether talent available, but the only thing around the smaller burgs is the amateur boys and girls from the musical colleges and the high school glee clubs.

Besides, when national advertisers want to go on the air badly they manage to find a way despite the fact that business is not so good. After all, the national concerns are practically all stock outfits, say the local stations in explaining the situation, and they can spend the stockholders' money. But the local merchant hasn't anybody but himself to supply the money for ether advertising, and if there's no likelihood of the coin coming out of the business, he's not in the position to dig down to supply the necessary monies for radio exploitation.

For this reason, the stations are looking particularly for better economic conditions to better their chances of grabbing the local advertising coin.

Cox's KTAB Berth

San Francisco, July 3.

Frank Cox is the new commercial manager for the Oakland studios of KTAB, operating exclusively on the opposite side of the bay.

LUCERNE CONFAB ENDS

24 Countries Sign Wavelength Changes—Govts. Must Ratify

Brussels, June 24.

International Radio Conference at Lucerne, Switzerland, called to revise the allotment of wavelengths and which has been on since May 15, has ended.

Russia, refused admission to the 1927 Washington conference, had observers at Lucerne. Not being a member of the International Union, Russia could please itself in the matter of wavelengths and programs.

Final agreement arrived at was signed by representatives of 24 countries but must be ratified by respective governments before being made public. Meantime, European manufacturers of receiving sets have to wait for station-finding scales which the shuffling of wavelengths will change.

SHELL OIL'S 2-HOUR COAST RADIO SHOW

San Francisco, July 3.

Second of the Coast oil concerns to go radio within a fortnight is Shell, which on July 10 begins a once weekly two-hour period on Don Lee-Columbia chain, emanating from KFRC here. Program is the old Blue Monday Jamboree, which will get new talent and a new name, 'Shell Roundup.'

E. H. Saunders, ad chief of Shell, is currently in Hollywood, o.o.'ing acts for the show. Saunders idea, worked out by the J. Walter Thompson agency, is to devote the first hour to the best talent he can find and buy, and the second hour to unproven material, hoping to promote the latter bunch to the first bunch, in time.

Shell contract with the network is on a week-to-week basis.

Outfit is also using announcements on KJBS, and taking a lot of ad space to plug its 'super gasoline' which is being sold at three cents a gallon less than formerly.

First oil station to start the season off was Standard which is bankrolling 'Standard on Parade' on NBC. Associated Oil Co. is the sole holdout, but probably will sponsor some of the football games.

Richfield received its news period for another 52 weeks, while Gilmore Oil signed again for another year of its 'Circus.'

Digging 'Em Up

Hollywood, June 3.

KMTR is digging up all the ancient stage melos to present half hour editions of same Sunday nights. First, last night (2), was 'Scarlet Letter.' 'East Lynne,' 'David Garrick,' 'Camille,' to follow.

These versions are being adapted by Thomas R. Mills and Kenneth Von Eggidy. Casts include Winifred Nimo, Carol Hennigan, Mildred Meade, Phil Tead, Von Eggidy, Glennon Hardy, and Howard Russell. They are mostly former stock players.

Coast Gas Price Jump Ups KFAC Three Spots

Los Angeles, July 3.

KFAC garners three independent gasoline accounts in the rush to advertise following an additional one cent tariff on gas.

Ready Power will commercial Harry Starr in a daily 15-minute piano and singing act; Elixir Gas Co., will sponsor the morning Country Church of Hollywood, and Whippet Gas will pay for the thrice weekly philosophical talks by G. Allison Phelps.

Haws' 100% Departure

Chicago, July 3.

R. Calvert Haws is entirely off the World's Fair payroll. John Clayton, last week inherited his job as chief of radio activities.

For a time another berth for Haws was pondered.

WHAM Ups Salaries

Rochester, N. Y., July 3.

WHAM here has boosted salaries of its personnel by about 12%, effective July 1.

Announcement advising the staff of the move remarked that the operators were keeping their promise made at the time salaries were reduced, that with the first indication of a business pickup pay envelopes would be upped.

Those Wild Stories of Chorus Girls in S. A. To Be Dramatized?

Chicago, July 3.

Wrigley's chewing gum will bankroll a South American trip for three persons as a material-gathering junket for next season's resumption of the 'Myrt and Marge' programs. Myrt Vail and her production manager, Bobby Crown, accompanied by the latter's wife, will sail July 15 from New York on the 'Southern Prince' for a two months' trip.

Plot twist for next year will use South American locales. One report around Chicago is that the two chorus girl characters are to accept South American theatrical engagements in the story and that complications of the type often reported from the Latin countries will be woven into the script.

Myrt Vail and Marge Damerel are both former vaudevillians. Professionals here believe that the girls, in exploring for new script adventures, remembered some of the stories which have floated back from South America from time to time about performers who accepted bookings there.

COAST'S PRESS-RADIO RELATIONS STRAINED

San Francisco, July 3.

The dailies and the stations are getting chummier every day, but they don't mean it. They're affiliating with each other in hopes of a lot of 'mutual benefits, but there's always a Damoclean sword hanging over the fraternal couch.

Latest example of the sword's falling, came this week as a result of the Carnera-Sharkey fight. Ralph Brunton had signed with Western Union to broadcast that wire outfit's blow-by-blow description of the fracas.

With arrangements all completed he sent his station p.a. out to plant some publicity on the event. The p.a. not only met with rebuffs but the Hearst publications threatened to kick KJBS out of the daily time schedules if the broadcast went on. Brunton told the Hearst outfit that he had gone to a lot of expense on this scheme and didn't feel like dropping it.

So Hearst's 'Examiner' and 'Call-Bulletin' pulled some undivulged strings with W. U., and that firm notified KJBS it wouldn't be able to supply the stations with the fight descriptions.

On the morning of the fight Hearst notified the broadcaster he could use a flash if he wanted, but he didn't wanna.

Chic Sale Dickers for 'In-Laws' and Air Spot

Los Angeles, July 3.

Chic Sale is negotiating with KFAC to take over the daily serial, 'In-Laws,' and play the character of the old man now being enacted by Tom Breneman, author of the script.

Sale had isc made of the chapters of the serial with himself in the part here and left here last Saturday (1) hoping to interest one of the chains in using him on the air in this feature.

Fitch to NBC

Fitch brand of hair tonic switches its air affiliation from Columbia to NBC in the fall. Account has obligated itself for a Sunday night period on the blue (WJZ) link Sept. 24. Term is for the 13 weeks minimum.

Fitch has a musical idea in mind but no talent has yet been booked.

Network's Heads Fed Up with Studio Audiences and Trying To Quell Habit Among Clients

S. F. 'NEWS'-KYA

Tie-up on Coast, if Materi ing, Will Be a Surpri

San Francisco, July 3.

Last of Frisco's radio-unaffiliated dailies, Scripps-Howard 'News' is flirting with KYA, third of NBC's local stations.

If a tie-up is made it will be unique, for the 'News' dislikes radio. Secondly, KYA is regarded by the papers as a bad boy, carrying as it does a 52-week contract with 'Shopping News' for a nightly newscast.

Daily 'News' has looking over the elaborate studios constructed in the Hearst 'Call-Bulletin' building for its broadcasts over NBC's KPO, and in the indie 'Chronicle' which on July 8 starts over NBC's KGO, figuring mebbe on building studios of its own if and when a KYA marriage takes place. 'Exami is in with KFRC, of CBS-Don Lee.

MEXICAN AIR CONFAB WILL START JULY 10

Mexico City, July 3.

Widespread benefits for Mexico, the United States and all of the northern Pan-American countries are expected to result from the international conference on radio starting here July 10, arrangements for which the Ministry of Communication and Public Works has completed. Ministry announces the majority of the invited countries—United States, Canada, Newfoundland, Cuba, Guatemala, Honduras, Salvador, Costa Rica, Nicaragua and the Republic of Panama—have promised to send delegates, and expects some 45 or 50 radio experts to attend the sessions, which will be the first of their kind held in Mexico.

Ministry explains the conference is one of the international regional meets stipulated by the world radio congress held last fall in Madrid.

Purpose is for groups of nations to get together and figure out means for meeting ether problems that are common to them.

Federal government is intensely interested in the conference because of the efforts Mexico has exerted during the past several years to develop and encourage the use of its air waves.

Republic has 58 broadcasting stations, most of which are in Mexico City, but most powerful of which are near American border towns, and 24 radio-telegraphic stations for national and international service.

Brewers Etherizing

San Francisco, July 3.

With renewed vigor, radio salesmen are chasing the breweries now that Acme, western company, has fallen for the ether.

Coast malt and hop outfit starts July 17 on NBC's entire western hookup, going as far East as Reno, with a variety show that features Meredith Willson's orchestra, Mary Wood, soprana; Irving Kennedy, tenor, and the Doric quartet.

Other firms are auditioning, but haven't signed.

Moss' Break-Ins

Hollywood, July 3.

Paul Moss, former New York agent, is after featured film players with the ultimate hope of getting them on an air commercial.

His idea is to initiate them to radio over local stations for small money and then take those who click east for possible chain spots.

COOPER FREELANCING

Chicago, July 3.

Willis Cooper has resigned as chief of the continuity department of Columbia here. He continues, however, to author two CBS programs—'Railroads of America' and 'Lives at Stake.'

Cooper will freelance.

Network officials declare themselves faced with the problem of putting a damper on the commercial broadcast attended by large audiences. Introduced originally as a special inducement for bringing clients in, the practice has developed in a Frankenstein which, the air moguls admit, is hard to control.

They now point to the hiring by Old Gold of Carnegie Hall for a public performance of last Wednesday's (28) broadcast of the Fred Waring variety show as the apex of what the execs describe as a confusing situation. Radio, they say, has made enough enemies without stirring up additional and easily avoidable ill will in the theatre operating camp.

But what most bothers the network major-domos is an altogether different by-product of the publicly performed broadcast. This is the habit of performers on the program playing direct to the visible audience.

But the nub of the situation, say the network pilots, is that the ad agencies have gone Broadway. The agencies let themselves be influenced by the heads of their radio departments who have ambitions of becoming producers and these department heads in turn, aver the chain men, let themselves be influenced by their comics and gag writers.

High reasure

lue-penciling of continuity coming from such sources, assert these officials, has become a major chore of the network's program department. To them a suggestive gag is a suggestive gag no matter how it's cleaned up or remodeled, but despite this attitude the agencies still rush in a few minutes before the show is due to go on with a set of gags that have been rejected and revised in the hope that the program department can be high-pressured into approval.

NBC, which introduced the studio audience idea, says it is now trying to discourage newcomers from taking advantage of its 700-seat studio in the New Amsterdam theatre building. Web's headmen admit there's nothing they can do about closing this layout until all operations are moved to Radio City, and that won't be until next January.

KFWI's Equipment Seized, Indie Station Off Air

San Francisco, July 3.

KFWI is off the air since Graybar Electric Co. seized $25,000 worth of equipment for which the station still owed. Western Electric technical material was purchased by the indie station recently when the broadcaster's old equipment was declared obsolete.

Radio Entertainments, owners of the station, continue to maintain a telephonic connection, answering all questions about programs with, 'We're not sure of the definite hour we'll be back on.'

Situation, however, isn't so bright as the old equipment can't be used and there isn't enough dough for the new stuff, let alone buying more. Graybar is trying to peddle the seized equipment, and will let it go for about $10,000.

Premium on Auto Radios, Linen Pants, Hotel Rooms

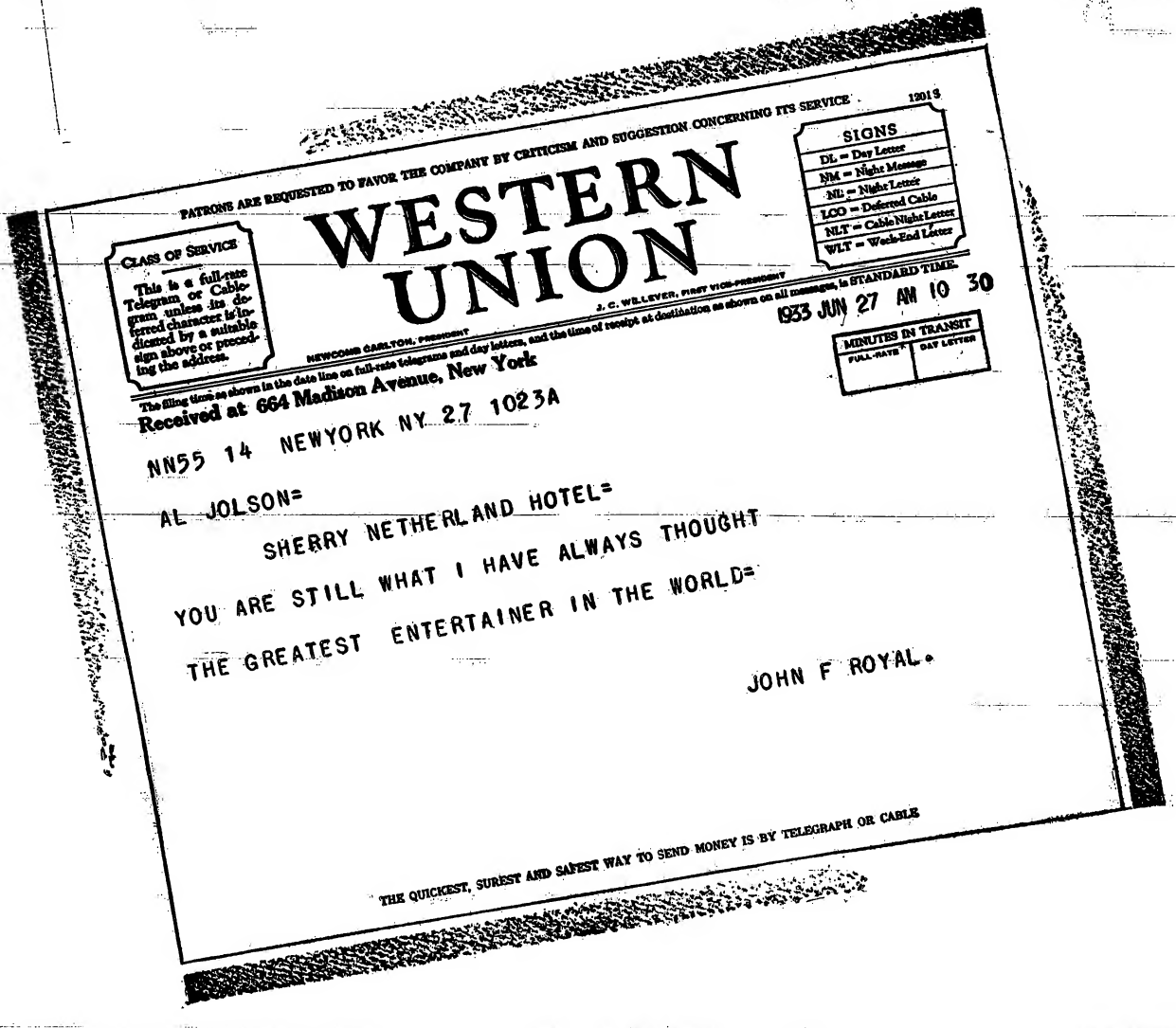
Chicago.

RCA Victor office here is around 600 orders behind in meeting the demand for automobile radios of the type retailing for $39.50. Other companies are also meeting a strong trend toward auto radios. These have been the only kind of radio sets which have been moving here for months.

Right now in Chicago linen suits for men, bathing suits, and auto radios are apparently the only things, outside of meals and hotel rooms, that cannot be obtained without trouble.

In deep appreciation to Messrs. Merlin H. Aylesworth and John F. Royal, tycoons of the National Broadcasting Co., for their bouquets following Al Jolson's performance on the Kraft Phenix Cheese Corp. program, with the Paul Whiteman orchestra. This, the first two hour radio commercial air show, made its debut last Monday (June 26), at 9.30-11.30 p. m., EDST, via WEAF and an NBC chain. Many thanks, too, to Mr. John U. Reber, executive vice-president of the J. Walter Thompson agency.

Al Jolson



PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201S

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 664 Madison Avenue, New York

1933 JUN 27 AM 10 30

MINUTES IN TRANSIT
FULL-RATE | DAY LETTER

NN55 14 NEWYORK NY 27 1023A

AL JOLSON=
SHERRY NETHERLAND HOTEL=

YOU ARE STILL WHAT I HAVE ALWAYS THOUGHT
THE GREATEST ENTERTAINER IN THE WORLD=

JOHN F ROYAL.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

NATIONAL BROADCASTING COMPANY, INC.

711 FIFTH AVENUE

NEW YORK

June 27th 1933

Mr Al Jolson
Hotel Sherry-Netherland
New York N Y

Dear Al:

I was very proud of you last night and without question you did the greatest job you ever did on the radio and one of the greatest performances I ever heard.

Naturally, I was very pleased and want you to know that I am happy about it.

Faithfully yours

M H Aylesworth

Outstanding Programs on the Air

(This and Next Week, July 4 to 10)

NEW YORK

(All Time EDST)

TUESDAY (JULY 4)

Ed Wynn, Don Voorhees, Graham McNamee, 9.30-10 p.m. (Texaco), WEAF-NBC. (Hanff-Metzger agency).

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC, Also Wed. & Thurs.) (Batten-Barton, etc.).

Julia Sanderson and Frank Crumit, Parker Fennelly, Jack Shilkret orchestra, 'Blackstone Plantation,' 8-8.30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10.45 p.m.

Light Opera Gems, Channon Collinge WABC-CBS, 10.45-11.15 p.m.

Eddy Brown, violinist, with miniature symphony maestroed by George Shackley, 8.30-9 p.m., WOR.

Footlight Echoes directed by Geo. Shackley, Lewis Reid announcer, 9.30-10 p.m., WOR.

WEDNESDAY (JULY 5)

Fannie Brice, George Olsen Music (Chase & Sanborn Tea), WEAF-NBC, 8-8.30 p.m. (J. Walter Thompson agency.)

London Economic Conference, international broadcast, report by William Hard, NBC-WEAF short wave rebroadcast from BBC, London.

Potash and Perlmutter (Jos. Greenwald and Lou Welch), WJZ-NBC, 8.30-8.45 p.m. (Feenamint).

The Poet Prince, NBC service from Radio City Music Hall via WJZ, 11.15-11.30 p.m.

Irvin S. Cobb and Al Goodman's orchestra, 9-9.15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and Burns and Allen (White Owl cigar), 9.30-10 p.m., CBS-WABC (Batten, Barton, etc.).

Fred Waring's Pennsylvanians and Aunt Jemima ('Mandy Lou'), 10-10.30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10.30-10.45 p.m., CBS-WABC.

Newark Symphony Orchestra, Robt. Crawford, director, from the City Stadium, Newark, 9.30-10.30 p.m., WOR.

THURSDAY (JULY 6)

Rudy Vallee-Fleischmann variety program, including Gilda Gray, Willie and Eugene Howard, Hertz Bros., WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses n' January, Don Voorhees orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety half hour with Freddie Rich's orchestra, 9.30-10 p.m., WABC-CBS.

Don Voorhees orchestra, Jack Smart, Gordon Graham, 'King Arthur and His Arabian Knights, 8.15-8.45 p.m., WOR (Horton's Ice Cream).

Bronx Marriage Bureau, 9-9.15 p.m., WOR.

'Men of WOR,' variety, Sherman Keene directing, Grenadiers Quartet, Walter Ahrens, 10.30-11 p.m., WOR.

FRIDAY (JULY 7)

Cities Service hour, with Jessica Dragonette, the Cavaliers (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), Frank Banta and Milton Rettenberg, Rosario Bourdon's orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline).

Tom Howard, Jeannie Lang, Ted Bergman, Herbert Polesie, The Singing Clerks, Harry Salter's orchestra, 9-9.30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Ilka Chase, Hugh O'Connell, Les Wiley, Paul Small, Victor Young orchestra, WEAF-NBC, 9.30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents Mary Eastman, Evan Evans, orchestra, choir, 9.30-10 p.m., WABC-CBS.

Lou Holtz, Grace Moore, Lennie Hayton's orchestra, 10-10.30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

SATURDAY (JULY 8)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1.30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Intercollegiate Spring Regatta, crews from Harvard, Yale, Cornell, California, Washington, U. of Calif., from Long Beach, Calif., NBC-WEAF hookup, 7.45-8.15 p.m.

...rofe orchestra, Conrad Thibault, WEAF-NBC, 9-9.15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with Rudy Wiedoeft, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philharmonic Symphony orchestra, Willem van Hoogstraten conducting, WJZ-NBC, from Lewisohn Stadium, N. Y., 8.30-10.15 p.m.

Philadelphia Summer Concerts from Fairmont Park, Philadelphia, 8.30-9.15 p.m., WABC-CBS.

WOR Little Symphony orchestra, Philip James conductor, with Olga Attl, harpist, 8-9 p.m., WOR.

SUNDAY (JULY 9)

marimba orchestra, WEAF-NBC, 10.30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11.15 a.m.-12-15 p.m., WEAF-NBC, variety show, with Maria Silviera, Hannah Klein, Nicholas Consenti , Dick Denni , Tom McLaughlin, Four Minute Men, Waldo Mayo, Yasha Bunchuk conducting.

Bert Lahr, Ilomay Bailey and Lee Sims, Leo Carillo, Rubinoff's orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC, Walter Trumbull interviewing him on national affairs.

Radio City Music Hall Concert, Roxy (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12.15-1.15 p.m., WJZ-NBC.

Borrah Minevitch harmonica band, WJZ-NBC, 7-7.15 p.m.

Dr. Hugo Riesenfeld's Viennese program from Radio City Music Hall, WJZ-NBC, 8-8.30 p.m.

Arthur Brisbane, Walter C. Kelly, The Revelers, Al Goodman's orchestra, WJZ-NBC, 9-9.30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, Edwin Franko Goldman conducting, from the N. Y. U. campus, 9.30-10 p.m., WJZ-NBC.

Frank Crumit and Julia Sanderson, 5.30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

Chicago Knights (Frank Westphal orchestra), 7-7.30 p.m., WABC-CBS.

The Gauchos, Vincent Sorey conducting, with Tito Guizar, 9-9.30 p.m., WABC-CBS.

Irving Aaronson orchestra from Rils Park, Long Island, 7-7.30 p.m., WOR.

Woodbury revue, with Roxanne and her orchestra, Al and Lee Reiser, Jack Arthur, 7.30-8 p.m., WOR.

MONDAY (JULY 10)

A&P Gypsies, Harry Horlick directing, Frank Parker, WEAF-NBC, 9-9.30 p.m. (Atlantic & Pacific).

Paul Whiteman orchestra, with Deems Taylor, m.c., and variety show, 9.30-11.30 p.m., WEAF-NBC; on split hookups in some territories (Kraft-Phenix Products) (J. Walter Thompson).

Clicquot Club Eskimos, Harry Reser directing, 'Rosey' Rowswell, Jimmy Brierly, NBC-WJZ, 8-8.30 p.m. (Clicquot Club Ginger Ale) (Danielson & Son agency).

Sinclair Minstrels (Gene Arnold, Chauncey Parsons, Bill Childs, Mac McCloud, Clifford Soubier, Harry Kogen directing), NBC-WJZ out of Chicago, 9-9.30 p.m. (Sinclair Oil).

Jack Frost (sugar) half hour with Sam Herman, Josef Pasternack's orchestra and guest artist, 9.30-10 p.m. (Gotham agency).

Ethel Waters, colored, 11-11.15 p.m., WJZ.

'Back Stage' with Borris Morros from Paramount theatre, N. Y., ...chestra and soloists, 8.30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, Veroni Wi 10.30-11 p.m., WOR.

CHICAGO

(All Time CDST)

JULY 5 TO 11)

Amos 'n' Andy, NBC-WMAQ, 10 p.m. Also Thurs., Fri., Mon. & Tues., same time. (Pepsodent) (Lord & Thomas agency).

WEDNESDAY (JULY 5)

Clara, Lu 'n' Em, NBC-WGN, 9:15-9:30 a.m. Also Thurs., Fri., Mon. & Tues. same time. (Palmolive Supersuds) (Lord & Thomas).

Little Orphan Annie, NBC-WGN, 5:45 to 6 p.m. Also Thurs., Fri., Mon. & Tues., same time. (Ovaltine) (Black-Sample-Hummert).

THURSDAY (JULY 6)

Railroads of America, CBS-WBBM, 8.45-9 p.m. Also Mon., same time. Westphal orchestra, Glee Club. (Joint railroad account).

All-Star Baseball Game, WBBM, 1-3 p.m. Pat Flannagan, announcer. One time only. (Prima Beer) (Green, Fulton, Cunningham agency).

Floyd Gibbons, NBC-WLS, 10.15-10.30 p.m. Also Tues., same. (Palmer House) (Lord & Thomas).

FRIDAY (JULY 7)

Phil Baker, with Harry McNaughton, Roy Shield, orchestra, Merrie Men, Neil Sisters, NBC-WMAQ, 8.30 to 9 p.m. (Armour) (N. W. Ayer).

Phil Harris orchestra, with Leah Ray, NBC-WLS, 8-8.30 p.m. (Cutex) (J. Walter Thompson).

SUNDAY (JULY 9)

Vincent Lopez orchestra, Alice Joy, NBC-WMAQ, 9.19-9.45 p.m. (Real Silk) (Erwin, Wasey).

Jan Garber orchestra, NBC-KYW, 1:30-2 p.m. (Northwestern Yeast) (Hayes, McFarland).

MONDAY (JULY 10)

Sinclair Minstrels, with Joe Parsons, Gene Arnold, Chauncey Parsons, Fritz Clark, Mac McCloud, Cliff Soubier, Harry Kogen orchestra, NBC-WLS, 8-8.30 p.m. (Sinclair Oil) (Federal).

Morgan L. Eastman orchestra, with Gene Arnold, Lullaby Lady, NBC-WENR, 9-9.30 p.m. (Carnation) (Erwin, Wasey).

TUESDAY (JULY 11)

Ben Bernie orchestra, NBC-WMAQ, 8-8.30 p.m. (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Happiness House, with Jean Paul King, Peggy Davis, WBBM, 10.30 a.m. (Household Finance) (Charles Daniel Fry agency).

LOS ANGELES

TUESDAY (JULY 4)

(All Time PST)

'Golden Memories,' KNX, in honor Stephen Foster anniversary. Symphonic arrangement of Foster songs using organ and violin, and singing by Drury Lane, 8:45 to 9:45 p.m. (Pasroe Concentrates).

THURSDAY (July 6)

'Theme Program,' 8:15 to 8:30 p.m., KFWB. Jack Joy's orchestra and chorus of 12.

'Conquerors of the Sky,' KHJ, dramatization of exploits of Post and Gatty, 7:30 to 8 p.m.

'Midnight Parade,' KHJ, Raymond Paige orchestra, semi-classic ...chestral hour, 11 to 12 p.m.

SATURDAY (JULY 8)

English Coronets; serial dramatization of life of Charles Stuart and Nell Gwyn, 9 to 9:30 p.m. (Barker Bros.) (Ray Alden agency).

Regular weekly programs: 'In Laws,' comedy serial, KFAC, Auburn-Cord sponsor. Every night but Sunday. 'Frank Watanabe and Hon. Archie, comedy serial, every night but Sunday. KNX. Sponsor: Marion R. Gray Co.

TUESDAY (JULY 11)

'Kings' Men,' KFWB. Male quartet, with Ken Darby, Buddy Li Rad Robinson and John Dodson; 7 to 7:45 p.m.

THURSDAY (JULY 13)

'Laff Clinic,' 8:15 to 9 p.m., KHJ variety program, with Brown and Lavell, Howard Swatz, Betty Jane Rhodes, Alabama Eskimos. (Wilshire Oil Co.) (Dan B. Miner).

SATURDAY (JULY 15)

Hollywood Bowl Concert, 8:15 to 10 p.m., KFI.

SUNDAY (JULY 16)

'The Wanderer,' romantic narration with orchestration background, KFWB 9:30 to 10 p.m. (Kelvinator) (Hammell agency).

MONDAY (JULY 17)

'Makers of History,' KFI, dramatization, 8 to 8:30 p.m. (Puritas Water) (McCarthy Co.).

'Good Taste' Is NBC's Only Rule On Song Lyrics

According to John Royal, NBC is not trying to set up a wall of strict censorship for the writers and publishers of popular music. The network, its program head asserts, has no code other than that of good taste which it's trying to enforce.

Fact that NBC has been putting a blue-pencil or a complete thumbsdown on one song after another is no sign that the web is tightening up. It's merely that the releases have been running that way, declares Royal.

If there's any phase that radi dislikes, declares Royal, it's censorship. Whatever is censored, he says, is open to controversy as a rule and even if radio must beware of setting up rigid lines there are certain limitations that can only be left to the broadcaster's judgment. And when it comes to exercising this judgment the NBC program department feels that it is more capable of doing it than anybody else. Royal admits that it may make mistakes but those are chances it alone must and will take.

All he asks of the pop music men is to 'abide by the simple rule of good taste.' Asked for a definition Royal said that all the publisher had to bear in mind for the air was the fact that lyrics have as their receiving point the home where children are as much the audience as the adults.

Referring to the circumstances that NBC's disapproving finger of late has been laid mostly on numbers from screen musicals, Royal said that protesting publishers have expressed themselves as unable to understand why his department should object to a song when the ditty had already been passed as okay by Will Hays. NBC, Royal said, wants the publishers to know it is not taking its standards from Hays, any more than it expected the picture industry to follow NBC moral dictates.

Stiff censorship clamp being brought to bear by the air webs has resulted in the publishers exercising extra caution and doing their own bluepenciling of lyrics in advance. Case in point occurred last week when Harms, Inc., which has taken the score for 'Moonlight and Pretzels,' Rowland and Brice's musical for Universal, turned back one of the picture's numbers, 'I Took Your Picture Off the Dress' with the request that Al Siegel, its lyricist, revise one of the verses.

Line that Harms censored in anticipation of action from the radio element read: 'You had that thing but you didn't know what to do with it.'

Many Airing Gratis, but One Station Admits It

Hollywood, July 3.

A weekly 'Amateur Night,' during which anyone who thinks he can do something will get a chance, has been instituted by KMTR. There'll be no hook.

Announcement is a laugh to the insiders in view of the hundreds of unpaid performers already on local programs but not so labelled.

Wolf Adds Par Air Spot as Pearce Tours

Los Angeles, July 3.

During the absence of Al Pearce and his gang on a vaude tour through the northwest, half hour broadcasts from the stage of the local Paramount, over KECA, will be handled by Rube Wolf, house m.c.

Program will be apart from the regular stage show, being put on for the 30 min. evening interval only, with a special radio talent utilized.

FORD'S 18-STATION STARTER

Lum and Abner serial, launched by combined Ford dealers over NBC last night (Monday), started off with 18 stations on the hookup and a guarantee of 26 weeks.

All broadcasts, four 15-minute periods and a full half-hour Friday night, originate from WTAM.

ACCORD BREAKS DOWN

The Hague, June 25.

International Radio Conference at Luzerne dissolved without result. Holland, Luxemburg, Greece, Poland, Finland, Sweden and Lithuania refused to sign agreement.

Holland refuses, not because it got another wave-length for short wave, but because it would have to sign away its 1,875 meter wave and hand it to Roumania, while it would come in with the powerful Russian station of Kharkov, both on same 1,345 meter wave.

The sending of Kuizen is not so powerful as the Russian and it is feared that Dutch waves will be disturbed by Soviet broadcast. Dutch experts who attended this conference fear that as the conference ended in a breakdown, with many controversies unsolved, a big muddle will result and one station will spoil broadcasting of other, as no ratification is in sight on a compromise which would satisfy opposing parties.

61st Week
A COUPLE
YOU
SHOULD KNOW!
FRANK and FLO
SALADA TEA
WOR, 9 P. M.
Tuesday, Wednesday, Thursday

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

RAMONA
SINGS
and
PLAYS
PIANO
"AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Renewals

Maxwell House Coffee. Show Boat idea swings into its third 13-week cycle July 6 and over 49 stations on the NBC-WEAF link.

Bayer Aspirin. Has added another 13 weeks to its third year run on the NBC red (WEAF) stri Involved are 46 stations.

G. Washington Coffee. ignatured with NBC to return its Sherlock Holmes series Sept. 27 over 35 stations on the link.

Tidewater Sales Corp. Another 13 weeks for its thrice weekly musical with Dolph Martin's unit and the Travelers quartet. On 16 CBS stations.

Larus & Bro. Co. (Edgeworth tobacco). Effective July 5 extends its Corn Cob Pipe Club show into a second year. Coast to coast WEAF link of 40 stations stands.

CANADA'S NATIVE PLAY AND OPEN AUDITIONS

Toronto, July 3.

A Canadian drama to be written and played by Canadians will be undertaken immediately, says Thomas Maher, newly appointed program director for the Canadian Radio Commission.

Command has also gone out that blanket auditions must be given in order that the complaint may be removed that major parts are being consistently given to one clique.

Maher also claims that staff writers of the CRC are preparing programs for children and educational periods. The chief aim is to make Canadian programs national and free from advertising.

Warners Sniffing at Stars, Pouts and Resumes Tabs

Hollywood, July 3.

Air tabloid editions of Warner pictures, used to exploit current films at Warner houses, have been resumed. They were halted after Warner stars put in a squawk that the characters in the air dramas did not do justice to the parts. Celebs pointed out that listeners might think the radio performer was the screen player.

After two weeks, and claim that valuable exploitation was lost, Jack Warner ordered the half hour plays back pointing out that nowhere in his stars' contract was there anything to halt radio dramatizations.

NBC Wants Audition On Peggy Joyce Serial

Chicago, July 3.

Peggy Hopkins Joyce in a dramatization of her own memoirs, 'Transatlantic Wife,' has been offered to NBC here by Fritz Bloeki. Latter would write the radio adaptation, rights to which he controls, besides acting as Miss Joyce's agent in the matter.

NBC has asked for an audition and is interested for the fall. The Joyce program would be broadcast from Chicago.

Coast NBC's 2 52-Wkers

July 3.

Two renewals on NBC are for the Richfield Oil Co. which has signed for another 52 weeks of its Richfield Reporter, quarter hour newscast done nightly on the network by Sam Hayes.

Gilmore Oil Co. stays for another 52 weeks of its Gilmore Circus on the same chain.

Mack Manages KMTR

Hollywood, July 3.

Gus Mack has been elevated to manager of KMTR, succeeding W. Austen Campbell. Latter stays on as time salesman.

JOE HAYMES
AND HIS C.B.S. ORCHESTRA
Steel ier, Atlantic City
WABC-C.B.S.—Wed., Fri.,
Columbi , Brunswick, Records
Exclusive Mgt. C.B.S. Artists Bureau
RALPH WONDERS, Mgr.

CBS GETS CREW JUMP

Will Ether Regatta From Blimp—NBC Must Lay Wire

Los Angeles, July 3.

CBS has tied up the Goodyear blimp, dirigible balloon in these parts, for coverage of the collegiate crew regatta at Long Beach next Saturday (8). NBC is laying several miles of phone wire to reach the marine stadium.

Columbia will have Gary Breckner the blimp reporting the races over a short wave equipment. Material will be picked up at KHJ and rebroadcast over the chain. Both webs going heavy for the races, particularly because it's the first time Harvard, Yale and Cornell crews have been out here.

CBS Balking at Film Titles as Melody Source

Question of eliminating the name of the picture to which a song belongs was raised at a meeting last week of the CBS program department. Officials argued that the angle was not only being overdone but that the film producers were deriving heaps of free publicity.

Contention was that the picture men with publisher outlets were taking advantage of their rights under the restricted number clause in the copyright law and were laying it on too thickly for the network to swallow. Point was made that from the viewpoint of attraction plugging a song taken from a screen musical differed from one connected with a legit production. In the case of the latter the show, as a rule, is playing on Broadway only, while a picture gets general release in every section of the country.

What instigated the discussion was a remark made by one of the program monitors that Warner Bros., after first releasing the tune under the title of 'We're in the Money Now,' changed the name to 'The Gold Digger Song' with the purpose, it was declared, of getting in an additional plug for its 'Gold Diggers' film.

It was decided at the meeting to take no action until the matter had been referred to network higher-ups.

Visitors at NBC, Chicago, Doubled by Exposition

Chicago, July 3.

Rubberneck wagons pointing out the sights are including the NBC studios, atop the Merchandise Mart, as a regular part of the spiel. Most of the conducted tours make advance arrangements with NBC to pilot the customers through the hushed halls and plate-glassed rooms.

Yokels rate the radio studios a highlight of the city jaunt. In addition to the rubberneck parties officially organized other groups from conventions, etc., also arrive at the studios enmasse.

NBC census-taking of visitors indicates that whereas 800 a day was average before the World's Fair opened, the daily tally is now climbing toward 2,000.

Variety Period Will Fill L. S. Vacancy

Thursday hour on NBC, left vacant by Lucky Strike last week, is being filled with a variety line-up headed by Ray Perkins. This 60-minute sustainer makes its debut next Thursday (6).

With several commercials holding options on this NBC-WEAF stretch, talent on this sustaining show is being set on a week-to-week basis.

CECIL AND SALLY'S PERSONAL

Seattle, July 3.

Cecil and Sally, CBC air act, to open at Fifth Ave. (Evergreen) July 28. Johnny Patrick (Cecil) is local boy, starting on radio here under ill-fated ABC of Banker Linden, now serving term in Walla Walla prison.

Helen Auddifred, known here for her dramatic work with Duffy Players a few years ago, member of company to show her

Pacific Ad Body and Big Stations Start War on 'Agency Fee' Routine

Los Angeles, July 3.

War is brewing between legitimate radio advertising agencies and advertisers who, in buying time direct, have been deducting 15% from the stations for 'agency fees.' Campaign against the fee was launched last week in Sacramento at the annual meeting of the Pacific Association of Advertising Agencies, which now is questionairing all stations for evidence of the practice.

Chief burn is against one extensive time buyer in the west who, it is claimed, not only deducts the 'agency fee' but also charges off an additional 15% for 'brokerage fees.' Claim is that this particular advertiser does business on the 'take-it-or-leave-it' plan. With commercial accounts currently not too numerous, some stations have agreed to the double throwback rather than lose the accounts.

Big Stations Co-operate

Major stations are co-operating with the association in its endeavor to secure ethical arrangement between the broadcasters. Such ethics are said to be sadly missing on the Coast. Another reason for co-operation is the stations' desire not to be considered unfriendly to the association whose members control some of the Coast's most valuable accounts.

Association is also out to wash up the so-called 'dummy' agencies that are virtually nothing but house agencies which some advertisers have organized as a department in their own concern to get that 15% benefit from the stations.

AL JOLSON'S AIR RETURN FOLLOWING 2-HOUR HIT

Al Jolson departs for the coast the 4th and will make the western trek by easy stages to dodge the prairie crossing in the heat. Jolson is set for 'Wonder-Bar' at Warners as an all-starrer, cast to include his wife (Ruby Keeler). It will start in August or September. Mervyn LeRoy may direct.

Before scramming for Hollywood and Mrs. Jolson, which latter is the main reason for his going to the coast, Jolson put in some hard licks with the fan mag interviewers. The Warnerites have already started a builder-uppering for Jolson's publicity breaks to fall simultaneous with his film's release or thereabouts.

Jolson is also more or less set to return to the Kraft Phenix Cheese program on WEAF-NBC Monday nights, being particularly impressed by the J. Walter Thompson agency's disposition to dicker with him on the idea of doing some of his broadcasts from Hollywood or Florida when and if his wife is making pictures on the coast, or a winter vacation becomes necessary. John U. Reber, v.p. of the Thompson agency, has expressed himself generally amenable to the idea, particularly in view of Jolson's big click June 26 on the initial two-hour broadcast with the Paul Whiteman orchestra.

BEACH LURE STOPS KFWB HI-JINKS, JR.

Hollywood, July 3.

Because the kiddies would rather play the beaches than appear on the air, KFWB has discontinued for the summer its Friday night Junior Hi-Jinks, which has featured boys and girls of grammar and high school ages.

Program, commercialized by Franco Bakery, which has the Sunday Night Hi-Jinks on the same station, has been considered one of the best novelties on the coast and has resulted in the discovery of real talent among kids.

MILLS DELAY RETURN

Return of the Mills Bros. to personal appearances and the air has been set back another month. Postponement on the advice of the medic who has been treating John Mills, now recuperating from pneumonia. Doctor suggests the boys refrain from all work until Aug. 1.

Quartet had been set to open for Loew in Baltimore during July with six consecutive weeks to follow.

AL GOODMAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB
WABC WED.-FRI. 9 P. M.
WITH ARTHUR BRISBANE
WJZ SUNDAY 9 P. M.

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre, New York

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison & Winkler.
Park Central Hotel,
New York City

There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
Different!
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY

BEST FOODS MUSICAL GROCERY STORE
HARRY SALTER
MUSICAL DIRECTOR
WEAF Friday, 9 P. M. N.B.C. Network

(TOMMY) REILLY and (BILLY) COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
Making records for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
PERMANENT LONDON ADDRESS, CARE VARIETY

Clipping Ad Talk Over KFWB Is Hot L.A. News

Hollywood, July 3.

Warner Brothers' station, KFWB, is making an effort to reduce to a minimum the plug announcements in commercial programs. Considered hot news here where selling talk has been allowed to run rampant.

So far the station has only lost one account because of the attempt. This was Aetna Life Insurance Co., which refused to curtail its copy on 'An American Family,' serial. Contract was torn up by mutual consent.

In line with the proposed policy Warners has reduced its own theatre plugs by half. These announcements, advertising all Warner houses and current pictures in the territory, are on nine different times during the day.

Yvette Rugel Sustaining

Chicago, July 3.

Yvette Rugel, veteran vaude soprano, will get a sustaining build-up over WBBM here.

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
This Week (June 30)
IMPERIAL, TORONTO
Sole Direction
Herman Bernie
1619 Broadway, New York

"The time has come," the Walrus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES And KINGS."
AUSTIN STRONG
Monday Wednesday Friday | W E A F

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON and WINKLER

76 Pickups

Chicago, July 3.

Fact that something like 76 radio outlets are scattered through World's Fair grounds makes possible some unusual 'production' programs from there. Columbia handled a special show of this character last Thursday (29), at which time 10 engineers and three announcers, Bobby Brown, Harold Fair and Harold Parks, were used.

Program gave auditory equivalent to the lap dissolves of the cinema. Skipping around the exposition grounds at will, the program offered a varied picture of the activities, ranging from the motordrome and alligator farm to the Enchanted Island for Children, meanwhile mixing little science and industry with the midway excitement.

Radio Chatter

East

Frank Munn, NBC tenor, fine singer from the control man's viewpoint.

Waldo Pooler (WGY) plays two of the four principal roles in 'Joe and Eddie,' sketch.

Arlene Jackson, singer, and the Rollickers, male quartet, now working with Dick Leibert on NBC.

Jim Healey, announcer for an Albany newspaper, and Chet Vedder, WGY announcer, sang a duet, with Healey in the Albany studio and Vedder at an amplifier in the broadcasting room at Schenectady. Believed the first time stunt has been pulled with vocalists at separate points, although worked before with a singer and instrumental accompanist.

The Pickard Family are now feeding their hillbilly line over WGAL, Lancaster, Pa.

Phil Rubinoff has settled his business differences with the RCA booking office and he's off one-nighters for a while.

Harry Reser and his Clicquot outfit play a week at the Metropolitan, Boston, July 21.

Abe Schecter is off the N. Y. 'Daily News' and back in the NBC press department handling Lowell Thomas' news gleanings.

WXYZ, Detroit, put out a special tabloid telling about itself and the Michigan network for distribution the week before at the national advertisers' meet in Grand Rapids.

NBC sales department has lined up a flock of new accounts for August starting dates. Final signaturing of these contracts is now in progress. Donald Shaw and Cliff Glock are responsible for bringing in that Ford-dealer backed 'Lum and Abner' hookup.

Both NBC and Columbia's home office are operating Saturdays on skeleton shifts during July and August.

They're auditioning them for clients at NBC at the average rate of six a day.

Earl Stauffer, formerly with Curtis Publishing, Philly, now on the commercial staff of WGAL, Lancaster, Pa.

Sigmund Spaeth has a new program idea that the NBC program department is listening to.

G. W. (Johnny) Johnstone, NBC manager of press relations, vacationing at his Flushing manse owing to the serious condition of Mrs. Johnstone's mother.

Irving Kaufman set for some Master Arts shorts.

Ed Dukoff no longer p.a.'ing Harold Stern, but George Lottman doing the entire publicity for the Hotel Biltmore roof including the Stern orchestra.

Ted Husing m.c.'d Guy Lombardo's Pavillon premiere.

Mrs. Lucy Spencer, conductor of WCAE's 'Market Place,' morning shopping survey, has resigned. Reports that she will take over a similar post with a rival station. On the air she has been known as 'Alice Abbott.'

West

Charles Hamp back on the Coast looking for a spot around the L.A. following his close-out with WBBM, Chicago.

Shell Oil will start time signals next week on KNX and KHJ, Los Angeles. Oil company has been off the air for three months.

With Jack Carter busy on a couple of other variety programs, David Ballou takes over the weekly KNX (Hollywood) Parade.

KFWB and the L. A. 'Record' are on speaking terms again. Trouble arose after a few swacks at programs, with the 'Record' claiming

(Continued on page 49)

Air Line News

By Nellie Revell

Kate Smith will leave La Palina in September after two years with that sponsor. One reason said to be that she objected to some of the commercial copy and another that she wants to resume broadcasting over a nationwide network—La Palina takes only 21 outlets.

Formerly

Givot has been affecting that dialect since the early 1920's when he, in company with Amos 'n' Andy (then known as Sam and Henry) used to entertain Chicago listeners with a Greek routine built around the 'Yes, We Have No Bananas' song. They were a radio trio earning their keep as members of the Paul Ash unit at the Oriental theatre, Chicago.

Warnow's Extra Program

Part of the CBS idea to build up musical leaders as well as singers is Mark Warnow's 'Curtain Calls' program, special half hours Saturdays and Sundays. Now he is given a 30-minute period glorifying his work and entitled 'Presenting Mark Warnow'. Warnow will also conduct for Mort Downey upon the latter's return from abroad.

WMCA's New Seri

'The Friendly Voice', new daily series of programs, starts on WMCA this week. The Friendly Voice has nothing to sell, will not discuss sex, family troubles, love affairs or the stock market. That's why it's friendly.

Extend for Irwi

Vic Irwin and his Cartoonland band have had their NBC contract extended through the summer and are being shifted to WEAF's 7:30 spot Wednesdays. Stage presentation of the unit is also being concocted for the Radio City Music Hall.

WOR Coin Contracts

John Gambling has been signed for six months more by E. R. Squibb & Sons for the WOR gym classes. Other new contracts on that station include H. J. Heinz Co., 11 weeks; Kreml Hair Tonic, 39 weeks; Chrysler Corp., 4 weeks; Crystal Chemical Co. (The Outdoor Girl), 13 weeks; Rumford Chemical Co., 26 weeks; B. F. Goodrich Co., 5 weeks; Drezma, Inc., 40 weeks.

Shilkret's Vacation

Nat Shilkret will take his first real vacation in 18 years when he sails for Europe. During his absence brother Jack will take over his baton.

Oklahoma on Broadway

Jimmy Van, the short end of the hillbilly outfit over WMCA, says Broadway looks like Old Home Week in Oklahoma City. He met four of his townsmen one afternoon—Carl Hubbell, the Giant pitcher; the two Waner boys, also of baseball fame, and Roscoe H. Ates.

iberty and License

Among the gentlemen prominent on radio who are still enjoying their liberty because they had no license to get married are: George Givot, Enric Madriguera, Charles Carlile, Phil Regan, Lou Holtz, Conrad Thibault, Joe Bixler, Charles Baker, Keith McLeod, Louis Dean, Andre Baruch, Freddie Berrens, Fred Waring, Fred Rich, Will Osborne, Singin' Sam, Emery Deutsch, Les Reis, Arty Dunn, Jacques Fray, Mario Braggiotti, Don Lang, Tom Waring, Bob Taplinger, Ralph Kirbery, Tommy McLaughlin, Lanny Ross, Robert Simmons, Jack Arthur, Frank Munn, Leonard Stokes, Lenny Hayton, Billy Jones, John Fogarty, Joe Kahn, William Shelley, Arthur Allen, Frank Parker, Harry Horlick, John Babb, Bill McCaffrey, Paul Sabin.

It is worthy of note, however, that most of the radio comedians are married. Ed Wynn, Jack Pearl, Eddie Cantor, Jack Benny, Phil Baker, Teddy Bergman, Tom Howard, Bert Lahr, Ray Knight, Ray Perkins, Amos and Andy, and Burns and Allen. Proving that a wife doesn't always take the joy out of life—or maybe a sense of humor helps to stay married.

Short Shots

Phil Spitalny and orchestra now at the Fox theatre, Philadelphia.... After shelving eight pounds, Helene Daniels, NBC songbird, found that a grapefruit diet was affecting her voice....There are rumors that George Olsen moves into the hotel spot vacated by Paul Whiteman....Jack Miller, baritone, who serves also as Kate Smith's pianist, has returned to Columbia as a sustaining feature....Charles Kushin, WRNY baritone, rescued a girl from the surf last week....NBC is grooming Ninon Bunyea for radio. Rehearsals take place in her penthouse apartment....The Magic Carpet may be heard four times a week this fall....The Funny-boners, who have just completed a series of recordings for Columbia, may switch to Victor....Del Casino, baritone, with Anthony Lane, guitarist, have started on WMCA on a six months' contract....Patrick Cardinal Hayes, Archbishop of New York, will broadcast from Syracuse over the Columbia network next Tuesday (11)....Flo Ziegfeld (Talent and Merit, vaudeville), doing a song cycle Sundays over WRNY. Arthur Downing, composer, presides at the piano....Frances Paperte back on the air after a year's absence....Andre Kostelanetz, Columbia conductor, will vacation in Nova Scotia....Don Bestor, Walter O'Keefe and Ethel Shutta to be featured by that chocolate, according to reports....Now that she has left Hollywood to resume swimming, Eleanor Holm is considering a radio offer of a cosmetic account over CBS....Austin Strong, literateur, who tells NBC listeners about 'Cabbages and Kings', is at his summer home on Nantucket Island....Lee Sims and Ilomay Bailey won't appear at the Paramount, N. Y. The Capitol (Loew) made a better offer and they'll be there July 7....'Roses and Drums' is off until Sept. 3....Marie Gerard, operatic soprano, has teamed with 'Wee Willie' Robyn, tenor, for WOR....Valentin de Parera, husband of Grace Moore, leaves for Hollywood this week to direct a picture for Fox. Miss Moore remains here for her Chesterfield broadcasts.

Scrambled Notes

Irv Cobb claims to have a caricature so lifelike that he shaves by it.... Guy Lombardo, in addition to owning two speedboats, has purchased a 56-foot cruiser on which he will live this summer off Long Island. Brother Leibert has a boat almost the same size....Plenty of dance periods on the air these days. NBC alone offers more than 50 weekly on its two networks....The beer program on WOR featuring Helene Daniels, Patsky Flick, Charles Carlile and Freddy Berrens' orchestra, moves to CBS the first week in August....Eunice S. Adams, NBC sales department, now Mrs. Joseph H. Cope, continues with the business office.... Pauline Alpert, WOR's hot pianist, will team with Merle Johnston's Sax quartet from that station. They start July 13....Immediately following his Saturday night broadcast, Frank Luther flew to Wichita, Kans., to spend the Fourth with his mother....Paul Whiteman will not be heard in any hotel this summer. He will play one-night dance stands and do his two-hour Kraft-Phoenix program Mondays....N. W. Ayer has signed the Courtney Riley Cooper circus stories for Scott's Emulsion starting Oct. 15....Emily Nathan returns to WOR's press department Aug. 1.... Earl Oxford, former radio, etc., sent to the Coast by Harry Bestry to play in Marion Davies' new picture....Erno Rapee left town to hide from show business for three weeks.

KERN-HARBACH-SCHWAB CHRYSLER CANDIDATES

Chryler Motor Co. is considering going NBC in August with a series of original operettas by Jerome Kern and Otto Harbach with Larry Schwab as producer. Each program would run an hour. NBC Artists' Service is go-between for both authors and producer.

On last ether connection Chrysler bankrolled the late Flo Ziegfeld in a musical autobiographical idea for 13 broadcasts, the producer collecting $5,000 per program. That was in the spring of 1932 and the outlet was Columbia.

No West Coast Brewery Has an Air Program

Angeles, July 3.

Those expected beer accounts have proved all froth.

Although legal brew has been a fact for more than two months now, not a single Coast brewery or distributor has spent a cent on a radio program of an L. A. station.

However, the beer dispensers are still considered hot prospects by local advertisers.

LEON BELASCO
C.B.S.
Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M.
Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY 7 P.M. | SATURDAY 7:15 P.M.
Mgt. CBS

PHIL REGAN
"Melody Headlines"
SATURDAY 9:15 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY, 11:15 P.M.

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer, So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 10:30 P.M.
WABC NETWORK
Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS PROGRAM
SUNDAY NITE
7:30 WEAF
WEAF Midnite Daily Except Sunday | "Pages of Romance" WJZ Sunday 5:30 P.M.
MGT.—NBC ARTISTS BUREAU

KRAFT-PHENIX PROGRAM.
With Al Jolson, Paul Whiteman, Deems Taylor
Songs, Drama, Band
COMMERCIAL
2 Hours
WEAF, New York

It now turns out that General Motors was wrong and Al Jolson was right. During the wrangling with the G. M. reps last winter, which led to his sudden withdrawal from the Chevrolet program, Jolson insisted that he was the best judge of what would best bring out his talents on the air. He submitted one production idea after another, but they never got beyond the suggestion stage. On this Kraft-Phenix affair, which unveiled last Monday (26) night, Jolson was guest star, and the warbler-comic was allowed to carry out what he had in mind for the Chevrolet stanza. From it he emerged vindicated and with colors flying.

Jolson gave them showmanship this night, entertainment of an emotional wallop and quality rarely heard on the air, and, what's more, impressive testimony to the fact that in radio, as in other entertainment fields, he remains in a class by himself. It was sterling stuff for the ether which he revealed in the productions he built around the 'A Cantor on the Sabbath,' 'Frivolous Sal' and 'Sonny Boy' numbers. Through it all ran the good old hoke, but a hoke that dipped deep into elementals for the rocking chair mob, and the kind it revels in with tear ducts wide open. The Winter Garden reminiscences that led up to 'I've Got to Sing a Torch Song' was strictly local in character, and the gag monolog was much too long for the purposes involved, but even there the emotional punch wasn't lacking.

Happily matched with Jolson on this marathon occasion was another showman, Paul Whiteman, and to the bandman is due much credit for the smooth way he fed the guest in their frequent colloquies. To Whiteman also fell the role of introducing Jolson in a couple of his numbers, and it was good m. c.'ing.

Whiteman's own program of musical selections was neatly balanced and he offered a concert of wide appeal. Despite the inclusion of 'Bolero' and 'An American in Paris,' the repertoire's choice source of musical fare for the more discriminate tuner-inner were the selections from 'Carmen,' with the Toreador aria acceptably vocalized, and the Victor Herbert medley. Participating in the pop portions of the list were Whiteman's regular warbling entourage—Ramono, Jack Fulton, Peggy Healy and the Rhythm Boys. Deems Taylor, composer and newspaperman, contributed the annotations to the musical numbers. His notes were brief and quietly enlightening.

Pace of the show was spiritedly maintained until it got to around the hour and a half point, and even after the lag had set in Jolson came up with his smash bit of narrative and dramatization knitted around 'Sonny Boy.' This helped send the proceedings on to a swift finale.

Without a performer or name of the Jolson magnitude how this affair will manage to hold the sustained interest of its listeners for two hours on succeeding Monday nights is problematical. But no question that with this first show Kraft-Phenix achieved the major part of its purpose of bankrolling the 13-week series, a ceremonious introduction of a new brand of salad dressing.

Only station taking the program for the full two hours is WEAF. For the first hour it's also scheduled on WJAR, Providence; WTIC, Hartford; WEEI, Boston; WTAG, Worcester; WCSH, Portland, and WLIT, Philadelphia. For the second hour it gets release over WGY, Schenectady.

Ad matter is deftly inserted throughout. Copy reading, or a dramatized bit, once every 15 minutes for the first hour and a break each for the two halves of the second round of the clock. *Odec.*

BASS SINGER
With experience on major New York station wishes to affiliate with good male quartette.
Address EDWARD HAAS
87-20 Chelsea St. Jamaica, New York

JENNIE GOLDSTEIN
Star and Directress
of Prospect Theatre, Bronx, N.
Sponsored by Julius Grossman Shoes
Every Friday at 7:30 p. m.
WMCA

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

RAYMOND BAIRD
Making Personal Appearances
July 14, Palace, Chicago
July 21, Orpheum, Des Moines
July 28, Hennipen, Minneapolis
Aug. 5, Orpheum, St. Paul
Aug. 12, Main St., Kansas City

THE FUNNYBONERS
Management
JOE HOFFMAN
151 WEST 46th ST., NEW YORK
BRyant 9-2711, 2712

PHIL BAKER
Sponsored by
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
on Wed.-Fri., 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

ARTHUR TRACY
"The Street Singer"
Every Mon.-Wed.-Fri.
9:15 P. M., E. D. S.
WABC, Coast to Coast

TED BUD
EDDY-BURSTON ORCH.
Summer Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

FIVE STAR FINAL
Dramatized News Events
Sustaining
WMCA-WPCH, New York

This one can claim for itself the title of Grand Guignol of the air. It's a tab takeoff on 'March of Time,' but whereas the latter ran the gamut of the week's news, and mixed the light with the dark, this WMCA version limits itself to describing in dramatic form the most tragic and shocking excerpts from the news columns. And it lays on the horror pretty thick. On for 15 minutes nightly, 10 o'clock EDST, and for sensitive sleepers it won't make for peaceful dreams.

On one recent program the adaptor of the day's news culled as three choice items one telling of a child undergoing a serious operation and the hospital lights suddenly going out; a mother fainting and letting her infant drop from a five-story window, and a bomb explosion plus the shrieking terror.

Last Thursday (29) night's sample started off with the dramatization of a farmer dreaming of being robbed and incidentally shooting his grandchild. Continuity then skipped to the African jungle for an episode of baby strangling, trial of a woman for Voodoo by the chief of a tribe and her extinction at the stake to the accompaniment of beseeching screams. For the third item there was dramatic version of the Sharkey-Carnera weighing in formalities, details being at wide variance with those reported in the dailies. Session here got a break from the fight itself. The knockout occurred in time for its announcement as the program's closing news bit.

One novel touch about this show is the prelude effect of a newsboy shouting 'Extra!' Declamatory palaver weaving through the nightly adaptations of the news smacks of its 'March of Time' predecessor. Here it's 1933 swirls into history,' in place of 'Time Marches On.'

For the clientele to which WMCA-WPCH directs itself the Five Star Final idea has rich possibilities of consistent appeal. Better regimentation and balancing of its adaptations and a diminishing of the horror should help in that direction. Cast is uniformly okay, but the hoarse bawling of the declamatory palaver by announcer A. J. Alexander is no treat to the ear. *Odec.*

Jack Connors m.c'ing floor show on Saturday nights at Excelsior House, Snyder's Lake, N. Y. Some acts New York-booked.

SHELL ROAD REPORTER
Dramatic Sketches
COMMERCIAL
WABC, New York

Last summer Shell Oil bought five five-minute periods a week from WABC and had Louis Dean do a Burton Holmes on famous spots in the U. S. and Canada, recommending them for vacationing autoists. This year the refiner has taken two 15-minute spasms weekly on a link of 10 CBS outlets in the east and resorted to dramatized adventure stories. In each narrative the plot contains some reference to 'good' and 'bad' gasoline.

Tale unfolded last Thursday night (29) had an auto race as its background and mixed up in the proceedings were the elements of crooked gambling, double crossing, self-sacrifice and romance. For sound effects there were the constant roar of racing motors, a smash-up and an announcer's blurbing of the scene from the sidelines. Climax when the hero-racer discovered he had been framed and his tanks loaded with inferior fuel. Despite the fact that the race was under way when he made the discovery, he returned to his pit for refilling, this time with good petrol, although Shell wasn't mentioned, believe it or not, and won the race. Noise effects of the production failed to overcome the flimsiness of the yarn with the whole thing not allowing for much of a thrill other than for the track minded.

For the commercial phase there's Louis Dean to tell about Shell's virtures and another lad billed as the Shell Road Reporter to describe the 'travel aid' maps given away by the refiner. *Odec.*

SOURWOOD MOUNTAIN
With the Frank Luther Trio
Drama, Songs
Sustaining
WJZ, New York

As a novelty these sagas of the southern mountain country should fetch a modicum of general appeal. They're surefire for those communities where hillbilly entertainment rates high. Another particular source of attention will be found among that element interested in American folklore.

Programs are quarter-hour affairs, on a late evening schedule Fridays. They're dramatizations based on the better known hillbilly laments with the Frank Luther mixed threesome interpolating the unwinding of the tale with chanted verses from the song under play treatment. Stanza caught (6) had to do with a tall pine heart-throb telling about the courtship, parental opposition, attempted elopement and eventual marriage of the doughty 'Billy Boy.' Script was dialogued expertly with the general writing laying more stress on atmospheric coloring than action. Of suspense and excitement there was none.

Direction of the sketch showed a capable hand, only fault with the cast being derived from a tendency to mix the hillbilly dialect with the more urban Georgia inflection. *Odec.*

CONSUMERS' INFORMATION SERVICE
Food Talks
Sustaining
WGY, Schenectady

Ten-minute luncheon talk once weekly sponsored by State Agriculture and Markets Department to increase consumption of products grown by New York farmers. Similar talks delivered over one or two other stations. One article of food or drink discussed each week, discourse being timed to coincide with its appearance on the market. Recipe folders and copies of chat offered to listeners.

Skilled hand of a newspaper man in preparation of talks is evident, the manuscripts unfolding smoothly. At times, however, there is repetition and an over-emphasis on merits of New York's brand of fruits and vegetables. For some time C. P. Norgord, assistant commissioner, was at the mike, but recently Thomas C. Stowell, former legislative correspondent for New York dailies, has been alternating.

Talks appeal principally to housewives. *Jaco.*

THE FUTURISTS
Orchestra
30 Mins.
COMMERCIAL
WOR, Newark

The Futurists have a good label under which they can get away with much that's novel and interesting in ultra-modern dansapation. They're commercially on WOR at midnight for 30 mins. They were caught Sunday night from the Roadside Rest, a glorified hot dog stand on the Long Beach road (N. Y.), which has become somewhat of an institution in the metropolis because of the mass business this (and its affiliated spot on the Sunrise boulevard) does in catering to the motoring masses.

The Futurists vamp off with 'Brown Study,' a novel signature song, but otherwise proceed with their dance music in usual manner. *Abel.*

'LADY FOR A DAY'
Dramatic
Remote Control
30 Mins.
COMMERCIAL
WABC, New York

This half hour broadcast made radio history. It was the first time that a dramatic radio production was picked up from a ship at sea (the Furness Bermuda liner, 'Queen of Bermuda'), making its regular run from New York to Hamilton. It was picked up by radio telephony and re-broadcast via short wavelength by WABC and CBS network.

Apart from the mechanical ramifications of this scientific experiment in pick-up and re-broadcast, the entire half hour was colored by other elements, including the fact that 'Lady for a Day' was a tabloidization of a forthcoming Columbia film release of the same name, written by Damon Runyon.

Runyon probably didn't author the half hour condensation, but it was a highly effective dramalet which, because of its dramatic values, makes one wonder at the wisdom of Columbia acquiescing to this sort of exploitation. The story is given away 100% by the well-done short-wave broadcasting.

The staging was done in the main saloon of the 'Queen of Bermuda,' with a cast comprising Frank P. Roeder, Herbert H. Hyman, Alice Freeman, Rosemary Lee and Frank McMunn. That was the cast given out in advance; no player credits were aired on the actual broadcast.

The parts of Dave the Dude and Apple Annie, the latter who becomes the 'Lady for a Day' (the title) were exceptionally well treated. It's probably from a published Runyon story, its possibilities in printer's ink suggesting greater appeal than in its dramatization. However, the filmization must—or, at least, should—exceed the merits of the ether dramatization. *Abel.*

Ether Slants

Eddie Peabody was the first commercial to christen NBC's new broadcasting studio on the Radio floor in Hollywood. A favorite in L. A., banjoist filled the new hall with an audience. It was his 19th weekly program for Safeway Stores.

Peabody is by far the best banjoist heard over radio on the Coast. He dropped the plunking long enough to show he was almost equally proficient with the violin. He also warbled a few bars, just enough to prove to his listeners he should stick to strumming. Safeway is judicious in keeping the commercial plugs to a minimum.

There's a saying among the radio artists that if you're sustaining for any length of time you'll stay that way and never get a commercial. May Singhi Breen and Peter DeRose are classic examples of this, along with others, for while this likable early a.m. WEAF duo—saccharinely heralded as 'the sweethearts of the air'—do their pianolog and uke-vocal chores in highly acceptable manner, they certainly haven't gotten any commercial air breaks.

Little Jack Little almost about the same time, but on CBS, is ditto. He's on almost every morning—it used to be 9.45 a.m., now advanced to 9 a.m., and also once or twice of nights via WABC-CBS—and while it's a good medium for him to plug his self-authored songs and also build himself up for the occasional personal apps he makes, it hasn't gotten him anywhere with a sponsor.

The Harmonians are a nice mixed trio at 9-9.15 a.m. on WEAF. Helen Bernard and Marvin Drake of the trio were also caught in solos, ranging from 'Wa-Da-Dah' to 'I Loved You Wednesday' type of songs, and sounding nice, especially so early in the a.m. amidst the cooking lessons and beauty sales spiels.

Radio's Dictatorial Pose on Music Likened to Mechanicals—Passe

Music men declare that if radio believes that the publishers seek to get their songs played on the air chiefly as a means of stimulating the sale of sheet copies it is laboring under a delusion. Using broadcasting for this purpose, they say, long ago became of secondary importance. The American Society, aver the publishers, gives prime consideration to air usages in determining its member ratings, and for this reason the individual members of the music industry try to pile up for themselves as many performance points as possible. For this reason, they add, a song banned from the air means being deprived of so many usage points.

These same sources point out that radio's dictatorial attitude toward the music trade is not gaining it any good will for the future. They further call attention to the fact that the mechanical interests, when sitting on top, exercised a similar attitude and are now coming to the music men for favors.

GEIGER'S NEW PLACE, LONGVUE AT HASTINGS

Gene Geiger is coming back into the roadhouse field with the Longvue Country Club, swank Hastings-on-the-Hudson spot which Gushee who operates the snooty Claremont on Riverside drive, New York, has been keeping in good order since 1928, though dark all the while.

George Olsen will be the band attraction with Mrs. (Ethel Shutta) as co-feature. Opening is scheduled for July 7 pending the completion of a 350-400 capacity pavilion and a swimming pool. The nine-hole golf course has been well maintained right along.

Landry's Bktcy.

Art Landry, band leader and m.c., 45 Fifth avenue, New York, listed over $10,000 in liabilities when filing a voluntary petition in bankruptcy. No assets.

Landry is currently Loew's Paradise, Bronx, N. Y. C.

LOMBARDO, EAST AND WEST

From Pavillon to Dells, There and Back Again in Hotel i Nov.

Guy Lombardo brought in Pepino and Rhoda, dancers, from the Dells, Chicago roadhouse, for his Pavillon Royal, L. I. roadhouse engagement. Nella Goodelle, with Lombardo in Chi, shifts over to Buddy Rogers' show at the College Inn, Chicago.

Lombardo doesn't go into the Roosevelt hotel, New York, until November, instead of his usual Labor Day reopening, owing to a promise to Sam Hare of the Dells, Chicago, to return in late August, up until Nov. 1. The Chicago Fair doesn't conclude until Nov. 1. Hare, who has been doing the cream of the nite life business with the Lombardos, wants them back for the finale of the Fair.

Close Up Shop 100% as Everybody Goes Fishing

Chicago, July 3.

Entire RCA Victor organization will close down the week of July 17-24 to allow all employes to take their vacations at one time. Vacations will be at full salary.

Instead of the usual staggered vacations covering the entire summer and inevitably causing some upheaval in the orderly functioning of business, the decision of a general shutdown was made. Nobody will thus take over work with which he is unfamiliar during the absence of the man who ordinarily fills the job.

ROMANCE AND CREDIT

Hollywood, July

Consumers' Credit Company has bought 26 15-min. spots on KFWB for discs of 'Romance in Music,' featuring Donald Novis and Jan Rubini and his band.

Program is a Sunday nighter,

Victor's Talent Hunt

Ely Oberstein of the RCA-Victor home office recording labs is slated for a trip to Chicago the latter part of July to gather local radio and band talent. Chief purpose of the gathering is for the firm's low-priced Blue Bird label. Contracts will also be made for the Victor 75c group.

Recording will be done at the company's Chicago studios.

Vallee's Victor Disks At Cut-Rate Royalties

RCA Victor has put Rudy Vallee under exclusive contract for its Blue Bird brand of 20c records. It's Vallee's first return to the cheaper stencils since his break with the Durium outfit. Vallee has already turned out three platters under his Blue Bird agreement and is slated to do three more of them this week.

Victor has closed royalty contracts with a substantial number of publishers allowing for payments of 1c and 1¼c a side on its lower priced output.

Reclassification Stall

Reclassifications of publishers have been put off by the American Society's board of directors until this Thursday (6). Meeting called for the purpose last week took up so much of the board's time listening to petitions and protests from publishers seeking promotion that it was decided to postpone the actual rerating.

Among those heard at last Thursday's meeting were Joe Morris Music Co., Bibo-Lang, Inc., and E. B. Marks Music Co. Morris and Marks are asking for a boost from BB to class A. Robbins Music wants a boost to AA; Mario, Sam Fox, Santly and Witmarks also being up for reclassification. Witmarks looks to join Harms, Berlin and Feist in class AA.

Jack Bertell on Own

Jack Bertell, night-club booker, is no longer associated with Max Hart. Has his own office now.

Sharp Summer Slump in Sales of Sheet Music

Sheet music business the past week took the sharpest slump it's experienced since the beginning of the year. Trade attributes the tumble more to the slipping of recent outstanding sellers from their peaks than the fact that this time of the year usually marks the ushering in of the summer doldrums.

Six best sellers for the week ending June 30, as reported by the leading sheet distributing sources in the east, were:

'In the Valley of the Moon' (Morris).
'Stormy Weather' (Mills).
'Sweetheart Darlin' (Robbins).
'Hiawatha's Lullaby' (Donaldson).
'I Cover Waterfront' (Famous).
'Song of the Nile' (Robbins).

A. F. M. DISCUSSES SUB-SCALE PROBLEM

Chicago, July 3.

American Federation of Musicians' convention at the Palmer House brought forth considerable discussion on the ticklish subject of under-scaling. Chicago and New York locals in particular have been imposing stiff fines and drastic discipline on offenders during the past few months and the problem is recognized as widespread and hard to handle.

A rule was suggested to impose upon booking agents some guarantee that under-scaling could not be accomplished by the trick, now common, of throwing in specialty entertainers with a dance band as one means of meeting competition by a round-about bargain that actually was at the expense of musicians.

Musicians' union voted down a reduction in salary from $20,000 to $15,000 annually for President Joe N. Weber.

DAHL DOUBLING

Los Angeles, July 3.

Ted Dahl's orchestra, now at Leighton's cafeteria, will double at the Cinderella Roof, starting Saturday (8).

Dahl will have a 15-man combination at the second spot.

Peter Emma's orchestra playing at Matt's Stockade, new sea-food restaurant, next to Mid-City Park, in Menands, N. Y.

JOE-PANI'S GOOD BREAK

Popular Owner of Woodmansten Inn Probably Reopening House

Joe Pani will probably reopen his Woodmansten Inn on the Kingsbridge road in Pelham, N. Y., during the summer, after getting a break from the municipality, which cut a highway through his roadhouse grounds. City paid Pani around $112,000 for the privilege. This enabled the veteran restaurateur to pay off the mortgage and move back his inn, which now enjoys the additional good fortune of being situated on important highway.

Pani enjoys an excellent rep among New York restaurant men. One claim to fame is that Pani was the first to grow and introduce broccolito to the metropolitan gourmets.

Leah Ray Wins Out in L. A. Ambassador's Suit

Galveston,

Ambassador Hotel, Los Angeles, was denied injunction to prevent Leah Ray from singing with Phil Harris' orchestra by district court here. Miss Ray is now appearing with Harris at the Hollywood Dinner club, and in weekly broadcasts over NBC on the Cutex program. Defense contended girl's contract at $6,500 per year, ending Dec. 31, 1933, with hotel company was void because it was signed by a minor. Counsel for the hotel company gave notice of appeal.

Miss Ray jumped her contract when denied the opportunity to sing with Abe Lyman's orchestra, which succeeded Harris at the hotel's Cocoanut Grove. She appeared in court with her parents, Mr. and Mrs. J. E. Hubbard.

Moss Wanted Pay-Off In Advance, Walks Out

Joe Moss walked from the El Patio, Valley Stream, L. I., roaderie, the night following his opening last Thursday (29) due to alleged financial difficulties.

Arrangement called for paying him off, says the bandman, two nights in advance. When the second advance wasn't forthcoming by closing Thursday, Moss avers he made it his final exit.

Now Faces at Simplon

Clark and DeLys are now the features at the Club Simplon, New York, succeeding the Yacht Club Boys who have been at the nitery all year. Larry Siry's dance band remains.

Vivian Vance from the Simplon goes into the Forrest club, New Orleans. Yachters are slated for the Piping Rock, Saratoga, in August.

NEW JOINTS

From Pavilion Royale Hotel Pierre Roof Starting Wi Bands

A flock of new nite spots in and around New York, with new shows. Guy Lombardo returned with his orchestra to the Pavilion Royal on the Merrick road, L. I., no couvert, $1.50 and $2 dinners.

Hotel Pierre roof inducted Henry King's orchestra June 29 with Darlo and Diane, dancers, Ernest Charles and Barbara Blane support.

New show at the swank Embassy club now holds Gloria Grafton, Marguerite and LeRoy, dancers; Jane Vance and Ben Glaser orchestra.

Gus Van's Harbor at Rockaway Park, L. I., Van and Howard Deighton's 'Eye Dears' revue, with Denniker-King orchestra, at no couvert and 85c to $1.75 plate and table d'hote dinners.

Roy Groff, Suicide

Cincinnati, July 3.

No job and other worries caused Ray Groff, violinist, formerly with the Cincy and Detroit symphony orks, to end his life in a leap from the 11th floor of the Enquirer Bldg.

The following morning five offers of positions were continued in letters addressed to Groff, who lived at Chilo, O., near here. He was 48.

NIGHT CLUB REVIEWS

Pavillon Royal, N. Y.

(GUY LOMBARDO)

Valley Stream, L. I., June 30.

What draw the Guy Lombardo orchestra really has was well evidenced on its opening when a torrential storm, with plenty of the ethereal fireworks, didn't encourage anybody motoring down to Merrick road for any opening. But apart from the ever-faithful tin pan alleyites, to whom a Lombardo opening is something akin to a command performance—what with Lombardo rating among the top plugs on the nation's wire-waves—there was a healthy turn-out of the not-so-obligatory customers. Which gives a very good idea all 'round.

The Lombardos cut their Dells' engagement in Chicago (Morton Grove, Ill., roadhouse) short not to disappoint John Steinberg, who swears by the boys. John (and Christo also, when Chris was with Steinberg) will bring out the records on slightest provocation to compare the day-by-day totals with other attractions, as evidence of the Lombardo draw for them. Now that Christo is selling Trommers' beer, Joe Moss and Jacob Amron are around more with Steinberg, both being in also on this, the class suburban restaurant around New York for many years. There have been other spots starting up off and on, season after season, but the Pavillon is now an institution among metropolitan roadhouses.

The Lombardos enjoy a rep all their own with the younger set on the hoof, who take their stepping very seriously. The Lombardo style of music has done more to popularize the eccentric bender-outter, head-to-head, and rest-your-head-upon-my-shoulder style of stepping with the younger bunch, than any other dance orchestra in America. Having arrested the fancy of this new school of steppers, the Lombardo style has forced the creation of special slow rhythms of popular songwriting, in order to give the boys and girls something to step to.

The boys brought in with them Pepino and Rhoda, dancers, who were at the Dells with the band. The dance team does its waltz, eccentric and smooth foxtrology chores in nice manner and is a good interlude between dances.

Sunday nights at the Pavillon will probably be the hottest thing around New York again. It's professional night and somehow they all turn out for the Lombardos and John Steinberg.

No couvert, but a $2.50 and $3 minimum check weekdays and weekends respec, with the minimum thing obtaining for late diners holding over after 10:30. *Abel.*

EL PATIO, N. Y.

Valley Stream, L. I., June 28.

Rosita and Ramon have moved their El Patio down to Merrick road at Valley Stream on the site of the former Castillian Royale and set up a class spot which should get an element all its own from the north shore L. I. territory and the Lido and Atlantic beaches. Always an attractive interior, it is well suited to the smart show, which looks somewhat overboard on overhead for a not too great capacity.

Plenty of opportunity for everybody to get out okay if the business is there, although the $2 club dinner and the $2 minimum check

(Continued on page 54)

JACK ROBBINS ON ASCAP BD.?

Jack Robbins is the proposed successor to Edgar F. Bitner, resigned, on the board of the American society. It is deemed very likely, although it will be a surprise to the trade, Robbins' well-known recalcitrancy has kept him away from administrative matters of the ASCAP for many years despite his high standing as a music publisher.

Accordingly, Robbins sitting in with the powers-that-be of the Society is quite unusual within the trade, although the standing of his firm would warrant it.

Bitner (Feist's) resigned voluntarily after sundry tiffs with the members, dating back to last winter when, at the annual meeting of the ASCAP, Billy Rose, songwriter, openly criticized the Society and its administration. Itner, who is highly regarded as a business executive and a music man, took umbrage and, offered to resign then and there. His resignation was rejected, but the Feist v.-p. and general manager has since lost his enthusiasm for Society affairs.

This strained feeling within revolves over a feeling that a self-perpetuating board has not done right by the rank and file of the industry.

Rose, for example, a A songwriter who earned heavy royalties sufficient to start him as a legit producer of musical shows, offered himself as an example, at the time, of how careless the classification committee of the Society had been, in that he was still collecting Class A royalty money from the ASCAP. Rose felt that he didn't rate such top money consideration in view of his lessened pop song output, necessitated through his increased concern with his stage productions.

$8,000 ON 2 NIGHTS AT JERSEY CLUB

Ross Fenton Farms on the Jersey shore which Ralph Maurice (former Maurice Abrahams, cloakroom concessionaire) has taken over from Frank Ford grossed $8,000 on two nights last week.

It is holding over Fannie Brice-Eddy Duchin orchestra for the July 4th week-end for five more days.

Some 1,800 people attended in those two nights against 650 people the same two nights a year ago.

With Miss Brice and the band are Donna and Medranno.

SARATOGA MAY BE OK

So Sounds for This Summer—Setting Expensive Floor Shows

Saratoga seems to be pretty well set for the August racing season, with the word going out that there won't be much trouble.

So far only Al Howard, who owns the Embassy club, New York, has his show at the Piping Rock set. It's an expensive entertainment for the month headed by Helen Morgan at $2,000; Yacht Club Boys, who just closed at the Simplon club, New York, at $1,750; Henry King orchestra, $1,400; Goday's Tango band, $500, and Olive Brady and a dance part-

The Brook, Arrowhead or Lido Venice aren't set yet as to their type of shows.

Of recent years, owing to the stringent embargo on gambling, etc., none of the managements dared splurge on big shows, save for an occasional name band.

Rockwell's Bad Spill

Tommy Rockwell, of Mills-Rockwell, injured in a motorboat spill, isn't fully recovered and cannot make the Hollywood trek with Jack Robbins. Latter shoves off this week, but will stall in Chicago seeing acts, bands, etc., for several days.

Rockwell may join him there and both continue to the coast.

Rob Vison and orchestra from Cleveland opened new Terrace Garden at Thomas Jefferson hotel, Birmingham.

Phonograph Discs Are Now Liability For Name Bands—Made Too Common

Where records meant something financially and in prestige for an artist, they are now a liability to a recording artist, particularly if of any prominence.

Manner in which the hinterland stations play and re-play name bands' records on slipshod radio programs is forcing some of the artists to abjure the prestige of making phonograph disks of the latest tunes, hoping that thus they will not be etherized by the cut-rate tire, grocery, patent medicine, fortune teller and kindred type of boob- catching radio commercial advertisers.

This type of sponsor relies almost wholly on a program of Paul Whiteman's records, or Guy Lombardo's records, etc., to make up a program. While forced by the Federal Radio Commission to announce that these are records, the sole announcement usually runs something like this: 'We will now offer a half hour of John Doe's dance orchestra, electrically recorded, playing for you the latest Broadway hits through the courtesy of the Blotz Beauty Parlors where a marcel can be had for,' etc.

iberty

The recording companies are baffled by this practice. They have printed on the labels a warning that 'this disk is not licensed for broadcasting purposes,' but it has been held that the purchase of the record for 75c. implies a warranty for the purchaser to do anything he will with it.

The song copyright owner cannot join with the recording companies in any test case because the stations are licensed to the ASCAP for the privilege of publicly performing all copyright music, whether on a record or otherwise.

BERLIN AFTER 50-50 DEAL AT RADIO, UA

Hollywood, July 3.

Dave Dreyer has returned to New York to complete details on publishing deals between Berlin, Inc., and Radio and United Artists studios.

Negotiations call for the formation of subsidiary companies for Radio and each of the producers releasing through United Artists with Berlin holding half of the stock in each.

Expected that Dreyer will be back here in a month.

Apply Industry Control Idea to Ditty Selling

Los Angeles, July 3.

Joe Skilton, traveling representative for G. Schirmer, arrives here this week and will be approached by local music dealers who are anxious to work out some stabilizing measure for sheet music sale on the coast.

Schirmer has a store locally and the dealers think that the present situation can be adjusted to benefit all concerned if the government's industrial control idea is applied to conditions here.

Preeman and Matthews Complete Their Merger

Los Angeles, July 3.

Merger of the Preeman and Matthews music companies has been completed. As a result, L. B. Matthews moves from his present location in the Birkel Music Co. building in the next two weeks to the Preeman-Matthews store.

Jobbing house retains John De Keyser and Ray Wesner of Preeman's, and Frank R. Godwin of Matthews' as department heads.

Bestor on Lake

Don Bestor's will be the orchestra on the Show Boat plying Lake George, N. Y., this summer until starting on the renewed Nestle rogram over NBC in August. estor succeeds Phil Spitalny's orchestra on the chocolate show. Ethel Shutta and Walter O'Keefe are co-attractions.

Bestor closed at the Hotel New Yorker, Barney Rapp succeeding him.

INDUSTRIAL PEP TALKS

New Source of Revenue for RCA Victor Recording Dept.

Chicago, July 3.

Increasingly important to RCA Victor as a source of revenue is the making of regular schedule of phonograph records to be used industrially. At present the Chicago branch headed by E. W. Young is cutting 37 discs for General Outdoor Advertising each week, 75 for the Independent Grocers Alliance, and a varying number to be used with stereopticon stills for the Visomatic Corp.

General Outdoor record is made regularly Tuesday from copy provided by the company and destined to be heard the following Monday at 37 sales meetings in that many cities throughout the country.

K. C.'S BULLISH NITE LIFE BOOMS MUSICIANS

Kansas , July

Night clubs, dinner clubs, dance clubs, big, little and indifferent, are being opened all over the town and its suburbs. Promoters are all set on making a killing with the new beer, but there will be many disappointments as price cutting has already commenced and taxi drivers report that they are receiving practically no benefit from the night places.

The musicians, however, are getting a break as nearly all of the clubs are using orchestras, and a number are offering pretentious floor shows. Slot-machines get a nice play and open gambling can be found at some of the places. In fact the town is wider open than for years.

One of the newest big ones. The Cotton Club, made its debut last week at 101 and Holmes streets, and that's a long ways out. Maxwell McGregor is the manager. It boasts of the largest cabaret and dance floor in town and also has a spacious lawn and wide veranda, making accommodations for 800 guests. Don R. Torres directs the band and Johnny O'Connor is the m. c.

Nearly as far out, at 91 street and Prospect newly opened Yacht club where Hank Lishin and his Columbia Broadcasting orchestra keep 'em stepping. Red Fields is director of the floor show which has Helen Savage, Charlotte Van Day and a good looking dancing chorus. Nice dance floor and no couvert charge. In fact there is no couvert charge at most of the legitimate places and the tariff for food and drink is no higher, and in some places lower, than downtown.

A popular close-in place is the Silver Slipper. Vic Allen produces the shows and last week offered the Honey Sisters, Carol Chappele, Ken Wilmarth, working in front of a snappy band.

Sni-a-Bar Gardens, several miles towards St. Louis, continues to be a popular resort and offers a nice evening's entertainment.

Kathryn Duffy's 'Fresh Faces' company has been there for several weeks. Show consists of 15 people including Fern Lewis, Anna May and Jonnie Haymes, Emil Zarek and Joan Johnson. Close to the theatrical district is the Club Frolics, operated by Johnny Flynn and Tommy Dixon. Murray Statler's band from Omaha is featured and five acts of vaudeville given on the floor. The place is getting a nice play. Closeby is the Club Leisure, where 'Shag' Uhles is host, and where Mark Ehart's band is a feature.

irmingham, July 3.

Night clubs are becoming thicker around Birmingham than democrats. With the Rocky Ridge Club opening last week the total has jumped to four. All are doing a fair business.

Rocky Ridge is being opened by George M. Collum and is giving two floor shows nightly with $1 per couple cover charge. Highland Park Casino was the first to open.

For years Birmingham did not have a night club of any sort. Club Florentine was one of few to become a success. Professional talent is being used at the clubs.

Dubious Victory?

Chicago, July 3.

Music Publishers' baseball team, which played about 15 games last year, failed to organize this summer. Exceptionally hot June evidently sweated the athletic notions out of the boys.

However, last year the Music Publishers team may have been too good. Most of the games were played with orchestras and the publishers had a habit of defeating the bandsmen. It may have interfered with the plugs.

Like the Good Ol' Days, Milwaukee's Musical Beer Garden Concerts

Milwaukee, July 3.

Milwaukee's Philharmonic orchestra, which has just completed its regular season of concerts at the Alhambra under the direction of Frank Laird Waller, is now being heard in the city's first summer symphony programs at the Eagles club. The purpose of the concerts is to tide over the members of the orchestra during the dull summer months, to give those in search of good music a place to hear it and to establish in Viennese garden atmosphere a real show place for local people to take world fair guests who may wander up to see the beer city.

In true Milwaukee style there are numerous tables surrounding the main seat sections where the stuff that made Milwaukee famous can be had at the customary price. The kind of a comfortable garden we have seen in European pictures but which has long been absent from the local scene.

Waller directs lighter classes. After the regular symphonic programs on Thursdays Raymond Brown leads the dance numbers. During the other days of the week 35 musicians under Brown play dance music and light classics. All for a 25c general admission.

Jack Mills Adds Another Catlog; Going to Coast

Jack Mills has taken over the catalog of the Lewis Publishing Co. and added it to the Mills Music, Inc., list. Lew Schlesinger headed the Lewis outfit. Included in its library were the scores from Columbia Pictures musicals turned out during the previous screen talk and tune cycle.

Mills leaves this Friday (7) with the missus for the Coast, with the intention of combining a vacation with a look-in on musical contact possibilities around the studios.

Big Bands Digging Out Around $500 Monthly from Pubs for Arrangements

A foreign music publisher doesn't want dance maestros to re-orchestrate his publications,

infringement of copyright, a move which is being watched with

in America.

In America this has been a headache for many years. It's not only minimized the sales of orchestrations, but it's lead the publisher to pay $25 to $50 to the leader these special arrangements.

The big bands around the country collect $25 an arrangement for at least 20 tunes a month, or $500. The average is usually higher. The bands, without thinking of any chiseling, argue that the quality of their music necessitates such special attention to the orchestrations.

From the publishers' viewpoint, if they pay for the arrangements, it guarantees good plugs, but the die-hards, who argue that they don't pay (although, too often, it's suspected that they are just as acquiescent), maintain that if all the publishers give up, they'll all be back where they started. Since every leader will have a special arrangement of every tune in their books, it'll mean the publisher must still fight to land a plug.

The pay thing seems to be on the upbeat, particularly as regards the established bands on radio commercials. One leader is said to be drawing $100 a week to insure a consistent plug for a music publisher, who frankly claims to have built himself through the give-up system. This same pub. pays anywhere from $5 to $25 per plug, according to the artist and the station.

Leaders Who Demand

A publisher of a film musical is said to be giving up more than ordinarily because he wants to make a showing for the film company on the number of radio plugs.

The following are some leaders who make no bones about their demands for special orchestration attention as they will not play printed arrangement, and the publishers must contribute $25 a tune for the special orchestrations: Harry Horlick for his A&P Gypsies, Olsen, Osborne, Lopez, Bestor, Lown, Bernie, Pollack, Cummins, Kemp, et al.

CHANGED CHORUS

'Hold Your Man' Now Okay for Air and Film

Before Jack Robbins left for Hollywood to assume new duties with Metro in the studio, his Robbins Music Corp.'s publication of Jean Harlow's song, 'Hold Your Man,' was sapolioed to conform with the dictates of the radio executives. Larry Lowman of CBS accordingly passed 'Hold Your Man' (theme song from Metro's Harlow-Gable film of the same name) for radio broadcasting. John Royal of NBC, who had similarly balked, is likewise reconsidering the matter.

The chorus only met with disapproval.

WORLD DISC RIGHTS GO WITH SALE, COURT HOLD

The effect of the decision against Thomas M. MacFarlane (professionally Sandy MacFarlane) in a suit for royalties against B. Davis & Co., Ltd., Australian music publishers, is that unless a songwriter specifically reserves territorial rights, the world rights are implied as having been granted. When MacFarlane signed with Brunswick for recordings, it didn't limit Brunswick to any particular territory and hence Brunswick was justified in sublicensing the B. Davis company to make re-pressings of the records in Australia.

MacFarlane thought otherwise when he sued the Sydney firm for heavy royalties, computing his damage claim to run to £30,000 for 12 songs which Davis marketed in New South Wales.

Julian T. Abeles, American attorney for Davis, went to Boston to take the depositions of MacFarlane, forwarding them to Sydney from whence a decision has just been returned in favor of B. Davis & Co., denying MacFarlane's royalty infringement claims.

Brunswick as the world copyright owner of the MacFarlane recordings was privileged to sub-license Davis to make impressions from an exported master plate in the Antipodes for local marketing. This is the first time this point on the international copyright aspects of a recording was threshed out. Attorney Ables, cited the British copyright act as authority for Davis and Brunswick's legality, and was sustained through W. G. Forsyth, Davi ' solicitor in Sydney, upon trial.

Music Future Not Rosy

The entire Tin Pan Alley map may be radically changed before the new season arrives. Unless something radical happens to help the nation's music makers there may be few left in the business by the fall.

A topnotch publisher can't continue doing business under present schedule. It costs him $1,000 a day to operate, taking in everything, including royalties. That's $30,000 a month, or at the very least $20,000. It used to run up to $50,000 a month.

If a publisher does $800 a day business he has a chance to break, counting on the income from the American Society. That averages around $32,000 annually, which, pro rated over the year, permits a publisher to break even. But that $800 a day's sale of sheet music, at wholesale prices, is becoming increasingly difficult. It means around 5,000 copies at the 18c. wholesale price.

The fund of constantly new and popular music which the radio demands is making it increasingly difficult to reach any sizable sales on hits as they're made. Hence, if the music business is to feed the ether, the publishers persist that radio must increase its returns to the tin pan alley creators.

In one breath the rank and file of the ASCAP feels that a spirit of cordial entente should obtain, as a means to insure a united front against that old debbil, Radio. Almost in the same breath are aired, all over again, the usual squawks against the administration of the Society.

The publishers particularly are particularly rankled by the egomania of E. C. Mills, who talks the men down who pay his salary—and that of Gene Buck—that he's the best informed individual in the music industry's relations with the radio and other music license payers, that certain caution and slow progression must obtain, etc. Buck as the sole other paid officer, as president, is said to trail more or less with Mills. Meantime the pubs, trying to work out their individual economic salvations, realize that they can't be bothered too much with administrative or industry-politico matters, as they must perforce turn out hits in order to maintain their ratings in the society, from whence is derived the now major portion of income.

But with the summer dog days here again, it's a repetition of the same story—a hit doesn't mean anything, and the society must furnish the economic sustenance whereby the publisher can continue his business. And with it arises the same old squawk about not getting enough from a billion dollar business—radio—whose life blood is furnished by the tin pan alleyites, who feel they are being constantly drained and not sufficiently succored

ROBBINS SONG PICKER FOR METRO PICTURES

Jack Robbins left for Culver City to take up duties next week in the Metro studios, to sit in on musical film production and to contribute his ideas and experience as a popular song picker for benefit of film boxoffice. Robbins has long contended that pop songs, if properly incorporated in films, can be made potent b.o. material, and at the same time prove commercial for the usual song publication.

Robbins closed his deal with J. Robert Rubin, the Loew's-Metro v.p. in New York, providing for mutual termination at will. While at the studio Robbins will draw $500 a week and $200 from his Robbins Music Corp., latter figure representing a voluntary 50% salary cut, during his absence at the studio. This allows for a larger professional staff budget through Robbins having recently put on Mack Goldman, Joe Santly and other high-powered radio act landers.

Jack Bregman will be general manager of Robbins Music Corp. during the executive v.p.' in California.

The Philadelphia favorite
BILLY HAYS
and his Orchestra
supplying rhythms of the moment and tunes of the times at the La Casa Restaurant and broadcasting via CBS. Naturally they are featuring:
"Hold Me"
"Sweetheart Darlin'"
"Love Songs of the Nile"
"Hold Your Man"
"Let's Make Up"
"I'm Thru Saying I'm Thru"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

N.Y.'s Mayor Agrees with ABA That Dept. Heads Stop Begging Actors

Assistant District Attorney John J. Sullivan and the Actors' Betterment Association this week will attempt to hang up their 45th conviction in less than three months of campaigning against benefit racketeering in New York. The ABA-Sullivan case against 'Major' Edith Ward comes up in East 57th street court tomorrow (5) before Magistrate Jonah Goldstein.

Record since the first arrest on April 11 is 44 convictions out of 55 attempts. The charge against 'Major' Ward, treasurer of the Actors' Memorial Foundation, is the usual one of soliciting funds without a license. In the first hearing before Judge Goldstein last week it was charged Miss Ward and the Foundation used the names of prominent actors without permission, stating the funds would go toward a memorial for actors. Salesmen were alleged to have been paid 50% commission to bring in the coin.

Daniel Frohman, testifying against Miss Ward, said, 'The needy actor wants food, clothes and a place to stay,—not a memorial.'

Pronounci

Miss Ward admitted having an office boy sign Helen Morgan's name to letters of solicitation, but her attorney contended this was done by Miss Morgan's authorization. It was also testified one of the phone solicitors called himself Coyen Terrell, and that if anybody on the other end thought he said Conway Tearle, he wouldn't object.

Last week a delegation from the ABA called on Mayor O'Brien at City Hall to request the Mayor to ask heads of the various city departments not to ask actors to appear gratis at clubs and other affairs. The Mayor said he would send a letter out to that effect, and also present the actors' case in a public speech when he gets the opportunity to slip it in.

The ABA's eventual aim is to collect 25% of the proceeds from all benefit shows in which its members appear, and to disburse this money among the various theatrical charities. So far it has collected on only two shows, but expects to have the means for 100% coverage established by fall. Meanwhile the membership card gives a lot of actors an alibi and opportunity to decline which they never had before when approached by a politician or promoter.

Sullivan says the average percentage of proceeds from benefit shows that finds its way to the charity in whose name the show is promoted is 28%. The promoters usually wind up with 72% for themselves. The actors who make the benefit possible get nothing.

GREAT BUSINESS!
R.K.O. Coliseum, New York
(This Week, July 1)
GENE DENNIS
The World's Most Famous Psychic
NOW BOOKING
FALL ENGAGEMENTS
AL BURKS
Personal Manager
MILES INGALLS
Representative
CURTIS & ALLEN AGENCY
Palace Theatre Bldg., New York

Quibbling Delays Vaude

San Diego, Cal., July 3.

Contemplated combination week of vaude here and in two Imperial valley towns in Fox West Coast houses has received a temporary setback, through inability of circuit execs to come to an agreement with unions.

Intention was to play the vaude shows here three or four days, with two days in El Centro and one day in Calexico.

6 RKO Wks. Left

Providence goes straight pictures July 15, reducing the RKO vaude book by another full week.

Total RKO playing time shrinks to six weeks.

Grabs Date on Wing

San Francisco, July 3.

Colored show, 'Change Your Luck,' opened at the Capitol Sunday (2), supplanting the burlesque that's been in for several years.

Show was supposed to go into the Golden Gate for RKO, but a 12-day layoff facing the troupe caused 'em to talk business with Johnny Goldsmith, who booked 'em for four weeks in the Capitol.

Curtis Mosby's band, Alex Lovejoy, Floy Washington and others in the cast. Two bits top.

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

New Acts

'GOING TO TOWN'
Tab Starring Bill Robinson, Ada Ward
Fox, Detroit

All colored show built for picture house consumption and playing the Fox here. Starring Bill Robinson and Ada Ward. Carrying a line of 16 girls, Pearl Baines, Jimmie Basquette, Swan and Lee, Harry Swanagan and the Russell Woodin Choir.

Show has everything but comedy. Also the choir is used little. Show as played here seems slow but still the audience reaction was plenty favorable.

With Robinson as the star, show has good dancing and with two outstanding numbers from the Cotton Club Parade, 'Stormy Weather' and 'As Happy As the Day Is Long' the music is okay. Ada Brown does alright but needs the 'Stormy Weather' number to really get over.

Show suffers from the inability of Swan and Lee to be funny. One scene (prison) might easily be eliminated. The other, using a skeleton, is plenty hackneyed.

Bill Robinson offers his usual dancing and a few gags that are well chosen. With lots of salesmanship he could walk through his routine but doesn't. Using a routine that can compare with any of them he had the audience all the time he worked.

The choir seemed all right but didn't do much in the line of singing with the exception of the opening number that was not enough of a build up.

Show might put a nice spiritual number in the spot now held by the Swan and Lee prison scene.

Outstanding as usual was the piano playing of Harry Swanagan. In addition to playing piano and straight for Ada Brown he also played in the pit for Robinson. Both outstanding.

Show is a lot of flash with Robinson and should be able to pick up a few dollars here and there. *Lee.*

ANN PRITCHARD CO. (4)
Song and Dance Revue
15 Mins.; Four (Special)
Orpheum, N. Y.

Ann Pritchard has been around with flash acts before. This time Jack Goldie in tails and topper is the sole male in the act, with the cute Sibley Sisters, a couple of kids, aiding with concerted stepology which evidences intensive application to their routines. Couldn't have had much practical experience from their appearance. The Sibley girls probably aren't sisters, actually, either; anyway, their stuff is contrasting. The brunet has more style and personality, but the blonde, who appears to be in her early 'teens, is a neater stepper. There is also a femme pianist.

Goldie is Miss Pritchard's vis-a-vis, working exceedingly hard, as do the Sibleys. Miss Pritchard does some solo stepping and doubles opposite Goldie, not distinguishing herself particularly. The whirling bar number somehow doesn't get started. Maybe that costuming is wrong; it doesn't quite register.

The pianiste throughout sits at the baby grand and takes her ivories very seriously; seems to be reading from manuscript all the while. She could lighten it.

For the people and the grade, it's a good enough flash, probably not going over the budget and shaping up fairly well. *Abel.*

HARMON and CLAXTON
Comedy
15 Mins.; Two (Special)
Orpheum, N. Y.

Josephine Harmon and Connie Claxton may have been around for some time. Miss Harmon certainly has, in single and duo, chiefly with Georgia Sands as pianologist. Miss Claxton this time is a crossfire straight and general foil for Miss Harmon's energetic funstering.

Backdrop is a Hollywood studio. Both have been layoffs too long. Jo squawks about the boycotting on her stomach. Miss Claxton, a nice blonde looker, lands a job and they rehearse a scene. Talk is mixed up with special song material.

In the trey on this five-act layout the girls did plenty okay. *Abel.*

DeLONG TRIO
Acrobatic
4 Mins.; Two
Orpheum, N. Y.

Three nice-looking girls in acro-contortive routine. Some interesting formations, with a three-high announced trick as the topper-offer. The contortive stuff on a step-ladder platform is neatly done and with dispatch, sans any gruesomeness, but in smooth, matter-of-course manner.

Girls are all nice and slim, including the understander as well. Femininity of personnel and the type of work make them a bit different as openers. No stalling, and they're off in four and a half minutes. *Abel.*

PUBLIX' N. W. VAUDE'S OUT

Minneapolis, July 3.

Vaudeville has failed to stand up in the northwest Publix circuit spots where tried and goes out, temporarily at least, next month.

John J. Friedl, Publix, has not lost faith in it and probably will bring it back in the fall. He believes that the policy was installed too soon, in the record-breaking hot weather.

In the Twin Cities, Friedl is giving his pit show policy an extended try-out at the State, here. He has a corking pit orchestra, a couple of singers and an occasional stage name act. The policy, supplementing the cream of pictures, has been very well received, but business is considerably below what the entertainment merits, due to the heat and other adverse trade factors.

Ellington Tryng South

Duke Ellington will follow Cab Calloway into the Texan theatre territory which Paul Short books out of Dallas, taking in six towns and as many theatres, mostly ex-Publix stands which have been turned back. Calloway recently set a precedent for a colored band to click heavily in the south, when playing the Interstate houses.

Ellington band with Irving Mills of Mills-Rockwell, managers for both colored attractions, returns from London in July. Ellington has been doing big in London and is currently in Liverpool.

Benny's Fast Start

Chicago, July 3.

A $3,500 opening day Friday (30), breaking the house record for that day of the week, indicated a $25,000-$30,000 week for the Palace with the Jack Benny-Frances Williams-Jans and Whalen unit show.

Show is in on a $5,000 guarantee and a split over $20,000. It may walk out with $9,500 on the week.

It has four more middle western RKO weeks following the Palace.

DEER IN STAGE REVUE

Animals, in 'Forest Ni for Vaude

Roy Hall's third revue will be 'Forest Knights,' based on the forest scenes from 'As You Like It,' but a long way after Shakespeare. For a novelty six deer will be seen on the stage.

Niaomi Kalea will have the lead and included in the cast will be Louis Hadmore, John Prince, Maye Tomlin, Thos. Clifford and Louise Hayden. Chorus will consist of 12 male voices and 16 dancers. All told there will be 38 people in the revue, which will be offered in the vaude and picture houses.

F&M Hub Splurge

Harry Gourfain is going in for big shows booked by F&M for the Publix Metropolitan, Boston, with Harry Reser's Clicquot Club Eskimos constituting a new face for the stage on their debut July 21.

Evelyn Brent and Harry Fox are another combo for the Met on July 7 with a big show built around them. Unit ill labeled 'Hotel Syncopation.' rent and Fox are in for $2,500 plus percentage.

Colored Floor Show's Tour

Cotton Club floor show from the Harlem cabaret is going out again with a new band, Mills Musical Playboys. Ethel Waters is retained with it for some Loew theatre bookings.

Duke Ellington's was recently with Miss Waters on the theatre tour.

Commish by Default

Lou Irwin, who sued Russ Columbo, now on the coast, for around $1,250 commission on the latter's Woodmansten Inn, New York, roadhouse engagement last summer, has been given judgment by default.

Louis K. Wasser acted for Irwin.

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etc., etc., etc.

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1927-1930 Manager Ritz Theatre, Birmingham, Ala. Combination Vaude-Film House. Operated by Interstate Amusement Co., until 1929, then sold to RKO. After topping all house records in profit percentage over entire RKO Circuit by over 200% better than the next in line which was the Palace, Chicago (see Voice of RKO, issue of Feb., 1931), was run away by super-showmen because of differences of opinion.

1931, Manager Alabama Theatre, Birmingham, Ala. one of the ten $1,000,000 Publix palaces built in 1927. Combination Vaude-Film policy playing RKO Intact Units. Was subject of editorial in Sam Katz' column (see Publix Opinion, Dec., 1931) for Exploitation Extraordinary that got house better than 15,000 on the week in a six-day town the week before Christmas. The average business of the house was around $9,500. Supershowmen discharged me the next week.

1932-1933 up to now I dislike to mention.

Not a bad record and I am still a young guy of 42 summers and a TOUGH WINTER IN 1932-33

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Par Receivers Resented Salary Pact Ties; Chains Booking Own Theatres Again, No ?'s Asked

While the bookers went through the motions of holding a meeting last week, thereby keeping the semblance of a salary agreement and vaudeville booking pact alive, the agreement to all intents and purposes has ceased to exist. Instructions to the booking offices from the circuits' theatre heads have been to disregard the agreement and go ahead with their booking and salary setting without asking quotations or any outsiders' permission.

With the reins off, the major circuit bookers are now booking their own shows again and once more talking real money with actors and agents. One booker declared that for a couple of weeks the former agreement's participants will proceed with some caution as far as again spending heavy money is concerned, but that within another month or so the big coin will be back.

The bookers say the only way to prevent the return of salaries which they believe were disproportionate is through the bookers' own judgment and self-restraint, but with competition to be stiffer than ever next season, no solution to the salary problem is anticipated from that end.

Pact Salary Doubled

Publix' booking of Burns and Allen for the Paramount, New York, at $3,500, double the $1,750 salary set for them under the four-circuit agreement, which was responsible for the circuits splitting last week, is still burning up the three other chains. RKO recently lost the act on a $1,750 offer and Loew holds a two-week contract at $2,500 per, which it wants Burns and Allen to play out at a cut. Loew refused to meet the Par's offer.

Loew, RKO and Warners delivered an ultimatum to Publix to effect that if the $3,500 Burns and Allen date went through the agreement would be declared off. Publix refused to cancel it, stating the theatres are in receivership and that the receivers desire to run their own theatres without dictation from opposition circuits.

'If Publix wants to break its word by hiding behind a receivership, there's nothing we can do about it,' declared Harold B. Franklin. 'RKO is booking the shows and acts it wants and is not affected by any agreements,' he stated, by way of stating the pact is officially off and out.

One Answer

Los Angeles, July 3.

The Westlake, F-WC house here, played five stage acts and band one day (mat. and night) at a total outlay of $75 for the show. This comprised a 10-piece orchestra, dancing sextet, two double teams and two singles, total of 22 people.

Another of the circuit's house managers saw a near-capacity house for the show. He called up the booker and offered him $20 for a similar outfit for his house for one day.

NO RKO AGENTS CUT TILL FALL

RKO booking office has decided to let the agents' problem hold over as is for the summer. The cutting won't happen until fall, if at all, and then only if found necessary.

Trouble was anticipated prior to last week's moving of the booking office to smaller quarters on the 11th floor of the RKO building in Radio City, with the bookers figuring lack of space would cause confusion and crowding. But a new rule limiting the number of agents on the floor to one from any one office at a time prevented the expected rush-hour subway crush.

Another new system designed to relieve the bookers is also in effect. With the bookers all in private offices now, they are seeing the agents one at a time. It's easier on the bookers than the agents, because if an agent doesn't happen to be on the spot when a spot is open, the chances are he'll miss it.

There are about 100 agents operating under the 60 franchises, but the condition of the books keeps them away from the floor most of the time.

$790 PLANE FARE TOO STRONG FOR ONE WEEK

Baltimore, July 3.

Senator Murphy traded one week at the Ambassador, St. Louis, for six week's for Loew opening at Jersey City, July 14. Will play the Loew's Century here week of Aug. 14.

Just 15 minutes kept Murphy from accepting the Ambassador date for July 7, that quarter hour being the extra time needed for the plane to make the St. Louis-Jersey City hop. With a week looming like a year these days, Murphy figured he could still save the week by chartering a plane, but tossed the idea when informed the fee would be $790.

BABY HENDERSON, NOW 16, KILLED BY BOLT

Philadelphia, July 3.

Baby Henderson, child vaudevillian, was killed on the street here Wednesday (28) during a severe electrical storm. She was returning home from a neighborhood picture show when a bolt of lightning struck a high tension wire over her head.

Baby Henderson was 16, having just graduated from high school a week ago. She was on the stage since four years old, playing all the circuits in musical acts and as a single.

KELLER SISTERS HURT

irls Injured When Auto Hits Truck in N. J.

Keller Sisters (Keller Sisters and Lynch) were injured Friday (30) in an auto smashup near Highland, N. J., while jumping from Washington to New York. They were on an all-night drive to make the current week's show at Loew's State, New York.

Seven stitches were taken in Taddy Keller's forehead, just over the eye. Nan Keller lost all her teeth. Frank Lynch was badly bruised. The girls were taken to the Elizabeth, N. J., hospital and transferred to New York, where they're at home.

A non-pro Washington friend of the trio, who was driving, struck a telegraph pole in attempting to avoid a truck.

Aunt Jemima (Tess Gardella) replaced the act on the State's bill.

Lastfogels Returning

Hollywood, July 3.

Abel Lastfogel and Ruth Morris, of the William Morris agency, left here Saturday for New York by way of San Francisco. Eastern hop will be by air. Mrs. Lastfogel (Frances Arms) went along.

Lastfogel returns here late in August for six weeks. No changes made in the local Morris office during his recent stay.

Charles Wilshin, who came west a month ago to head the Jack Curtis agency here during the latter's absence in Europe, returns to New York this week. Expects to be back in two months, after winding up his affairs in the east. Gus Adams in charge for Curtis during the interim.

Capitol's Stage Band Policy with Spitalny

Phil Spitalny opens at the Capitol, New York, next week (7) for an indef run on a week-to-week basis.

During the Spitalny engagement the house reverts to a stage band policy.

DIAMOND 'OPPOSITION'

Dick Bergen Warns RKO Chi Agents—State-Lake Cause

Chicago, July 3.

Billy Diamond's indie booking office has been declared opposition by RKO. That Diamond will book the State-Lake in opposish to the RKO Palace when the former reopens July 23, is the reported cause.

Dick Bergen, RKO's western booker, called all the franchised Chicago agents in last week and advised them of the declaration.

NO PAYOFFS BY CLUB BOOKERS INVESTIGATED

New York club booking field is under investigation by the District Attorney's office. Frank Harrigan, of the D.A.'s staff, commenced to ask questions this week.

Investigation is the result of complaints against alleged gypping by club bookers. The usual charges, says Harrigan, most alleging no payoff.

All previous inquiries into the club business were impaired by the refusal of injured and complaining parties, generally actors, to testify when the cases reached court. Considering current conditions and what little any gyp booker has to hold over a complainant's head as a threat, Harrigan expects there won't be much trouble from that source this time.

No License Charge

Lew King, indie booker, was remanded to Special Sessions when arraigned in East 57th street magistrate's court, New York, last week.

Charged with operating minus a license.

Mills Bros. Act Dependent On Brother's Recovery

Mills Bros.-Don Redman Band unit will not open for Loew's in Baltimore July 7, but starts out the 14th in Washington-providing John Mills of the Brothers act is fully recovered. Stricken in Chicago two months ago with penumonia, he has been convalescing in his home near Cincinnati.

The colored roadshow unit is set for seven weeks with Loew's and will play the scheduled second week last. Redman, who has been barnstorming New England with dance dates, will extend them until the opening.

N. W. Vode Bookings

Seattle, July 3.

Marion Olive, Lewis Brothers, and The Daring Franklins, booked by Playland park, as special attractions, twice daily indefinite.

Ralph Birkenshaw six-piece band booked for Hamilton-Mills cafe circuit in China by Edw. J. Fisher, Inc., to sail in August, opening in Sept.

Brock and Thompson, dance and novelty team, also boked for China, sailing and opening same time.

York-King's Annual

York and King sailed for London Saturday (1) for four variety weeks in London, commencing July 17 with a pair at the Palladium.

Team returns Aug. 16.

Chesterfield Calls NVA Patients 'Ingrates'; Mrs. Murphy Stays; New Saranac Rules, No 'Mixing'

A new set of rules governing the conduct of patients at the NVA Sanatorium, Saranac Lake, N. Y., will be issued this week. They are being drawn up by the NVA Fund committee (Henry Chesterfield and William J. Lee) in New York. One of the rules will deny patients of opposite sex the privilege of mixing or visiting each other in the rooms.

Reports in New York of conditions at the San are that the place is in an uproar as concerns the morale of the patients. The panic started two weeks ago with the sudden dismissal of four signers of the petition which asked the removal of Mrs. Katherine Murphy, the San's superintendent. Instead of clearing up the situation, last week's visit by Chesterfield and Lee only added to the confusion.

'Dumping Off Grounds'

Chesterfield in his speech to patients called the petition signers 'ingrates.' He and Lee asked anyone who is dissatisfied to 'say so' and that 'different arrangements will be made for them.' Tommy Vicks, a patient, will be transferred to Liberty, N. Y., known in Saranac as the 'dumping off grounds.' Betty Huntington, one of the six discharged patients, has already been sent there.

It was considered strange that neither Chesterfield nor Lee mentioned Mrs. Murphy in their speeches, considering that the whole situation revolves around the superintendent. It appears that as far as they are concerned that problem is all settled and the woman superintendent stays regardless. Attitude of the patients is that any future complaint against Mrs. Murphy will be an automatic request for walking papers.

In New York yesterday (Monday), Lee declared he has not received a specific charge against Mrs. Murphy. 'Their only complaint is that she is too strict. But that's the way we want her to be,' he declared.

Following their speeches to the others, Lee and Chesterfield called on the bed patients. They, too, were advised that they would be transferred if dissatisfied.

Miss DeVere's Relapse

Miss Huntington, who returns to the NVA's care, but not at the San, and Miss Frisco DeVere, two of the six dismissed patients, both were far from cured when told to leave. Miss DeVere returned to New York, where she is since understood to have had a relapse.

Since the six were ousted in a bunch, there has been but one other departure from the San. George McCormick left last week, pronounced cured. His leaving was said to have nothing to do with the petition.

Leonard Crowley, John Dempsey and John Louden, three others of the six discharged, have established their own place near the NVA San and are reported planning on running a benefit show. They have ordered placards reading, 'Grand Benefit for the Benefit of the Discharged NVA Patients.'

Picking Spots

The New York layoff musicians' curbstone 'office' at 48th street and Broadway, where the tooters congregate daily for calls, now has a branch. It's at 46th street and Broadway and operated by the cheaper priced musicians. Only the maestros and high scaled boys are privileged to take the sun baths on the uptown spot.

Anybody looking for a band at 48th and offering peanuts is immediately advised to try 46th.

Last week one of the 48th street boys received an offer of $5 a week and board from an eastern summer resort's social director. 'I'd rather join the reforestation army,' he squawked. 'You get $7 a week and butter with your meals.'

RKO Okays $2,000 Weekly N.Y. Palace Loss; Vaude Stays

RKO again changed its mind about the Palace, New York, with Harold B. Franklin last week rescinding the order which would have sent the house into straight pictures again and its eighth change of policy within a year.

With vaudfilms, including cheap five-act bills and second-run films, the house is dropping about $2,000 a week. That loss has been okayed by RKO as better than the $3,500 the Palace would drop if darkened.

As the Palace is now operated, the only problem is to find the policy that will lose the least money. They've stopped looking for one that may show a pfofit.

2 MORE NAME BILLS BOOKED BY BLUMBERG

Two more name shows, in addition to the four previously set, were booked in New York last week by Nate Blumberg for the Palace, Chicago, and the rest of the middle western RKO (Orpheum) time.

Tom Mix and his Morris office road show open July 29 in Kansas City, with four more weeks to follow. Combination bill headed by Roscoe Ates, Pickens Sisters and Hal LeRoy starts July 22 in Des Moines for four weeks in all.

Blumberg has booked up the middle western time with six name bills in a row. They commenced this week with $5,000 guaranteed against percentage. Jack Benny-Frances Williams-Jans and Whalen show at the Palace, Chicago.

Indie Cleve. Hipp Defies Circuits With Big Money Bills; Cleaning Up

Cleveland, July 3.

Charles Doty's answer to the circuits' burnup over his booking of heavy name stage bills at big money for the local Hippodrome, is that he is not in the show business by choice, but that the circuits themselves forced him into it. In defying the circuits with their salary agreements and booking arrangements, Doty is doing the business of the town.

Tabloidized 'Scandals,' which grossed $21,000 and the Pearl-Whiteman road show have already played the house and for the current month the Hipp has a series of name bills set. Bill Robinson's colored unit starts it next week (7), to be followed by Gene and Glenn on percentage and Cab Calloway at $5,000 straight.

The Calloway booking at $5,000 caused the big burn on the circuits' part, especially Loew's, because the colored band's salary under the circuit agreement had been cut to $3,750.

Doty is a real estate millionaire who was forced into the show biz when RKO gave up its lease on the Hipp, which he owns.

F-M WILL BARNSTORM ITS DANCE FESTIVAL

Hollywood, July 3.

Fanchon & Marco's dance festival to be staged at the Hollywood Bowl night of July 16 will be trouped to various coast towns following the one night engagement. Ada Broadbent will be the featured dancer, with the ballet comprising more than 100 steppers.

Bowl orchestra will be batoned by Rube Wolf for the F&M portion of the entertainment.

HOLM GIRL IN PERSON

Eleanor Holm, as song-and-dance single with a piano player, opens for RKO Aug. 5 at the Palace, Chicago.

Miss Holm won't show any of the swimming responsible for her prescence in the show business. Warners, which signed Miss Holm after she copped a couple of Olympic titles last summer, dropped her recently.

Variety Bills

NEXT WEEK (July 6)

THIS WEEK (June 29)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (8)
Stewart & Lash
(Four to fill)
(1)
Crystal 3
3 X Sis
Lulu McConnell
Vic Oliver
Miles & Kover Rev
Academy
1st half (8-11)
Gae & Athens Co
Rex Cole Co
Heller & Riley
(Two to fill)
2d half (12-14)
3 Keys
(To fill)
2d half (5-7)
A & G Falls
Kessler, Baxter & D
Angus & Searle
Leo Carillo
Willie Creager Or
Coliseum (1)
Gene Dennis
BROOKLYN
Albee (8)
George Beatty

CHICAGO
Palace (7)
Karre LeBaron Co
4 Flushes
Helen Morgan
Benny Rubin
Paco Moreno
Frankie Jaxon Co
(30)
5 Wonder Girls
3 R Bros
Henny & Livingston
Williams & Bloom
Jans & Whalen
DAVENPORT
Keith's (1)
Marcus Rev
DES MOINES
Keith's (8)
Marcus Rev
HEMPSTEAD
Rivoli
1st half (8-11)
Bill Aaronson
Bellit & Lamb
Miles & Kover
(Two to fill)
1st half (1-4)
Hot Harlem

BORIS MORROS
Presents
JACK POWELL
Second
BIG WEEK
PARAMOUNT, NEW YORK
LEDDY & SMITH

Ben Blue
(Three to fill)
(1)
Mann, Robins'n & M
Ray & Harrison
Don Alberto Orch
James Barton
Honey Fam
ALBANY
Palace
1st half (1-4)
Davey Jones Co
Aaron & Broderick
Donald Novis
Les Gellis
(One to fill)
2d half (5-7)
Stanley 2 & H 2
Boice & Marsh
3 Keys
Heller & Riley
Rimacs Orch
BOSTON
Keith's (8)
Barry & Whitledge
Larry Flint Orch
4 Franks
(Two to fill)
(1)
Russian Canines
Joe May & D
Al Trahan
Larry Flint Orch
Parker & Sandino C

KANSAS CITY
Mainstreet (8)
Jack Benny Rev
NEWARK
Proctor's (7)
Hot Harlem
PROVIDENCE
Albee (8)
Earl, Jack & B
Ray & Harrison
Sylvia Froos
Bob Hope
Mann, Robins'n & M
(1)
6 Buccaneers
Hum & Strum
C Fredericks Co
George Beatty
Living Jewelry
TORONTO
Imperial (30)
5 Elgins
George Givot
Henry Santrey Bd
TRENTON
Capitol
1st half (8-11)
4 Nelsons
3 Keys
Clifford & Marion
Jones & Lee
2d half (4-7)
3 of Kind
Hall & Dennison
Frank Gaby
Lomas Tr

OFFICIAL DENTIST TO THE N. V. A.
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This Week: Rosco Ails, Mary Olive Ward

Loew

NEW YORK CITY
Capitol (7)
Rush & Ayers
Sims & Bailey
Fred Keating
B Minnevich Bd
Phil Spitalny Orch
Boulevard
1st half (7-10)
Arthur Petley Co
Steve Evans
Reiss & Dunn
Melino & Townes
Lee Twins Co
2d half (11-13)
Farm Fables
Bovard Sis & M
Fred Weber Co
Bert Walton
Coleby & Murray R
Orpheum
1st half (7-10)
Winnie & Dolly
Caites Bros
M Montgomery
Harry Rose
Dos Baker Co
2d half (11-13)
Arthur Petley Co
Wilton Sis
Eddie Bruce Co
Joe Laurie Jr
Paradise (7)
4 Casting Pearls
Tito Guizar
Stratford & Mayb'y
Mells, Kirk & M
Sammy Krevoff
State (7)
Paul Sydell & S
Shell Barrett
Joe Morris Co
Ray Bolger
Harriett Hoctor Co
BROOKLYN
Gates Ave.
1st half (7-10)
Larimer & Hudson
Ray Saxe
Frank Donia Co
Bert Walton
Colby & Murray R
2d half (11-13)
Alexander Bros & E
Caites Bros
Reiss & Dunn
Paddy Cliff Co
Lee Twins Co
Metropolitan (7)
Hale Girls
Cookie Bowers
Keller Sis & L

Herman Timberg Co
3 Cossacks
Valencia (7)
George Prentice
Hackett & Carthay
Medley & Dupree
Pat Rooney & Jr
BALTIMORE
Century (7)
Leach LeQuillan
Harriett Hutchins
Joe May & D
Shaw & Lee
Art Landry Orch
BOSTON
Orpheum (7)
Crubers Oddities
Cavicchio & Liner
Walter Walters Co
Vincent O'Donnell
Art Frank
Samuels Bros Rev
JERSEY CITY
Loew's (7)
Alf Loyals
Mickey Feeley
Melvin Sis
Senator Murphy
Ross & Edwards
Roye & Maye
NEWARK
State (7)
Mickey King
Buster Shaver Co
Jay Mills
Reiss, Irving & R
Verna Haworth Co
NEW ORLEANS
State (7)
Taketa 3
King, King & K
Pease & Nelson
Frank Conville
Vernon Rathburn Co
PALISADES
Loew's (7)
Aerial DeGroffs
Nada & Ernie Perez
Norman
PROVIDENCE
Loew's (7)
Pasquali Bros
O'Neill & Manners
Wm Hall
Chas Foy Co
B Jane Cooper Co
WASHINGTON
Fox (7)
Thomas 5
Harry Savoy
Nan Halperin
Kitchen Pirates
Illinois Glee Club

WARNER

ELIZABETH
Ritz
1st half (7-10)
Cherry & J Preisser
(Three to fill)
2d half (4-6)
Mickey King
Tom, Dick & H
Walter Walters
Bruce & Dawson
B'way vs Hollyw'd
PHILADELPHIA
Earle (7)
3 Victor Girls
Pattit & Douglas
Arnaut Bros
Johnny Perkins

12 Aristocrats
(30)
Hollywood Rev
Sibyl Bowan
Owen McGivney
Milton Berle
WASHINGTON
Earle (7)
Maidie & Ray
Demarest & Sibley
Ann Pritchard Co
W & J Mandell
(30)
Johnny Perkins
Hoffman Eps
Arnaut Bros
T & B Wonder

Fanchon & Marco

NEW YORK CITY
Roxy (7)
Do-Re-Mi
Lambert
Jones & Hull
Wing Wah Tr
(One to fill)
BROOKLYN
Fox (7)
Vaughn De Leath
Lucille Page
Lowe & High
7 Trojans
BOSTON
Metropolitan (7)
Gaudsmith Bros
Arren & Broderick
Fox & Brent

Kay Fayre
NEW HAVEN
Palace (7)
James Melton
PHILADELPHIA
Fox (7)
Harmonica Masters
Lang Sis
Molly Picon
Jay C Flippen
ST. LOUIS
Fox (7)
Donald Novis
King Bros & C
(One to fill)
WORCESTER
Poli (7)
Lanny Ross

London

Week of July 3

Canterbury, M. H.
1st half (3-5)
Dekker & Pan
Astill & Fontaine
2d half (6-8)
O'Shea & Joan
Famous 3
Dominion
Andre 3
New Victoria
Jeanette Scott
Beams 24 Babes
Palladium
3 Wiere Bros
Lamb & Bellit
Wright & Marion
ILFORD
Super
John Myrddin

ISLINGTON
Blue Hall
1st half (3-5)
Keynotes Concerty
2d half (6-8)
Dekker & Pan
Astill & Fontaine
LEWISHAM
Palace
Georgesco Orch
SHEPH'RDS BUSH
Pavilion
Andre 3
STREATHAM
Palace
Georgesco Orch
STRATFORD
Broadway
John Myrddin

Cabarets

NEW YORK CITY

Bal Musette
Anita & Millard
Leonard Keller
George Pierrot
Madam DeFerbault
L' Apache Orch
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Stone & Vernon
Reymenos Bros
Caperton & Biddle
Tito Coral
Lalanda
Harry DeVine
Hermandez Bros
Jamesworth Bd
Central P'k Casino
Pancho Orch
Club Osterman
Jack Osterman
Osterman Rev
Mike Durso Orc
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
Duran & Moreno
Lorenzo Herrera
El Garron
B B B
Maxwell
Otto Malde
Kenny & Lewis
Bernice Poe
Buddy Wagner Or
El Patio
Rosita & Ramon
Frances Maddux
Tamara
Rhys & Owens
Arthur Brown
Edwardo Bianco T
Embassy Club
Ben Glaser Orc
Gloria Grafton
Marguerite & LeR
Jane Vance
Ha-
Danny Healy
Jack White
Bonnie Poe
Harbor Inn
Gus Van
'Eye Dears' Rev
Denniker-King Orc
Hotel Pierre
Henry King Orc
Dario & Diana
Ernst Charles
Barbara Blane
Hollywood Gardens
Kendall Capps

Earl Carpenter Or
F Henderson Orch
H'lyw'd R'staurant
Kendall Capps
Collette Sis
Frank Hazzard
Blanche Bow
Marquerite & Leroy
Chas Davis Or
otel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
otel Roosevelt
Reggy Childs Orc
Marden's Riviera
Mickey Alpert
Gertrude Mesen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Nut Club
F & M Britton Bd
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Russian Arts
Joe Morantz Orch
Rene & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis otel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson rch
Taft Grill
Geo Hall Orch
The Tavern
Eddie Jackson
Jack Murray Orc
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

Picture Theatres

NEW YORK CITY
Paramount (29)
(2d week)
Jane Froman
Roy Atwell
Hal Le Roy
Jack Powell
'College Humor'
Roxy (30)
Vaughn De Leath
Lucille Page
Pops & Louie
Trojans
Nash & Fately
Dave Schooler
'Tomorrow at Seven'
CHICAGO
Chicago (30)
Harry Richman
Joe Penner

Ernie Stanton
Zelda Santley
George Campo
Chernlavsky
Evans Ballet
'College Humor'
DETROIT
Fox (30)
'Goin' to Town'
Bill Robinson
Ada Brown
Swan & Lee
Woodin Choir
'Loved Wednesday'
ST. LOUIS
Ambassador (30)
Britt Wood
Kearney Walton
Harris 2 & L
'Men For Sale'

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch
Beach View
Rolando & Verditta
Chassen Twins
Rizzie Ramblers
Maurie Moret Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Helen Morgan
Georgie Price
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Tom Gerun Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
'Cookie' Sidell
Dorothy Hanford
Al Mandel's Orch
Club Royale
Nancy Kelly
Nellie Nelson
Fifi D'Orsay
Julia Gerrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Bns
Club Leisure
Jean & Della
Desoree, Alexander
Lawrence & Walls
Irene Wilson Orch
Club Shalimar
Ann Hammond
Helen Nafe
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Ben Bernie
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Club Alabam
Evelyn Nesbit
Don Barangos rc
Club Lido
V'gina Washington
Eliz Kelly
Gaines & Bell
Jimmie Noonan Orc
Club Masque
Al Garbell
Art West
Billy Russell
Buddy Beryl
Edna Leonard
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(otel LaSalle)
Chas. Kaley
Szita & Annis
Stanley & Anita
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccoetts
Babe Payne
Ray Parker Orch
K-9
G & F Durand
Frankie & Johnnie

Billy Brennen
Jean & Bob LeMar
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
'Red' Ingle
Parker Gibbs
C Washburn
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Marqui's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Metropole Hotel
(Empire Room)
Lola Bartram
The Inter'n'l Dades
Annette Andre
Jack Tunick
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louis
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Buddy Rogers
Tom Gerun
Carter Fashion Sho
Dale & Meyers
Buddy Howe
Foody & Delevan
3 Thrillers
Bee Hee & Rubyiatt
Pabellon Espanol
(World's Fair)
Garcia's R'l S'h Bd
Palmer ouse
Veloz & Yolonda
Sally Sweet
Mildred Ocen
Lorraine Santachi
Josephine Buckley
Abbot Dancers
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Nan Blackstone
Billy Carr
Auriole Craven
Sid Lang Orch
Playground
Bernie Green
Al Trace Orch
Pirate Ship
(World's Fair)
Texas Guinan Gang
Sky High Club
Junior Small
Edwina Mershon
Francetta Mally
Morgan & Lowe
Leo Wolf Orch
Terrace Gardens
Lulu Bates
Loma Ruth
Connie Bee
Roy Rita & Roule
Lamberts Ballet
Don Irwin Orch
The Del
Ted Lewis Orch
The Brewery
Raimondi Orch
Vanity Fair
Cliff Winehill
Don Fernando Orch
Victor Vienna
(World's Fair)
Eddie Sheasby Orc
Via Lago
Bebe Sherman
Stefano & Serena
Wiki Bird
Wanda Kay
Al Handler Bd
100 Club
Ahl
Ethel Norris
Yvonne Morrow
Eddie South Orch
Billy Gray Rev
225 Club
Sophie Tucker
Ted Shapiro
Billy Scott
Jimmy Rogers
The Selbys
Mildred Tolle
Sunny O'Dea
G & C Herbert
Jules Stein Orch

Dignifying Craps

Another one of those new specialty publishers is the Press of the Woolly Whale. First book of the concern is just as cockeyed as the name of its sponsor. Book is 'The Palingenesis of Craps,' meaning in plain language, 'The Regeneration of the Galloping Dominoes.'

Price of the book is $2, though it contains but 24 pages. Lot of art work goes with it, of course. Author is Edward L.

Variety House Reviews

RKO, L. A.

(Continued from page 15)

voice that she knows how to handle for results. Hill attempts to trace the origin of present day songs back to the cuckoo and Bob White calls, and provides a lot of humor, with Miss Gillette herself displaying a bit of comedy in her opening number, and then registering solidly, singing 'Songs of Songs' after a good imitation of Mae West. Act garnered the applause honors and deserved what it got.

Heidt and his band do around 27 mins., including a couple of hot band numbers, individual and group selections and several comedy bits that clicked nicely. Rich and Cherie do a bit of clowning with Heidt, winding up with a love bit between Cherie and Jerry Bowen, diminutive cornet player with the Heidt outfit, that drew plenty of laffs. For their finale, Heidt sent the band into a patriotic overture, that featured Harold Moore, vocalist, and had the handful of customers worked up as the drapes folded.

On screen 'Cocktail Hour' (Col.) and News, travelog and a scrap book. *Edwa.*

RITZ, B'HAM, ALA.

Birmingham, June 30.

The Ritz, primarily known as a vaudeville house, is to Birmingham what the Palace once was to Gotham. People expect vaudeville and are not going to attend this place without it, it seems. So R. B. Wilby of Wilby-Kincey, after taking it over, has reopened with a cheap class of vaudeville that is a step-down from the days of RKO and the old Interstate Circuit. House has new seats and new decorations. Old seats were uncomfortable.

Reynor Lehr heads the stage show, made up of one of several units playing Wilby houses in the Southeast. Show smacks of cheapness from curtain to curtain and is badly in need of some new material. As is, show could get by in Montgomery, Chattanooga and such towns that have never played a better type of show, but with Loews, RKO and Fanchon and Marco shows remembered here, it's no sale.

Lehr has recruited a very nice line of girls and they look swell. Lehr is probably the only real experienced trouper in the lot. The comedian, for example, is so inexperienced he doesn't read lines with confidence. In fact, the whole show with the exception of Lehr, recites its lines mechanically.

With a good demand locally for independent vaude, some of the units down this way are losing an opportunity to make several weeks by not making a really sincere effort.

Three houses in Birmingham are now playing independent vaudeville. Two are playing at 15 cents. Ritz is getting 30 and 40 cents. Business fair; picture, 'Out All night' (U). *Bobbie.*

HOLLYWOOD, L. A.

Hollywood, June 30.

With the high pressure bally gone, the Hollywood is offering pleasing stage entertainment this week but no more than that. Show as it runs won't bring anyone to the theatre and it won't keep anyone out. Budget has been boosted from the usual $1,100 to $1,700 this week, with the policy getting a slight change from straight vaude to a one similar to Horace Heidt at the RKO.

Regular pit band of eight has been augmented by another eight and goes on the stage following the four acts, with Teddy Joyce m.c.'ing, and handling the stick. Joyce got away to a fair start with the locals liking his fast chatter, albeit on the blue side. Band is a fair combo. However, it works minus the Heidt novelties.

Joyce contributed a soft shoe dance and a violin solo as his personal share. Don Redmond, vocalist, scored with one number, Kathleen Begetts trotted out a fast tapping routine, the only one on the bill, and gathered fair results. Chrita, hula dancer, did a chorus but just got by. For the finale, band played 'That's Why Darkies Were Born,' with Fred Scott, one-time picture star, soloing. Scott has a pip of a baritone voice and knows how to use it.

Vaude portion opens with the Three Freehands, hand balancing and perch act. Boys have played everything around here, but are still oke for an opener. They have sufficient new routines to fool the audience. Wilfred Latell, with Sylvan Dell, deuced. His familiar dog impersonation is still oke in this spot, particularly with the kids new that school is out.

Three Jacks and a Queen next. Adagio quartet have cut their act to three minutes, a smart idea for this novelty. Two boys and the girl work in white against a black background with the third member working in black. Stage is dimly lighted with the third boy invisible. Girl is thrown around apparently staying in the air for a number of tricks. Short running time doesn't give the audience time to tire of the trick.

Roy Cummings and lorence Roberts follow. Hoke comic is still grabbing laughs with his knockabout gags and business, though he's too blue for a naborhood house. Here he was a near-stopper.

Business even with last week. 'Mayor from Hell' (WB) the feature. Bobby Jones golf short, cartoon comedy and Universal News clips rounded out the bill. *Call.*

ALBEE, BROOKLYN

Bill looks light on paper, but plays satisfactorily. James Barton in the next-to-shut spot gives it weight and balance, particularly in Brooklyn, where he has a strong following. His was the only name, but helped considerably. Probably the pull for a rather good showing on this Saturday afternoon was the film feature, 'I Loved You Wednesday' (Fox), the Warner-Elissa Landi subject that has been doing well generally at the box office.

Outside of these two items it was a so-so layout without lobby strength, but the material was neatly blended for an engaging hour of stage.

Opening were Mann, Robinson and Martin after Phil Frabello's overture. Turn is a mixed dancing threesome with their own piano player. Two boys of nice appearance and good manners and a tall, slim girl with a graceful dancing style in numerous divisions and a remarkable high, stiff-legged kick. Simple dance flash is well routined for variety, mixing taps, acrobatics and a bit of production sightliness.

Naomi Ray and Eddie Robinson made a welcome comedy interlude in the No. 2 niche. Fun is a little rowdy, most of it having to do with the woman's bulk. She opens with a blues number, dressed in a skintight evening gown, obviously to call attention to her poundage. Interruption by man paves the way for crossfire gags, fair. Man stalls with slow stepping while woman changes to fluffy, short-skirted ballet dress, and they go into a burlesque adagio with accompanying gags. Punch of the finish is the shrimp man's getting away with the feat of holding the super-dreadnaught woman in an adagio pose, more or less straight, for a gag walk-off.

El Chico orchestra, staged for the Palace some time ago in a foreign newspaper tie-up, reappears much changed in routines and vastly improved. Music is provided by a group of ten men in unusual arrangement, trick being three or four guitars to background soft, persuasive music. Before the orchestra there is a succession of Spanish specialty people, working simply in their native style and attempting nothing ambitious. Strength of the little offering is its authentic Spanish atmosphere. Its sponsor is the Spanish newspaper, 'La Prensa.' Music has the Castillian lilt, prima donna sings in the characteristically throaty Spanish voice and two specialty dancers perform with the usual twitching hips and swirling skirts. Leader plays violin in the orchestra and contributes one song through a megaphone in a pleasant voice.

Barton was received with acclaim, telling a Hebe gag for the opening and then going into his well-known but always amusing 'Mad Dog' story, a classic. For a finish he does a moment of slow, absent-minded tap dancing. An artist whatever he does, his interlude in this bill gave the whole performance a touch of real entertainment which was needed in the spot.

Honey Family for the getaway. Three boys and three girls in the acme of gymnastic style have made their turn standard as attested by the frequency of their metropolitan appearances lately. An important element in their appeal is the absence of circus parade. Instead of sawdust front the Family takes the line of a group of youngsters at play. Girls are trim and shapely and look more like schoolastic gym candidates than professional acrobats.

Phil Frabello, house pit leader, rates as a lobby name here and his contribution for this week explains his local following. He puts a neat topical touch to the bill this week, capitalizing Independence Day by having his boys work toy sparklers with lights out as a detail of a patriotic medley, played before a stereopticon flag thrown on the drop. *Rush.*

Turns Freelance

Betty Hooper, the young Washington girl, who wrote 'Virgins in Cellophane,' is on the coast writing fan magazine stories for 'New Movie' on a freelance basis.

Also going into the freelance mag field is Winifred Aydelotte, formerly in the dramatic department of the L. A. 'Record.'

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15 YEARS AGO

(From VARIETY and 'Clipper')

Lillian Russell was in New York recruiting for the navy. Her daughter, Dorothy, was a yeowoman. Surpronounced her physically. That was 15 years ago.

Recent wreck of the Hagenbeck circus train, crashed by an empty troop train, cost owners about $1,000,000 in damage claims. Chicago attorney was trying to get heirs to sue, but show people beat him to it by paying unasked. State law required the proprietors to pay $5,000 for each death.

Circuses in Kentucky told not to show in wheat raising section. Crop time and wheat important then. Meant loss of a day when the circus came. For the same reason most circuses in the mid-west were missing dates.

White Rat investigation was still dragging along without getting anywhere.

Legit producers were raiding vaud for talent. Actors scarce. Start of the movement which helped to pull down vaude.

Now it was the music pubs suffering from paper shortage. Paper mills undermanned and paper scarce.

'Clipper forecast 105 plays headed for B'way when the new season opened.

50 YEARS AGO

(From 'Clipper')

Harry Miner was building his People's theatre on the Bowery. It was a matter of sufficient note to call for attention that the balcony was to be carpeted. Usual thing was cocoa matting, regarded as plenty good enough.

Hobson Bros. circus on the rocks in Sturgis, Mich. Band got out an attachment, but Mrs. Hobson held a chattel mortgage.

A Fire King, advertising for a job told he could do seven first class acts.

One of the Forepaugh show features was a strong man who could lift three men and a horse with one finger. Probably done with a concealed harness, but it amazed the farmer.

Duprez & Benedict announced a minstrel troupe of 60-70 men, at an expense of $600 a day, which works out at less than $10 a man. Board was thrown in. Number of men in the street parade was more important than their value on the stage.

Schrode Bros. calling themselves the 'Acrobatic Procyons.' Meaning they were tumblers.

Harry Warner advertised he would spend August and September walking a 1,300 foot rope across Niagara Falls. Star stunt was wheeling a cook stove to the middle of the rope and cooking a meal. Concluded by jumping from a trapeze to the water below, using an umbrella.

Hollywood

(Continued from page 6)

Marian Y. Read against Claire Windsor will be tried locally.

Albert Kaufman back on the Par lot after a talent hunt in New York.

Aline MacMahon gets the femme lead in 'America Kneels,' which Warners has changed to The World Changes.

Richard Bennett's option will not be renewed at Par. Actor is out Aug. 1 after spending most of his current year's contract in bed due to illness.

Ginger Rogers will star in Radio's 'Sweet Cheat.' William Seiter directs

Inside Stuff—Pictures

Nick Schenck's veto on the deal for policy reasons is the inside why Clark Gable was not loaned by Metro to 20th Century for 'The Bowery'. Schenck's nix was based on the belief that such a loan might be regarded by other companies as positive Metro aid to the Joseph Schenck-Darryl Zanuck organization.

Louis B. Mayer is reported to have favored the deal, and to have been indifferent to mutterings of other companies. Nick Schenck nevertheless insisted that the Gable loan offer be withdrawn in order not to add further fire to charges of favoritism.

Prominent author, currently writing for a national mag, recently ran the gantlet of prohibitions and suspicions which keeps all but the most elect and strictly certified visitors off the sets where special numbers for forthcoming musicals and revues are being made.

Writer was allowed on to get a professional interview. The next day it was announced that the author had gone on the payroll of a rival producer making a similar feature. First studio execs are burning, figuring the interview request was a blind to get a peep at the forbidden set and that the second studio has taken unethical advantage.

Something not generally known is that George Canty, formerly head of the picture division of the Department of Commerce, is responsible for Jack Sharkey having become a professional boxer. It happened some years ago in Boston.

Part of the fleet was anchored off Beantown with a gob aboard repped as being rather classy with his mits. Canty, then a local official, was in charge of a charity boxing event and needed talent. The problem was to get Sharkey ashore and keep him there for the show despite sailing orders. Canty arranged, and so unto Carnera.

Los Angeles is overcrowded with ex-house managers, and others with a yen to operate picture theatres, seeking locations in which to do their stuff. Principal hitch in any deal is that few of the prospective operators have money.

Mostly, they want a house where they can step in without cash and demonstrate to the owner or lessee just what they can do in the way of picture house operation. Few deals have been consummated along the lines sought.

Opinion of Federal Judge J. P. Nields in the matter of outlawing restrictive agreements on equipment in filmdom comes around seven months after the action was brought.

This would indicate how voluminous the papers and other matters brought on in this case must be and the long and intensive study and analysis which was given the matter by Judge Nields.

Papers on file in the case are stated to be around three feet thick if stacked.

Exhibitors are squawking, and if they'll lend an ear to some of the big league ball parks they'd probably hear the club owners whispering, 'Move over.'

An insight on the attendance at St. Louis was recently displayed by a New York daily which notated that a four-game series between the Browns and Senators had drawn a total of 3,200 customers on the four days.

Included in 'Inside Stuff' last week was an item commenting on E. H. Griffith having slipped an extra on the set $100 for a directorial suggestion. Inadvertently part of another story was added to the Griffith matter. The misplacement referred to a producer cutting himself in on story credits. The producer is not Griffith.

Twenty-four sheets posted for the return to pic exhibition of T. L. Tally, vet Los Angeles showman, upon his reacquisition of the Criterion (L. A.) from Fox West Coast, carried their own 'welcome' message. Streamers at the bottom of the boards read: 'Welcome back T. L. Tally, first film exhibitor.'

Inside Stuff—Music

rought within the purview of the decision declaring as outlawed all restrictive license agreements in the talker field, which Federal Judge Nields of Wilmington rendered in the case of Warner Bros. and others against ERPI last week, was the deal which E. C. Mills, as trustee for the Music Publishers' Protective Association, made with the electric in 1927. This latter contract expired Sept. 5, 1932.

Moving papers in the monopoly suit against the electrics, which led to Judge Nields' sweeping opinion, indicated that Mills after making an exclusive license agreement with ERPI later demurred about that 'exclusive' angle in a letter to ERPI, but which rescinding move apparently neither Mills nor ERPI ever made public. How much revenue music lost while this exclusive clause was abided by to the letter was not brought out during the Wilmington hearings.

The Mills agreement, made Sept. 5, 1927, gave ERPI exclusive synchronization rights to copyrights controlled by MPPA members, which rights restricted such reproductions to equipment manufactured only by ERPI and allowed the electric the privilege of sub-licensing others using its equipment. For this exclusive arrangement ERPI agreed to pay a minimum royalty of $100,000 for the first year and $125,000 a year thereafter.

In Oct. 1928 Mills repudiated the exclusive rights granted ERPI, with the plaintiffs in the case remarking in their briefs that Mills was likely influenced here by an apprehension that he might be violating the anti-trust laws. One other license granted by Mills was to RCA, with this right having been preserved in the Mills-ERPI agreement.

Some time after the ERPI agreement had been consummated Mills resigned from the MPPA to head NBC's music publishing combine, and John G. Paine replaced him as trustee. Mills, when NBC's publishing thing dissolved, resumed as general manager of the American Society of Composers, Authors and Publishers, but not with the MPPA.

Just how the college youth are up on their jazzique is evidenced by Berry Welles II. and W. A. Burnham, Jr., in writing 'Time' magazine championing Jack Powell as the world's greatest drummer as against 'Time's' contention in a previous article that Sonny Greer of Duke Ellington's outfit rated tops. 'Time' editor came back that Drummer Powell enjoyed a well-earned reputation as an eccentric soloist, but went into it further by singling out Vic , Stan King and Greer as the three tops among dance orchestras.

Burton (spelled Berton, actually) has been highly regarded above all. He's currently with Dave Schooler at the old Roxy on Broadway, preferring permanent engagements rather than traveling with dance bands. Berton has been variously with the top orchestras in America. Stan King is with Bert Lown at the Park Central hotel, New York.

Highly estmated now among jazz-minded professionals is Gene Kroppa, barnstorming with Mal Hallett's combination in New England. Kroppa has also been around, last with Russ Columbo. He has a style all his own, both for dance and solo hokum.

Process that the Songwriters' Protective Association and the standard publishers are using to arrive at a standard writers' contract for both parties is the merging of the best features of the standard music agreements handed out by such firms as G. Schirmer, Boosey & Co., and Carl Fischer. What the SPA says that it's most concerned about in the drawing up of a uniform covenant are the clauses and terms to govern the mechanical and other similar rights. Writers' reps aver they are not insisting upon a minimum royalty cut on sheet music, preferring to leave that angle to open barter as it now prevails.

Publishers outside the membership of the Music Publishers Protective Association who demurred from the 33 1/3% settlement agreed between the reorganizers of the Morse M. Freeman Music Co. of Los Angeles and the MPPA are being paid off in full. Settlement quota was based on the amount shown as outstanding to publishers on the Freeman books when that jobbing firm was taken over and merged as the Freeman-Matthews Music Co. All publisher debts due from the old Freeman setup are, however, being cleared through the MPPA.

Watching some of the 'personality' dance maestros around the roadhouses and cafes do their stuff so strenuously, while the musicians devote seemingly solo attention either to their music notes or to the customers, without looking at their leader, one wonders just how much—or little—attention the unionists pay to the maestro. Judging by the total lack of intcrest in the up-front man's antics, either the boys have their own idcas or they sense the rhythms automatically without bothering much about the leader.

A Belgian Music National Propaganda Committee has been founded in Brussels with the object of making better known the works of Belgian composers, song writers, librettists, etc.

Many celebrities enrolled in the movement, which has the sympathetic support of the government. The committee's first task will be to obtain 25% of the national broadcasting stations' programs for Belgian composers and authors.

Ramon of Ramon and Rosita claims some sort of distinction for having first introduced tango orchestras into New York. Ramon recalls it in connection with the present Eduardo Bianco tango band from Cuba, which he just brought into the El Patio roadhouse at Valley Stream, Long Island, after some tiffs with the immigration authorities.

Inside Stuff—Radio

The J. Walter Thompson agency, representing the Kraft-Phenix Cheese Co., which occasioned its Al Jolson- Paul Whiteman broadcast as a means to introduce a new salad dressing, claims that it has never experienced such immediate reaction to a new product in its career of merchandising. Grocers and dealers have reported to the Kraft company's eastern distributors that women have literally simpered into stores with this sort of routine, 'Now, I'll just bet you don't know what I want today. You'll never guess in a million years', and when the new Kraft dressing product was given 'em by the experienced grocer it's been the same routine of surprise.

All this was relayed because the physical advance merchandising campaign of making dealers stock up with an unknown salad product was fraught with the usual trepidation and seemed to have been conservatively greeted, hence the grocers and dealers themselves were apparently very much surprised when selling out their modest initial orders pronto and having to reorder toot sweet. The dealers have also relayed the raves for the new-Jolson-Whiteman air show.

Because physical distribution is such a time-killer, Kraft (a Chicago outfit) wasn't particularly concerned whether or not a national hookup for the two-hour show was cleared through the fact that other commercial sponsors monopolized certain hours on the various split sub-circuits of the NBC. Accordingly, Paul Whiteman will carry the Kraft show through the summer on a modest basis, and Al Jolson will most likely return in the fall. Then, it is figured, all merchandising arrangements of the product will have been set in order to conform with the anticipated spurt in sales which Jolson's return to the two-hour Kraft-Whiteman variety show will entail.

Jolson is highly pleased with the prospect because unlike his past commercial radio work, the two-hour period doesn't necessitate any frantic stop-watch signalling to him (behind-the-mike), hence he isn't made nervous by the time limitation. This has been something new to the star who used to keep his Winter Garden audiences long past midnight ad libbing pop ditties, apart from the regular book portion of his revue.

A coast station is reported to have discovered that despite its prize weekly commercial program it has been going into the red to the tune of $300 a week. While the station has been on the wrong side of the ledger for several months, the owners thought that the big commercial would get it off the nut. But a recent check up showed that this, too, was being mismanaged.

Claim of the owners is that employees, to make a showing, have been getting too high priced talent on this one program and spending more money on the show than was being contributed by the advertising account.

For the first time since the organization of the chains, the Advertising Federation of America last week held an annual pow-wow without a single rep from either NBC or Columbia present. Event was held at Grand Rapids, Mich., and represented almost every advertising association or club in this country.

With the flurry of new business for fall demanding they stay on the job, sales moguls from both network camps decided to let the annual handshaking go until the next convention.

Even though a contract for time has been signatured with NBC, return of the Sherlock Holmes sketches for G. Washington coffee next fall, is still problematical. Order for facilities contains a clause granting the bean packer the privilege of canceling up to and within 45 days of the program's restarting date, Sept. 27. NBC reserves the same right.

For the repeat show on the Mountain Group, the period allowed for notice of cancellation is 30 days.

Group of reforming women who were active out west recently trying to clean up radio programs assertedly not fit for children, went to a Coast station asking for free time. They wanted the broadcaster to allow time to talk against the 'pernicious influence' of the daily comic strips and Sunday paper full comic supplements. Group, which claimed that some of the funnies teach crime, violence, and vulgarism to children was turned down.

Abe Lyman's interest in the radio affairs of Affiliated Products, Inc., drug and cosmetic combine, extends beyond the performer angle. Bandman is not only a holder of a substantial block of stock in the group, which includes Phillips Milk of Magnesia Toothpaste, Louis Phillipe Lipstick and the Edna Wallace Hopper brands, but he's also a member of the Affiliated Products board of directors.

NBC Artists Service is again solidly entrenched when it comes to booking the Fleischmann weekly Thursday night variety affair. A few months ago all the network got was an occasional placement out of the hour.

On last Thursday's (29) session the NBC booking office was responsible for four of the five acts.

Elitch Gardens, Oldest Stock in World, Opens for Its 41st Season

Denver,

Opening to a packed house last week for the first time in nine years, the Elitch Gardens theatre got away to a flying start on its 41st season, which makes it the oldest stock theatre in the world. The crowds the rest of the week proved the popularity of the lowered tariffs, 25c to 75c this year, as against $1.25 top last year.

Elitch Gardens was started in 1890 by Mr. and Mrs. John Elitch, Jr., on land that was at that time 'away out.' John Elitch was an actor and athlete and had planned for years to own a park and zoo. Mary Elitch and John came to Denver and spent five years looking for a spot for their park and zoo. The place has become so famous that last year a book was written about 'The Lady of the Gardens'—Mary Elitch Long—by a lifelong friend, Mrs. Catherine Dier, of Denver. Much of this story is from that book 'by special permission of the copyright owner.'

The Lady of the Gardens, Mary Elitch Long, has been the guiding star of that spot where parents of Denver can turn their youngsters loose with a feeling of security, and thousands are set free in the park on the weekly children's day every Tuesday during the summer.

The park opened in May, 1890. On the morning set for the opening Mary was in tears. It was raining and looked as though the opening would be a flop. Typical of Colorado, the sun came out and most of Denver moved into Elitch's for the day.

John Elitch was popular with actors of that day, and on the opening day many of his old friends came from the east and west to be present. Included were P. T. Barnum, Julia Marlowe, Charles Abbott and his wife, Maggie Mitchell, Mr. and Mrs. Stratton (General and Mrs. Tom Thumb), Edgar L. Davenport, Eugene Field (then working on the Denver 'Republican'), and others. Peter Satriano's band dispensed music for the opening of the theatre, a vaudeville show being the offering, with the following program:

ing Performance

Elitch Amusement Gardens

May 1, 1890

Comedy Sketch—Banjoists
Mont—The Montgomerys—Mamie

The Little Athletic Wonder
Miss Mi ie Zola

The Great Knockabout Comedians, Singers and Dancers
Bailey and Reynolds

Charles W. Goodyear
Comedian

Van Auken and La Van
Champion Triple Horizontal Bar Performers of the World

Bijou Mignon
America's Youngest Singing and Dancing Soubrette

Charles E. Schilling
The Quaint, Comical Musical Genius

Miss Rosa Lee
The Gifted and Refined Balladist

The San Francisco Twins
Ed — Nealy and Sully — John

Australian Marvels
The Emily Zola Troupe

John Elitch died in San Francisco, Mar. 10, 1891. He was touring with a vaudeville company and was stricken with pneumonia.

Mrs. Elitch decided to carry on. She improved the park continuously, had the then smallest locomotive and cars in the world built to order, laid a mile of track through the shaded grounds, and installed a steam carrousel and other attractions.

The theatre was run with vaudeville for two years, followed with five years of light opera, when Mrs. Elitch decided to swing to stock. With George R. Edeson directing, 'Helene', by Martha Morton, opened on May 30, 1897. James O'Neill and Jane Kenmark carried the leads, with Walter Edwards, Margaret May, Ernest Hastings, Wm. Burress, Rolinda Bainbridge, Lenora Bradley and Lillian Dailey in the cast. Other plays of the first year included 'Reaping the Harvest', 'Our Regiment' and 'The Rajah.'

Mantle as Best Man

In November, 1900, Mary Elitch married Thomas Long of Denver. Burns Mantle, now a N. Y. critic, was best man. At that time Mantle was critic on a Denver paper. On their wedding trip around the world they were entertained royally.

In 1916 John M. Mulvihill assumed management of the gardens, and in 1920 took over the theatre. He died in 1930, and Arno'd B. Gurtler, his son-in-law became president and manager of the park and theatre.

Included in the actors and actresses who appeared at Elitch theatre are the following: George Arliss, Blanche Bates, Sarah Bernhardt, Cecil DeMille, Wm. DeMille, Margaret Fealy, Minnie Maddern Fiske, Douglas Fairbanks, May Irwin, Flo Irwin, Harold Lloyd, Addison Pitt, Antoinette Perry, Milton Sills, Lewis Stone, Blanche Walsh, Henry Woodruff, David Warfield, George Brent, William Carey, Frederic March, Helen Menken, Edward G. Robinson, Selena Royle, Sylvia Sidney and many others.

The way actors felt at being offered a season at Elitch's is told in a response by Bruce McRae. Lewis Stone, lead, was held in Boston on account of illness in the family. McRae was asked to substitute, and although due to sa. for Europe the next day his telegram read: 'Of course I will come. There is no other spot on earth that would lure me from my vacation in Europe. I consider it a privilege to play at the Gardens because I love the place, and all actors feel as I do.'

The opening play this season was 'Forsaking All Others', and the director is Addison Pitt. He appeared in the cast of 1901 at the park. The leads are Margalo Gillmore and Donald Woods.

R. B. McCoy, is treasurer, and F. W. (Josh) Billings, who probably knows more theatrical history and persons than anyone in Denver, is his assistant. Joseph Holicky is assistant director, G. Bradford Ashworth is scenic director, and Marshall G. Robertson is publicity director. Arnold B. Gurtler is president and manager; George Roberts, treasurer, and E. M. Lynch, secretary.

Toronto's Carnegie Hall Having Its Face Lifted

Toronto, July 3.

Massey Hall will have had its face lifted by the time the concert season opens here in October. Through the imagination and generosity of Hon. Vincent Massey, former Canadian ambassador to the United States, the front of Canada's 'Carnegie Hall' will be torn out, a new architectural motif embodied and the entire decoration modernized.

Most important will be the lowering of the entrance lobby to street level and the doing away with the present steep and difficult stone stairways. An immense foyer will also be constructed in marble for entre-act exchanges. Several rows of seats at the rear of the orchestra will be sacrificed to make room for lounge rooms. Other rows will be torn out in the upper balcony to provide space for an upstairs promenade. House seats 3,000.

CAMPUS GROUP TOURING

New Haven, July 3.

One more itinerant troupe, with headquarters here, got under way last week. Group, known as Actors' Associated, will tour Connecticut shoreline towns during summer.

Directed by S. Wesley McKee, company includes these professionals: Volney Hampton, Helen Peabody, Edmond Ryan, Jack McBride, Betty Smith, Arthur Gould, Barbee Lee, Hilda Frank Reis and Dorothy Hyde. Technical end is handled by John Ross. Some of troupe are ex-Yale Drama School members.

STAGE RELIEF OPENING ITS OWN FOOD STATION

Stage Relief Fund has worked out a new plan to aid needy professionals. It applies especially to those who are keeping house. A 'store' will be opened from which foodstuffs will be distributed, this replacing, at virtually no cost, the former method of giving applicants coupon books redeemable at shops.

Idea, which partially solves the problem of a rapidly diminishing cash balance, is credited to Mollie Steinberg, who has been handling the Funds' radio appeals for aid. She has made contacts with various distributors of canned foods and last week collected 39 cases of merchandise, all donated.

The food store will function something like the Fund's clothes shop, where numerous articles of apparel have been collected and distributed after being cleansed and repaired. Food store will be opened with some formality, attendant publicity expected to attract further donations and a wider variety of eatables.

The Actors' Dinner Club, which has been operating in affiliation with the Stage Relief, moved from the Great Northern to the Woodstock hotel Friday (30). The club has been quartered at the former hostelry for the past five months, serving dinner nightly. During that time 64,779 meals were served, 40,010 being free.

Almost from the start there have been differences between the hotel management and the club's directors over the cost of the meals. Any person may dine at the club's tables for 60 cents, but tickets are distributed to applicants without money, at the recommendation of the Stage Relief, N. V. A., and Actors' Fund. Weekly donations to the Stage Relief from legit show casts have been turned over in total to the club, which is also purchasing dinner tickets.

The Stage Relief's weekly statement:

Previous contrib's	$58,819
Contributions	19
Total	$58,839
Disbursements	56,256
Balance	$2,583

Balto Getting Grand Opera; 2 Vocal Stocks In for Summer Season

Baltimore, July 3.

Baltimore gets its first summer season of grand opera, opening with 'Il Trovatore' July 9.

It will be grand opera however, on a democratic scale. For this grand opera will be held in the Mayfair Gardens, a beer and dance spot. Gardens located in the Sports Arena, which has a grandstand seating 5,000.

It was originally planned to hold the opera out of doors in the Homewood Stadium of Johns Hopkins University, but the Mayfair Gardens arrived with a better indoor proposition due to its immense seating capacity.

Grand-stand seats will be tariffed at 40c, 55c and 75c; table seats will retail at one buck, while box pews will go at $1.50 per.

Operas will be given on the Sunday and Monday of each week; same piece both nights. Known as the Baltimore Summer Grand Opera company, it will be under the management and direction of Antonio Rossitto. Pasquale Rascigno of the Ravinia Park Opera will be the conductor. Those featured in 'Il Trovatore,' which will be condensed slightly, are Rosa Buska, Pasquale Ferrara of the Chi Civic, Eduardo Albano of the Metropolitan and Marie Powers of Ravinia. Douglas Biddlson, local baritone, also in a prominent spot.

Week July 16 and 17 will see 'Carmen,' with Carmela Ponselle featured.

Competiti

In competition to the Baltimore Grand Opera, will be the Broadway Comic Opera company which opens at the Casino in Carlin's Park. Company is headed by George DeFeo, who clicked with a week of grand opera at the Maryland last winter and has been at Carlin's before.

DeFeo is opening with the 'Mascot' and plans to stick to comic operettas one a week.

Plays Out of Town

SHADY LADY

Philadelphia, July 3.

This musical which opened last Tuesday was all set to stay a second week, but a very last minute decision took it out Saturday with an immediate New York opening set. Show isn't really ready for Broadway, but, on the other hand, it wouldn't have been much more ready after another week, and management probably figured on getting into the Big Stem while there was a dearth of attractions.

'Shady Lady' has two things in its favor for a mild run: first, the lack of competition and, second, its dirt. A typical summer show, lightly hooked up and placing plenty of emphasis on the gals, on comedy, on off-color lyrics and, to some extent, undress, it lays no claims to subtlety or originality.

First night at the Forrest here had the Philly crowd gasping. Show opened with a flash of a model, nude to the waist, and not posed somewhere in the distant background either. Not much bare skin after that except in a comedy sequence, but plenty of blue lines. Helen Kane, the star, had one number, 'Where, Oh Where, Can I Find Love,' that was a darb for innuendo, but this wasn't the only lyric that sizzled. Lester Allen, comedian, had several smoking lines and nearly everybody in the cast was allotted at least one double entendre.

'Shady Lady' has only one set, being divided into two acts, with three scenes in all. Story concerns effort of young artist to find the girl he married one night after becoming potted at a night club. He doesn't know her name or address, but thinks he would recognize the face so he invites girls by the hundreds to his Long Island home. At the same time, he is doing an illustrating job that requires a 'shady lady' type, so he gets a girl from a reform school. That's Millie—Helen Kane—and she's plenty tough. There's a mix-up when a quite different type of girl arrives and the artist mistakes her for the reform school graduate. He asks her to strip for the modeling and she has gone through part way when Millie arrives, senses the mistake, and makes her scram.

For a time it looks as if Millie had been the mysterious midnight bride, but it finally turns out that it was the demure young thing. Charlie Purcell is the artist and Louise Kirtland, the heroine, with Max Hoffman, Jr., as a friend of the artist. Lester Allen as a night club proprietor trying to promote and Helen Raymond as an elderly but kittenish lady with money blarneyed by Allen into becoming a red-hot type of m. c.

Miss Kane, very plump indeed, but working hard, goes across nicely and although she doesn't do a single 'boop-a-doop' herself has the same method of delivering her numbers. Purcell seems unhappy amid the jazzy doings and Hoffman, his dancing slowed down, is not so startling. Miss Kirtland is attractive, but not notable on the voice end and no whirlwind the few times she tries to dance.

Allen is immensely funny most of the time and very silly the rest of it—an 80% click. Twice he has to disrobe for laughs, but he helps the show over many a rough spot. Helen Raymond is funny in her scenes with Allen and Audrey Christie is cute in a small role while Jack Donohue does one good dance specialty.

The chorus, not remarkable for looks, works hard, and deserves a boost. Music is not noteworthy, although 'Swingy Little Thing' has plenty of possibilities. Sam Stept, Bud Green, Jesse Greer and Stanley Adams contributed songs and lyrics. Teddy Hammerstein staged the book with credit, and Donohue put on the moderately effective dance routines.

All in all Harry Meyer's new musical, virtually alone in the field, may get six weeks. *Waters.*

HIRED HUSBANDS

Chicago, June 29.

Harry Puck production of farce in three acts (one set) by Larry Johnson. Puck and Rol Terry billed. Cast includes John Gallaudet, Beatrice Leibler, Phillip Lord, Verona Sampson, Joye Stevens, James Ballou, Charles Seel. Presented at Studebaker, Chicago, June 25 for extended engagement at $2.20 top.

Previously and better known as 'Mary's Other Husband,' this slightly old-fashioned farce has seen service in stock and is still capable of providing cutrate audiences with their money's worth in giggles. Harry Puck as producer, stage director, and star has mounted the show with good taste, cast it with a shrewd eye for types and knowledge of his actor's capabilities.

It is a far better production on all counts than is typical of Chicago-produced drama designed for the exploitation of surcharge passes which now seem to have entirely replaced the more conventional two-for-one ducats.

Horace Sistare, veteran of the ticket-pushing 'oxygen-administering technique, will attempt to apply his tricks to 'Hired Husband.' The same tricks kept 'Family Upstairs' in the Cort for 23 weeks. But the Studebaker terms aren't as favorable to longevity as the Cort's and that must be considered in any guess.

On the asset side of the ledger can be listed Puck's wide acquaintance and personal popularity in Chicago, a balanced performance, an attractive set, a laugh-studded farce handled by competent farceurs.

Script is slow and gabby in the first act but moves swiftly thereafter. Plot is stereotyped but easy to forgive amid the laughter. Rol Terry's lengthy, difficult, and brittle role was sustained throughout without a lapse of memory or a false emphasis in tempo; a genuine demonstration of professional competence. John Gallaudet's light-and-shading in the farce by-play also stood out. *Land.*

PLOWBOY

Hollywood, June 27.

Drama in three acts, by Paul Fort. Directed by Oliver Hinsdell. Cast: Russell Simpson, Richard Beach, David Carlyle, Betty Brown, Mabel Marden, Bodil Rosing, Darwin Rudd. Produced by the Beverly Hills Little theatre, June 27.

Paul Fort for his first play, has written the story of an 18-year-old lad who has never read 'What Every Boy Should Know.' On his father's farm he has acquired some biology from the cows and chickens, but not much. His brother, married for several months, announces that an heir is expected. The boy doesn't understand. His mother, having died when he was born, the boy is raised by his father, who believes such information unnecessary to the boy's welfare.

A new housekeeper and her daughter come to live with the boy and his father. The girl becomes aware she is to have a baby, the boy admitting responsibility for her condition. Her mother sends her to a nearby village for an operation. Again the boy doesn't understand. His father denounces him and makes the boy move to the barn. During the night he returns to the house, finds his father with the housekeeper, and shoots him, for what reason, the author failed to explain.

In the morning the entire affair is cleared up with the father admitting he had neglected his son's education. The girl returns, announcing she will not undergo the operation. The boy plans to marry her after he is released from prison, where he must serve a term for shooting his father.

Locale is a Swiss village, where 18-year-old youths may have little knowledge of life. In this country the story is an unbelievable affair that fails to hold interest.

For a first play, Fort shows knowledge of the stage, but has the failing of most amateurs in overwriting speeches and is inclined to be philosophical. For the legit theatre it is worthless, but for the small arty groups, who love to get down to earth without paying Eugene O'Neil royalties, it might earn a few dollars for its author. Were it not for Oliver Hinsdell's workmanlike direction and professional cast, it would be a rather tiresome evening.

Russell Simpson, as the dour father, gives a nice performance, but was hampered with stilted lines, as was Richard Beach as the son. David Carlyle, the married son, has little to do but stand around and listen. Bodil Rosing, the unfortunate girl's mother, has a thankless part. Best performance comes from Mabel Marden, a shrewd village girl. Betty Brown, the wronged girl, is fair. Darwin Rudd, the marshal, handles his small part expertly. *Call.*

TRAIN SCHOOL TYROS

Iowa City, Ia., July 3.

Plenty of aspirants for the stage here, with 17 communities in three states sending representatives for the cast of high school amateurs to present a play at the University of Iowa in July. 'The Wisdom Tooth,' by Marc Connolly, is the vehicle.

Each of the 23 members of the cast has done outstanding work in high school dramatics. Training will continue until July 20.

'Never Touch Me' for Chi?

Chicago, July 3.

'Never Touch Me' by Larry Johnson is in prospect for a local production at the Garrick. Ralp Kettering may put it on.

'Hired Husbands' by the same author is current at the Studebaker

Legit Code to Set Minimum Wage For Actors; Equity Has Own Ideas

First step to co-ordinate legit show interests for the purposes of obtaining succor under the National Industrial Recovery Act, will be the framing of a code of fair practices by the managers (and producers). That was decided on at a meeting of the National Alliance of the Theatre last week in the Theatre League rooms. The other groups will await the managers' code.

It is virtually certain that the managers' code will seek to set a minimum wage for legit actors. That is the answer to Equity complaints of its members are being paid incredibly small salaries. The managers' move will probably be a surprise to Equity which at a special Council session, did not touch the low compensation matter for it is understood the actors' organization is considering a different solution of the problem.

Code Ready July 11

Word has been sent to the Recovery Administration, that the code for show business would be ready on or about July 11. Dr. Henry Moskowitz of the Theatre League was appointed to contact Washington and will visit government officials there this week. In some quarters it was thought that because of the mass of work involved in the effort to straighten out leading basic industries, the theatre problem would not be reached for many months, but enthusiasts for participation in the President's recovery plan, are confident that the showmen's code will receive preferential consideration. Whole move on the part of the legits, of course, is predicted on the expectation that their enterprises will be formally acknowledged as coming within the ken of the Recovery Act.

While the dramatists, in part at least, are holding aloof from the conferences, labor (stage hands, musicians, also Equity) has stated that it will go along with the movement. It is believed that is in line with general instructions sent by the American Federation of Labor, whole-heartedly for the Recovery Act which clearly states it favors established wage scales at least.

Managers say there is no idea of reducing back stage wages, unless the unions are in agreement. There will be sessions from time to time throughout the summer to discuss scales and working conditions, the latter being principally considered. From that direction the changes will come, it is expected.

Equity's Wage Posi

Equity is hesitant about the minimum wage. It never figured being forced to consider such a problem and is inclined to believe that establishing a minimum is not the proper solution to absurd salaries which members have been forced to accept out of sheer necessity, with cases where players receive as low as one-fifth that of the lowest stage hand wage.

Were a minimum tried, Equity would have to set it at least $40 weekly, since regular members should receive more than the choristers. Equity isn't confident members would not evade the regulation if decided on. Next step will come automatically and at the hands of the managers. Equity has one idea in correcting low salaries—that any player receiving $25 or less shall be paid for rehearsals. Equity believes, too, that if a $40 minimum should be named there would be an inclination on the part of managers to pull down the $50 to $75 per week actors towards the lower mark.

It is possible that the stage hands and musicians will offer their contracts with the managers as codes. Certain it is that the managers will seek for contractual changes. Since the managers will be the first to formulate a code, the other groups will have a chance to dissect it and inject elements into the final form that would be sent to Washington for approval.

Same would apply to the Dramatists' Guild, which, however, may be whipped into line by the coast writers who insisted on being represented in the picture industry's code. There is no doubt that the picture end, working entirely apart from the legit, is better organized all around.

Manager say the authors are loath to participate in the recovery movement because they do not care to place the Basic Minimum Agreement under scrutiny. However, should the authors stand on the outside, there would be no reason why the managers could not submit the agreement to Washington and seek the adjustment of unfair practices they claim are contained in the clauses therein.

The authors say they are not subject to the Recovery Act because they receive no set wages, working entirely on royalty basis. The position is they are not actually of the theatre. That might apply to writers whose works do not enter the theatre, but the Dramatists' Guild occupies a different status, supplying the product for the stage, having a say in casting, attending rehearsals and contributing in other ways.

At last week's meeting the I. . T. S. E. was represented by local No. 1 of the stage hands. Musicians' local union similarly represented the musicians' federation, its national body. William A. Brady, managers' chairman, whose efforts started the Recovery movement, was unable to be present because of a foot ailment. If he is still confined the committee will meet with him at his home so that the code will be ready before next Monday (11).

Hartford Loses Stock, Plenty Tryouts Left

Hartford, July 3.

After six weeks of stage shows by one company, producer organization staging performances every day, Hartford suddenly out of the legit picture. For a while 100 or more actors found employment.

The Thacher players at the Palace moved to Worcester, Mass., the New York Theatre Guild players disbanded and the producers of tryout shows pulled out after a few weeks of bad plays and bad business. The latter, however, promised to return in a few weeks with 'Lady Chatterly's Lover.'

Connecticut as a whole, however, is producing more legitimate shows than any other state in the Union at this moment. Almost every community along the shore has some sort of company playing in barns, miniature theatres, hotel auditoriums and hotels.

MINNEAPOLIS GOES 1 UP IN 'HICK TOWN' WRANGLE

Minneapolis, July 3.

The natives here were aroused at newspaper ads for the Marcus Show at the St. Paul Orpheum insinuating that Minneapolis is a 'hick town' because the mayor banned 'Crazy Quilt' on account of 'objectionable' posters and advertising matter. The ads stated, in effect, that the unexpurgated edition of the special midnight performance could not be given in Minneapolis and other places like Boston because of their alleged prudishness. A communication from A. B. Marcus and addressed to Cliff Rust, St. Paul Orpheum manager, inquired whether St. Paul was a 'hick town,' too, or whether the unexpurgated edition could be given there.

In his 'reply' in the newspaper ads, Rust assured Marcus that St. Paul is not a 'hick town' and that the show would not have to be toned down in the slightest.

The day following the appearance of the ads, the police department ordered Rust to take down or cover up posters and billboard advertising. Newspaper editorials also appeared condemning the show and its posters.

Rust, however, stood his ground and, defying the police, refused to have the heralds and other billboard advertising removed. The midnight performance was given without police interference, but the police department is threatening now to proceed against the Orpheum manager and to attempt to have the theatre's license cancelled.

And Minneapolis has just elected a liberal mayor, A. G. Bainbridge, veteran showman, who campaigns on an open-town platform.

FLOCK OF 'RHAPSODYS'

Austin's Tank-Town Clean-up Show To Be Duplicated

'Broadway Rhapsody' completed a long touring season at New Orleans June 24, playing four weeks at the Suburban Gardens there, after being booked in for two weeks under a guarantee. Vaude revue which traveled in trucks started in West Virginia, playing many repeat dates in picture theatres in the section before touring southward.

Bob Kerr, who conceived the idea, plans three or four similar shows for the road next season. Gene Austin, who topped 'Rhapsody' and was interested in the show, will probably again team with Kerr. Austin is in New Orleans doing radio broadcasting.

'HONEYSUCKLE,' RURAL CLICK, HITS BIG TOWN

'Moonlight and Honeysuckle,' expanded from the radio feature similarly titled, is current at the Hollis, Boston, on a regular legit basis. One-day stand bookings in Mass. include Manchester and Leominster, which have not had a touring attraction in five years.

It is a hill billy show devised by Lulu Vollmer who specializes in Kentucky mountain atmosphere. Bookings are made into territory which have rarely had shows in recent seasons, upon the same theory so successfully worked out in the South last season by Bob Kerr, Gene Austin with 'Broadway Rhapsody', and others.

Draw from radio fans was first tested out around Cleveland in church auditoriums where the gross in a week was $10,000. In each stand there is a local radio plug, readily arranged because of the players' NBC standing.

'Honeysuckle' plays 10 performances weekly, players receiving two-eighths extra salary over the contracted amounts. Top admission at night is $1.10, with the matinees 75 and 55 cents. George W. Gatts has the attraction, with Fred Jordan ahead. First full week stand was at Montreal last week.

Hood Turns Greeter

Seattle, Wash., July 3.

George T. Hood, for 17 years associated with John Cort in Pacific Northwest legit, and after that Klaw & Erlanger rep here for 12 years, has given up show biz to become a boniface. Hood has been made assistant to the general manager of Louisa C. Frye, Inc., which owns and operates the Frye and Stevens hotels here.

Applying showmanship to innkeeping will be Hood's duties, with the Frye presently coming under his general supervision. He will remodel the Frye to make it a replica of a Klondike roadhouse, with bar and all the trimmings.

Ethel Waters Engaged for New Music Box Revue

Ethel Waters has been engaged for 'As Thousands Cheer,' the Irving Berlin-Moss Hart revue which Sam H. Harris will present at the Music Box early in September. Selection of the colored warbler followed Berlin's idea that several numbers in the score would be best handled by Miss Waters. Latter will work solo, possibly supported by a colored girl quartet.

Revue will be headed by Marilyn Miller and Clifton Webb, balance of the casting being incomplete.

Inez Courtney Set

Hollywood, July 3.

Inez Courtney, who closed in 'Dinner at Eight' in San Francisco Saturday night (1), enroute to New York where she will go into the Joe Cook musical.

otted by Ralph G. Farnum.

NEW 'MUSIC' PRIMA DONNA

Desiree Tabor will enter the cast of 'Music in the Air' at the 44th Street, N. Y., this week, replacing Natalie Hall. Plan for Vivienne Segal to take over the prima donna assignment fell through on salary terms. Miss Segal was in the coast 'Air' company which stopped after two weeks.

Miss Tabor will remain with the show for the Chicago engagement.

15,000,000 Pop on Pacific Slope, but Only 3 Low Scale Legits Current

Los Angeles, July 3.

With 'Dinner at Eight' folding in San Francisco Saturday (1) there isn't a $2.50 show playing on the Coast. It's estimated that there are 15,000,000 people and a dozen cities located west of the Rockies. It sounds good, but legit producers here are about convinced that the mob won't pay over $1.50 for a legit attraction and then they're not so box office conscious.

Currently, there are three legit attractions on the Pacific slope, all playing in L. A. Trio are Henry Duffy's production of '20th Century,' with Eugenie Leontovich and Gregory Ratoff, selling at $1.65 at the El Capitan. The co-operative 'Nine o'Clock Revue,' produced by Eddie Lambert at the Music Box and selling for the same price, and George K. Arthur's 'Sport of Kings' at the Hollywood Playhouse, selling for $1.10. All are in Hollywood.

Belasco and Curran, producers of 'Dinner at Eight,' are the only Coast legiters getting more than a buck 50 for their attractions. It has been an on-and-off season for them. Two weeks ago, they closed 'Music in the Air' at the Belasco here after going $20,000 in the red on a two week engagement. 'Dinner' has made money for them, but their entire season is dipped in red ink.

Only One Off Nut

With the exception of Duffy, no local producer has beat his nut during the past season. Duffy was on the red side until he got 'Counsellor-at-Law,' which took him out on a nine-week run. A dozen co-op ventures have been tried, but with the exception of the Arthur Lambert efforts, all have landed behind the eight ball. Lucille LaVerne closed her arrival of 'Sun-Up' at the Mirror last Thursday (29), because with a cast working for buttons and a nut of $1,000 she couldn't make the grade.

At present, there is but one new production hovering on the outside, 'Low and Behold,' a co-op revue produced by Leonard Sillman. Piece was originally produced at the Pasadena Community Playhouse and is scheduled to follow 'Nine o'Clock Revue' into the Music Box.

A dozen legit producers of the shoestring variety are talking to themselves along Hollywood boulevard. It's no use talking to anyone else, they have nothing to get a bankroll on. There's no angel money floating by for them to grab. To them, the main stem is in Melancholywood.

Most of Cast Is Set for Screen 'Take a Chance'

Two Broadway musicals, 'Take a Chance' and 'Music in the Air,' now set for picturization. Latter will be made by Fox on the coast, calls for the payment of $40,000 as against 10% the gross. 'Chance' will be made independently for Universal and will be shot in the former Paramount studio, Astoria, starting July 20. Both are slated for autumn or winter release dates, neither to be exhibited while the attractions are still on the boards.

'Chance' will be produced by Laurence Schwab in the association with Rowland & Brice.

Engaged so far are Jimmy Dunn, Ike Edwards, Buddy Rogers (probable juvenile lead), Lillian Roth, Dorothy Lee and Joan Marsh. 'Chance' closed on Broadway last Saturday after running 31 weeks. 'Air' is one of the few attractions remaining, at the 44th Street.

'ALICE IN WONDERLAND' STARTS SO. CALIF. TOUR

Los Angeles, June 3.

'Alice in Wonderland,' produced in San Francisco by the Reginald Travers Repertory Players, with a cast of 40, begins its Southern California dates for Fox West Coast at the Arlington, Santa Barbara, July 5.

Troupe, which is playing matinees only in the F-WC houses, is set for 27 performances, including six days in Los Angeles houses. Extravaganza will be presented locally at the Figueroa, Uptown, Egyptian, Wilshire and Golden Gate. The Egyptian engagement is for two matinees, July 7-8. Tour winds up Aug. 5 at the Fox, Bakersfield.

Tents Doing Well

Chicago, July 3.

Dramatic repertory companies touring the farmlands under canvas report the best business in years. This is taken to be in advance reflection of better wheat prices.

Tents, however, haven't been numerous this year so that the dozen or so in this wide prairie territory haven't as much opposition as formerly.

Dan C. Curry's Estate Valued at $7,057 Net

Estate of the late Dan C. Curry, general manager for the late Flo Ziegfeld, was valued at $12,584, with a net value of $7,057. Mrs. Ethel Curry, the widow, Marye, and two daughters, Martha and Maryе, share the residuary estate, each getting $1,800. Helen Magee, set forth as a friend of the deceased, received personal effects valued at about $1,600.

Mrs. Curry holds notes amounting to $46,660 signed by Ziegfeld which she states are worthless because the showman was insolvent at his death, two weeks after Curry's demise. She stated that at a recent meeting of creditors it was estimated the producer owed about $1,000,000.

The Ziegfeld notes are said to represent money loaned to Ziegfeld by Curry. Another uncollectible note is for $250, signed by one Richard Bennett.

Nell Kelly Bankrupt

Nell Kelly, giving her address as the Mayflower hotel, resorted to the bankruptcy way out with a petition filed in New York last week. Papers stated that her liabilities totaled $4,302 and that her assets were unknown.

Other name that bankrupt gave in her petition was Mrs. Arnold Stoltz.

MAGIC-MUSIC REVUE

'an Francisco, July 3.

Steve Shepherd and Don Walker are dickering to take over the Travers theatre in the swank Fairmont hotel, where they hope to do what they call a magical musical revue.

Shepherd is a vaude magician, while Walker knows song and dance stuff.

AL FRESCO OPERA AS CLEVE. REALTY LURE

Cleveland, July 3.

Outdoor opera theatre over-looking Lake Erie, with capacity for 6,500, is being completed by H. A. and R. E. Kangesser and will open July 20 with Handel Wadsworth's light opera company in 'Said Pasha.'

Owners are real estate men who are building theatre to ballyhoo their land and adjoining amusement park. Will be modeled after St. Louis' municipal opera and Ravinia's in Chicago, with a two-elevation stage flanked by willow trees. Company, including 150 si , is made up of local talent.

Macloon Tries East

Louis Macloon has temporarily abandoned the coast and is in New York with the idea of promoting the production of several plays. He also plans a summer stock at Mystic, Conn.

The spot is the speed-boat plant which he operated for a time several years ago. Several boats were completed—and then came the depression. Selling price was to have been 50 G's.

'Uncle Tom' on Coast

Hollywood, July 3.

Gilmor Brown is reviving 'Uncle Tom's Cabin' at the Pasadena Community Playhouse, opening tomorrow (4).

Ralph Freud has been spotted in the title part, Emmett Vogan as Simon Legree, Ruth Covell Levison as Topsy and Anita Denister as Eva.

English Agents Hold Up U.S. Acts With Threats Over Labor Permits

London, June 25.

London agents have not yet exhausted their entire bag of tricks. Their latest is about the limit in audacity. Quite a few Americans here ready to take a chance in going out with a unit to the provinces. In order to comply with the Ministry of Labor regulations, it is necessary for the Americans to line up a percentage of English acts with the outfit. Agents here are aware of the situation, and some of them have put it to good use. In some instances they have gone so far as practically blackmailing the Americans into taking certain acts, regardless of the value. They even try to blackjack them into paying fancy prices for acts not worth it.

While nothing is done in the open, there is always a veiled threat they (the acts) will be reported to the Ministry of Labor as not being essential. An American act was going through this situation when they suddenly thought of the Variety Artists Federation. They consulted this body, with the result the agents climbed down several pegs, and the act is now staying without further hindrance.

'Violets' Ends

'Wild Violets' finishes at Drury Lane July 8, after more than eight months' run. It will be succeeded by "Ball in Savoy" early in September. The whole of the revolving stage will be removed and the old hydraulic lifts will once more be put in service.

Swaff in Wax

Louis Tussaud, head of Tussaud's Waxworks Museum, has asked, and been granted, permission to model Hannen Swaffer.

Title for Filmer

The Gaumont-British outfit is scheduled for a knighthood, with all indications pointing to the honor being conferred upon Michael Balcon, managing director of Gainsborough productions.

'Bitter Sweet' Premiers

The world premiere of the filmization of 'Bitter Sweet' will be given at the Carlton here, Aug. 21. The Carlton is a Paramount house and the 'Bitter Sweet' production a United Artists release.

Two Sketches on Bill

With sketches considered passe as music-hall fare, in these days of speed-vaudeville, it is surprising to find two sketches in one bill at the London Palladium, week of June 19. Will Hays and his scholars do one of their usual, and Douglas Wakefield and company play one of their several returns in 'The New Garage,' which is a big laugh, but has played this house too often.

Important newcomers are Billy Wells and the Four Fays tornado of hoofing. Act is what is needed here, but the fairy will be the barrier to constant dates. Edwin Styles, back after American sojourn, comperes pleasingly. He is in for three weeks.

Duke Ellington, in his second and last week, still drew capacity. Last week's grosses were $16,000. Palladium management wants Ellington for a third week, but previous engagements forbid.

Malone at Leicester Sq.

Only important incident at Leicester Square theatre, week 19, is the appearance of Danny Malone, Irish tenor discovery. Tenor originally booked some months ago, but failed to put in appearance, claiming the acoustics were unsuitable. Lots of writs and counter writs, with current appearance as compromise. Boy has nice appearance and pleasing voice. Reception was most encouraging.

Newcomers are: Agnes George De Mille, relation of the famous De Milles, classical dancer; Harry and Dan Downing, comedy spiel, funny and can harmonize; Le Blanc, Du Charme and Ray, continental dancers; De Wolfe, Metcalf and Ford.

May Features Pavilion

Only American on London Pavilion bill, week of June 19, is Bobby May, who stands out. Rest of program has too many double comedy acts; actual number being four.

Earns Own Postage

Dominion theatre, Ltd., the defunct $2,000,000 concern, dividends of which were guaranteed by Drury Lane theatre and Moss Empire, just paid its last dividend.

It was due in April, but there was not enough money to pay for sending out the vouchers. This necessitated putting the $28,000 dividend money on deposit, and with the interest accrued the vouchers were sent out.

Geraghty Goes Lyric

Tom Geraghty, who is over here with Douglas Fairbanks, visited the Cheshire Cheese, and was given the seat of honor in the old chop house, where Dr. Johnson is supposed to have presided. Geraghty wrote in the visitors' book:

'Where Johnson sat, sat I,
I and good friends and ale;
Beefsteak and kidney pie
That Johnson ate, ate I,
I, and stout friends and hale!
What more for man than these?
Pie, and good ale, and cheese!'

Mandel an Early Out

William Mandel (vaude), who entered the British amateur golf championship, was beaten in the opening qualifying round.

Hands Across the Sea

According to private cables here, Godfrey Tearle, president of British Equity, has been wrongly reported in America. There was talk over there of 'retaliation' here for the attitude of Equity in America. Officials of British Equity say they are working in close harmony with American Equity and all discussions are harmonious.

Greet the Rocques

Universal threw a cocktail party at the Cafe de Paris, 19, to celebrate the arrival of Rod la Rocque and Vilma Banky, here on their way to Hollywood after completing two productions on the Continent.

Politics in Business

Lack of tact cost Conrad Veidt two film contracts with Gaumont-British, representing a loss to the German star of about $25,000. Veidt, during the filming of 'I Was a Spy' at the G.-B. studio, got into an argument with the Austrian make-up man, the subject of discourse being Hitler. Veidt boosted Hitler and all his policies. This got to the ears of the Ostrers, with the result Veidt's informal understanding he was to play lead in 'Channel Crossing' and his own scenario of 'The Wandering Jew,' both to be done by G.-B., failed to materialize.

Just Misses Again

'The Mocking Bird,' produced at the St. Martin's theatre June 22, is the second effort of an author named Lionel Hale. When the first was produced, the critics predicted he was a playwright of much promise. Generally agreed that he still just missed.

Sir Nigel Playfair and Gyles Isham revived Edmond Rostand's 'The Fantasticks' at the Lyric, Hammersmith, June 21. An artistic production, favorably received.

9-Day Run

Shaftesbury theatre 'If I Were You,' the Shalom Aleichem comedy, translated by his daughter, Tamara Berkowitz, lasted nine days. Gus Yorke was specially brought over from New York to play lead.

Meighan Golf Fan

Tommy Meighan is here doing all the first nights and renewing old friendships. Before the war he played over here in 'Broadway Jones' in support of Seymour Hicks. Meighan says he is over here on a holiday and his principal object is to attend the Ryder Cup golf contest.

Shaw's Auto-Obit

London, June 25.

George Bernard Shaw has written his own obituary notice, which has been delivered to the 'Daily Herald' been paid for.

It is said he has received a fat check for it.

Nazi Ban an Asset

Vienna, June 26.

Arthur Lowenstein, whose successful career in Germany as a conductor and theatre director came to an abrupt end owing to the fact that his grandfather was a Jew, arrived here with ambitious plans to collect the cream of boycotted musicians and to go on tour with them in France, England, and maybe America.

Hopes to get support abroad, in particular as he intends to offer exceptional program ranging from classics to ultra-moderns and to serve up his stuff with A-1 orchestra and soloists.

NOVARRO IN LONDON

London, July 3.

Ramon Novarro is booked into the Palladium for a personal appearance July 17.

Picture star has been touring the continent for the past month.

Pollak Falls Dead as He Leads Prague Band

Prague, June 20.

Egon Pollak, at one time the musical director of the Chicago Civic Opera, and previously in similar positions in Leipzig, Vienna, Frankfurt, Berlin, dropped dead while directing a gala performance of 'Fidelio,' in the German theatre, with Elizabeth Rethberg, of the Metropolitan opera, ready to sing the chief role.

Pollak had opened with the overture and the music of the quartet when he was suddenly overcome. With great effort he motioned to Professor Georg Szell (several times the leader of the St. Louis Philharmonic) who was sitting in a box to take his place. Pollak with effort left the orchestra and went back stage where he collapsed.

Toller's Play Banned In Germany, Sold for London, U.S. Likely

Vienna, June 25.

Ernst Toller's new play, 'The Blind Goddess,' which was done early in the season with much success at the Raimund and later in the season at Prague was sold for production in England and America. Play is now being translated and adapted by Norman Alexander, who has a contract out for productions of his version at the Gate theatre, London. There are inquiries also from the U. S.

The Blind Goddess' is, of course, blacklisted in Germany, as are all the works by this author.

South Africa

By H. Hanson

Cape Town, June 4.

Rains, storms and cold weather throughout the country have a depressing effect on amusement business. The dismal interior of many show houses with inadequate heating is a factor.

Missing Advance Agent

Tom Burns, advance agent for Pagel's Circus, mysteriously disappeared from Maritzburg (Natal). The mystery has been cleared, as Burns was found in Charleston (Natal), where he had gone to be married.

Grunt Season On

The wrestling season is on here. Jack Robinson, jui-jitsu expert, has arrived. Reported that Ben Sherman and Wild Bill Riley will come over in July. Possible that Douglas Clarke, heavyweight wrestling champion of Europe, may visit the country.

Boswell's Circus

Boswell Bros. Circus attracting in Cape Town. Star acts are the Six Gay Gordons, Scottish entertainers; Alwida and Partner, comedy jugglers; St. Moriz Skaters, Buck Warren and Chic Cooper, western act; Renaldo Trio, trampolinists.

British and Universal Pictures, Ltd., new independent, scored a success at the City Hall, Johannesburg, with Edgar Wallace's 'The Frightened Lady.'

Announced that Molly Lamont, South African film actress, will visit her native country in December on a holiday.

Champ Defeated

One of the cleanest and cleverest heavyweight boxing contests was fought at the City Hall, Cape Town, when Clyde Chastain, American boxer, knocked out Jack O'Malley, Australian ex-champion, in the eighth round of a 12-round contest. Chastain put over some clever work. For some unaccountable reason the crowd booed both men, but the referee and local press say it was one of the best bouts seen for some time.

Carl J. Sonne, resident managing director of MGM Films (South Africa), Ltd., recently went to Europe via the air mail route.

O'CASEY IN ZURICH

Zurich, June 23.

First Swiss presentation of Sean O'Casey's 'The Plough and the Stars' in its German adaptation by Erich Glass was given at the Kuechlin theatre in Basel.

Piece was presented by group of young players. Leading local daily, Basler 'National Zeitung,' boosted play by reviewing it twice, recommending it to theatregoers.

Epidemic of Musicals Is Forecast For Central Europe in the Autumn

Vienna, June 25.

Twenty new operettas have been announced for production in Central Europe next season. Bulk of them are scheduled for production in Vienna. Notably among these Franz Lehar's operetta, 'Giuditta,' to which Beda and Knepler delivered the libretto. This will be done early in the fall at the State's Opera, with Richard Tauber and, maybe, Jeritza playing leads.

Others include a new one Oscar Straus, with a text of Gruenwald, Oesterreicher and Hirschfeld. Another Oscar Straus opus in labroration with the Hungarian composer, Albert Szirmay, for which an Austrian librettist will call in the help of a Hungarian. 'Love on the Danube,' by Edmund Eysler, and Wilhelm, Sterk's new text version of popular Eysler classic, ' rother Straubinger.'

Paul Abraham has a new one for a text of Alfred Savoir; Bruno Granichstaedten has two new ones with texts of his own; Jean Gilbert's latest with text of Brammer and Beer is called 'The Lady with the Rainbow'; Leo Ascher's with text of Lothar and Herz, called 'Bill, Please.'

Walter Kollo has a farcical comedy with music; Willy Rosen likewise; August Pepock set to music a play by Horst and Pollacsek; Eduard Kunnecke has 'A Trip to Youth,' based on Jenbach and Herz book; there is a new one by Bernard Grun for a Wilhelm Sterk text, and a Robert Stolz opus, 'Gloria and the Clown.' Also Ralph Benatzky, Michael Krauss, and Emmerich Kalman promise shine with some new stuff.

There are distinct indications that all the prose theatres will plunge into musical comedies, as during the past season did the Volks and the Kammerspiele. The Josefstadt has billed Oscar Straus' 'Mother of Pearl' for September or October, with Fritzi Massary, who created the chief part of this opus in Berlin. Two managements are bidding for a musical version of Jerome K. Jerome's 'Lady Fanny and the Servant Problem,' and there is a talk of the 'Vagabond King' being done here for the first time.

More Nathanson Shifts

Toronto, June 30.

Latest FP-Can. changes under the N. L. Nathanson regime sees the transfer of Howard Knevels to the managership of the Capitol at Montreal. Formerly manager of the Imperial here, Knevels was transferred three weeks ago as district manager for southwestern Ontario.

Arthur is now manager of the Imperial here, FP-Can.'s ace house. Larry Berg, formerly district manager for Quebec, with headquarters at the Capitol, Montreal, takes over the Canadian West Coast territory, with headquarters at Vancouver.

U. S. Magyar Break

(Continued from page 11)

ploited according to American methods, with much success.

Other pictures released by Metro were:

'Big House'	2 weeks
'Bring 'Em Back Alive'	2 weeks
'Pardon Us'	1 week
'Red-Headed Woman'	2 weeks

Universal Releases

These included Hollywood production as well as Berlin production of Universal. Americans in original English-language versions, were the following:

'Igloo'	10 days
'The Mummy'	2 weeks
'Nagana'	1 week
'Back Street'	2 weeks

U's westerns: 'Destry Rides Again,' 'The Texas Bad Man,' 'Rider of Death Valley,' 'Lasco of Rio Grande,' were not released in deluxe houses but ran simultaneously in half a dozen second-run theatres. U's Berlin production had better luck:

'Funf von der Jazzband'	2 weeks
'Johnny stiehlt Europa'	1 week
'Die unsichtbare Front'	2 weeks
'Der Rebell'	3 weeks
'Kriminalreporter Holm'	1 week
'Fraulein Paprika'	4 weeks
'Gruss und Kuss Veronika'	8 weeks

The last two mentioned pictures were the season's hits here because they starred Francisca Gaal, popular Hungarian actress, for the first time in pictures.

Columbia Releases

'No Greater Love'	4 weeks
'The Criminal Code'	1 week
'Charley's Aunt'	1 week
'War Correspondent'	1 week
'No Greater Love' was excellent b. o.	

Paramount Releases

'Case of Clara Dean'	10 days
'The Blonde Venus'	3 weeks
'Love Me Tonight'	3 weeks
Dr. Jekyll and Mr. Hyde'	5 weeks
'Movie Crazy'	2 weeks
'Trouble in Paradise'	1 week
'Ave Ceasar'	3 week
'Devil and the Deep'	1 week
'King of the Jungle'	2 weeks
'If I Had a Million'	3 weeks
'Evenings For Sale'	1 week

All these were shown in the original English-speaking version and showed better returns than these synchronized in German:

'Strangers in Love'	1 week
'This Is the Night'	1 week
'Ladies of the Bi House'	1 week

Or the German pictures released by Paramount:

'Gigi'	week
'Grosser Bluff'	1 week
'Madonna, wo bist du'	1 week

'Jekyll and Hyde' was Paramount's best money maker this season, though press was bad. The Lubitsch picture, 'Trouble in Paradise,' got the best press notices in a long time, but no b. o.

Fox Releases

'East Lynn'	2 weeks
'Yellow Ticket'	2 weeks
'Delicious'	1 week
'Heartbreak'	1 week
'Chandu'	1 week
'Careless Lady'	1 week
'Sherlock Holmes'	1 week
'Merely Mary Ann'	1 week
'Golden West'	2 weeks

And two pictures synchronized in German:

'Over the Hill'	1 week
'Congorilla'	2 weeks

'New York from Dawn till Midnight,' compiled here from old Magic Carpets and newsreels, was Fox' greatest success this season. It only ran for a week in three deluxers, but had a long run smaller houses.

Warner-First National

'Alias the Doctor'	1 week
'Women from Monte Carlo'	1 week
'Union Depot'	1 week
'Hatchet Man'	1 week
Mr. X'	1 week
'I Am a Fugitive'	2 weeks
'Match King'	1 week
'One Way Passage'	1 week
'42nd Street'	3 weeks
'Jewel Robbery'	10 days

And a German picture, 'Die Herren vom Maxim,' which ran one week.

Altogether 65 American pictures released in Hungary during one season, not counting Universal's seven Berlin-mades. Results satisfactory, though few smashes.

Stars High Dive

(Continued from page 1)

Madge Bellamy and Eleanor Boardman, both formerly in the big money, work infrequently. Alice and Marceline Day, when they work, are in indies. May McAvoy is thinking of coming back, but has done nothing since leaving Warners four years ago. Laura La Plante has made two features since she left Universal two years ago. Leatrice Joy, Sue Carol, Esther Ralston and Vilma Banky practically passed out of the picture when they were dropped by major studios. Same for Molly O'Day and Sally O'Neil.

Most of the male players who go off contracts get some sort of a chance for a comeback. Not so with the femme players who, as a rule, when they are ousted by major studios, find little work available unless at the indie studios, where it never lasts long. About one year after they are away from the major releases, they have sliped into the catagory lesser players.

Inside Stuff—Legit

An error in the N. Y. 'Journal's' daily ad copy for 'Take a Chance' caused embarrassment last week at the Apollo box office. Ad stated that the best seats for the night performance were $2. Copy was intended for the matinee.

A buyer of four tickets insisted the ad called for best seats at $2.20. He bought four tickets at $3.30 after it was explained that the price was reduced from the original $4.40 top. Next day the patron came to the box office and exhibited the 'Journal' ad. Treasurer thereupon refunded the difference. Three other people in line made the same claim and also secured a refund. This money was deducted from the agency's weekly ad bill.

'Chance' closed last Saturday (1) and is laying off this week. Due to at Erlanger's, Chicago, early next week.

Among professional organizations which deposited in the closed Harriman National (N. Y.), is Chorus Equity which had a $6,000 balance. The International Association of Actors and Artistes (Four A's) which holds the A. F. of L. charter for the stage (Equity is a branch) had $9,000 at the Harriman. Largest depositor in show business is said to be the Joe Leblang estate and the ticket agency, whose balance was more than $100,000.

By means of a loan from the Reconstruction Finance Corporation, 50% of the deposits are expected to be paid out this week.

Switch of Philadelphia booking of 'Shady Lady' which spotted the show at the Chestnut Street instead of the Garrick, was made because cash was not deposited with the Garrick management to cover advertising costs prior to the premiere. That requirement was made by Samuel F. E. Nirdlinger who explained that because of the delay in getting the show in shape, he figured the deposit would assure its debut on the announced premiere date.

Garrick will not go into pictures, Nirdlinger booking legit attractions there next season.

Chicago production of 'The Man Who Changed His Name' which opened June 25 at the Illinois was not reviewed by VARIETY. Show opened cold obviously miscast and insufficiently rehearsed. A review under the circumstances of the opening night was deemed unfair because on top of everything else the actors were competing with a noisy ventilating system.

This play by Edgar Wallace was produced in New York in 1932. In the Chicago company James Hall, film and musical comedy juvenile, made his debut in the drama.

Marc Connelly, the 'Green Pastures' kid, upon arrival in New York from the coast last week, immediately denied there was any friction with Paramount over his writing 'Alice in Wonderland', adding that he not only would turn out the script but very much liked to do it.

Friday (30) Connelly and a party of writers sailed for Ireland aboard the Kungsholm, the north capes and Russia are included in the itinerary. Among the dozen in the group: Mr. and Mrs. Ralph Pulitzer (Margaret Leech), Mr. and Mrs. Art Samuels (Vivian Martin), Russel Crouse and Aliso Smith, Mrs. Marc Connelly (Madeline Horlick) and Edna Ferber.

'Both Your Houses', Maxwell Anderson's Pulitzer prize play, finally shut down at the Guild, N. Y., last Saturday (1). Award was formally announced on Friday in the final week (9th) of the original engagement at the Royale. Show then played two weeks in Phila, and return for what was to have been a single week but the repeat lasted six weeks.

Counting the Philly date and the try-out week in Pittsburgh, 'Houses' had a season of 18 weeks in all. Is slated for the road in the fall.

In discharging A. H. Woods from bankruptcy Judge Patterson overruled specifications filed by an objecting creditor, holding that no irregularities had been proved.

THREE NEW SHOWS OPEN AGAINST HEAT IN LOOP

Chicago, July 3.

Chicago's legit was at the mercy of the weather last week. Unquestionable spending tendencies were not permitted to develop because of the skyrocketing mercury. Three dramas, newly arrived, 'Her Majesty, the Widow' (Pauline Frederick), 'Hired Husband' (Harry Puck), and 'Man Who Changed His Name' (James Hall) nursed their individual hopes through first weeks that saw audiences of 100 persons and grosses that sounded like the janitor's weekly salary. Holidays and a moderate weather break this week might put any or all of them on their feet. Another seven days like the last will probably throttle the trio.

Characteristic of Chicago, 'Gay Divorce' barged into the Apollo (Monday) with scanty advance sale. Musicals are apt to be strictly window and agency last minute sellers in this town. 'Divorce' is the first musical to test its sails in the World's Fair breezes. It will be joined a week hence by 'Take a Chance.'

Estimates for Last Week

'Alien Corn,' Harris (D-1,084; $2.75) (4th, final week). Around $16,000 in heat. Very good. Show disbanded here. Katharine Cornell goes to Europe for balance of summer. Chalked up big profits at Harris.

'Dinner at Eight,' Grand (D-1,207; $2.20) (3d week). Not a smash but got through its second week in all the heat to above $10,000 and should pick up with some cool evenings.

'Her Majesty, the Widow,' Cort (C-1,100; $2.20) (2d week). Pauline Frederick in light domestic comedy. Star got raves and play friendly pats from scribes. Attraction avoiding cutrates in a house identified with nothing else for past six months. Estimated at $3,000 first week. Company came from Pacific coast.

'Hired Husband,' Studebaker (F-1,250-$2.20) (2d week). Attraction liked and may have chance to groove if able to stick for first couple of weeks. Terms give house first $1,700 so attraction took small loss on inaugural stanza. Nice notices and good production. Farce a natural for curtrating if conditions half-way normal.

'Man Who Changed His Name,' Illinois (D-1,335; $2.20) (2d week). This one opened too soon. Only a week's rehearsal and ragged performance with actors going up in lines brought down a torrent of critical raps. Auspices trying to whip attraction into better shape in hope of steadying for a share of World's Fair trade.

Low Water Mark for B'way Legits, Hipp Pop Opera Tops Town, $17,000

roadway enters July with a total of seven attractions, including pop grand opera at the Hippodrome. Even that constricted list seems okay considering the almost uninterrupted heat throughout June.

Continuing to stand out is the 99 cent top operatic venture at the Hippodrome, selling out regardless of temperatures. Last week's gross was around $17,000 which was 60% more than the nearest legit contender and trebled any non-musical. Opera will stick another week after this, thereafter going into open air dates. Final date here will be July 16, last bill being 'The Barber of Seville'. As it needs no ensemble, that portion of the company and part of the cast will appear in a Newark stadium same night.

So confident are the pop opera's sponsors that it can repeat, the troupe is booked back into the Hipp for three months starting in September.

Virtually certain that the number of legits will drop under last year's low mark of six shows. With summer musicals missing, the only source of supply will be the rural try-outs which started Monday. Weather would be a factor and this week's cool start may entice managers to relight.

There are only two musicals, the holdover 'Music in the Air' and arriving 'Shady Lady', which drew plaudits in Philly last week. 'Biography' is staying another two weeks, but 'Both Your Houses', also slated to stick, stopped at the Guild, while 'Take a Chance' also ended its run engagement at the Apollo. 'A Church Mouse' revived at the Mansfield folded after one week.

Estimates For Last Week

'Biography,' Avon (30th week) (C-830-$3.30). Engagement extended two weeks to July 15; heat last week hurt, especially Saturday; but nearly $6,000 and some profit.

'Music in Air,' 44th St. (33d week) (M-1,395-$3.30). Last three weeks then Chicago for balance of summer; business around $11,000 last week close to cushion.

'One Sunday Afternoon,' 48th St. (20th week) (F-969-$3.30). With cool weather start this week should hit capacity stride; bettered $6,000 last week.

'Shady Lady,' Shubert (1st week) (M-1,395-$3.30). Presented independently (Harry Meyer); tried in Phila. last week and touted good thing; opens Wednesday (5).

'Take a Chance,' Apollo. Closed last Saturday; played 31 weeks; laying off, opening at Erlanger's, Chicago, next week.

'The Ghost Writer,' Masque (3d week) (CD-700-$3.30). With handful of shows remaining new comedy may go along to light money; around $4,000, but better this week.

Revivals

'Another Language,' Waldorf; revival sticking.

'A Church Mouse,' Mansfield; vival off Saturday; one week.

Grand Opera, Hippodrome; pop opera making excellent showing.

Lucille LaVerne's Revival Died at Under $1,000

Los Angeles, July 3.

One legit, '20th Century,' got money last week, while the rest suffered from b.o. malnutrition. Henry Duffy got away to a real start with 'Century.' Well cast and exploited, it got $10,000 on its first full week. At $1.50 top, that's business.

'Nine O'Clock Revue,' co-op musical at the Music Box, did $2,100, sufficient to pay off with a little left for the principals.

George K. Arthur's 'Androcles and the Lion,' another co-opper, closed to $1,200 at the Hollywood Playhouse Saturday after three lean weeks. 'Sport of Kings,' another Arthur production, opens tonight (Monday).

Lucille LaVerne's revival of 'Sun-Up' at the Mirror' got nowhere on its first week. Slipping in without advertising or bally, dead from the start. Week less than $1,000.

Seattle Opera Halts for Two Weeks, to Resume

Seattle, July 3.

Slump hit the town with longest days of year, week before July 4th making folks save for outings. So light opera at Metropolitan took a dive. 'The Vagabond King' with Ruth Altman and Jas. Liddy, took slap at estimated poor $4,000, heavy red ink.

Management has decided to close house for two weeks, planning resumption July 17, with new leads and 'The Chocolate Soldier.' Support is local professionals, with home talent chorus.

This spot is well bankrolled and so will resume if name leads can be had at right figure.

Treasurers Strike Patched Up

Chicago, July 3.

Strike called some weeks ago by the Treasurers Union against Washington Park racetrack has been settled. Union and track are doing biz.

However, Washington Park is closed at present.

Life Insurance and Annuities Take The Gamble Out of Investments

This is an all-around investment and retirement plan, either for the man, who, looking to the future, must make the most of his early earnings or savings, or for the man of means. It provides for a regular saving or investment to produce a sufficient income at retirement time. It provides for a dependent if the investor goes before retirement time.

You have your own problems and are entitled to have a Program fit for your particular use. It will cost you no more to own Insurance which fits your case perfectly than to buy misfit Insurance.

For further details, write

JOHN J. KEMP

551 Fifth Av., New York City

Phones: Murray Hill 2-7838-7839

CURRENT ROAD SHOWS

Week July 3

'Alice in Wonderland,' Arlington, Santa Barbara, July 5; Egyptian, Los Angeles, 7-8.

'Dinner at Eight,' rand O. H., Chicago.

'Gay Divorce,' Apollo, Chicago.

'Her Majesty, the Widow,' Cort, Chicago.

'Hired Husbands,' Studebaker, Chicago.

' an Who Changed His Name,' Illinois, Chicago.

'Moonlight and Honeysuckle,' Hollis, Boston.

'Tomorrow Turns Back,' Selwyn, Chicago.

Future Plays

'Love Comes of Age' by Clemence Dane and Richard Addinsell, has been taken by Delos Chappelle for fall. He will also do 'The Mocking Bird', by Lionel Hale, previously known as 'The Naked Lady'.

ENGAGEMENTS

Louis Beaumont, Howard Hull, Angus Duncan, Barry McCollum, Lillian Savin, J. K. Kelly, Edw. Favor, Arthur Mack, 'John Ferguson.'

Radio Chatter

(Continued from page 38)

the Warner station couldn't take it, so diplomatic relations were severed.

Thomas R. McTammany and William H. Bates, Jr., Modesto, Calif., seeking a new station powered at 250 watts.

KOCW, Chickasha, Okla., moves to Tulsa.

WCAJ, Lincoln, Neb., wants to double its power, with 1,000 wattage sought.

Except for broadcasting government reports WEW, St. Louis, will be silent until Sept. 1.

Victor E. Pitts of Raton, N. M., has applied for a new station permit with 100 watt power.

'Ethiopian Club,' Negro comedy serial, is a new program on KMTR, Hollywood. Frank Bull and Volney James, previously at the station, do the characterization.

Charles Leland flew to Chicago from the coast for an NBC audition.

Stuart Hamblen, KMTR, program producer, in Texas on vacation.

Martha Quigley, formerly singer with the Chicago Opera Company, on staff at KFAC, Los Angeles.

Renaldo Mariscal's marimba band lands on KFWB, Hollywood, for a 15-min. commercial, once a week.

Midwest

Harriet Cruise, after leave of absence of two months, has returned to WBBM, Chicago. Olga Vernon, another soprano, has also joined that station.

Jack Russell's orchestra, but not Tex Guinan, will broadcast from the Pirate Ship at the World's Fair through WBBM.

Jim 'Romance' Cook will spend his vacation from NBC, Chicago, playing with the Summer Little Theatre at Charlevoix.

Frank Mason, John Ellwood and A. A. Schecter, all from NBC, Manhattan, were Chicago visitors last week.

Jean Paul King entertained sightseeing out-of-town relatives for three weeks in Chicago.

Palmer Clark conducting a series of 100 radio discs made by RCA Victor's Chicago plant for Harold Wessel, who sells them to the advertising undertakers of America.

NEW NON-SMARTING TEARPROOF *Maybelline*

Here's what you've been wanting — for off stage and on. A real eyelash darkener; one that goes on right the first time and that won't run, smear or smart with tears or perspiration. Positively non-smarting! The most popular mascara with the profession. Perfectly harmless. Try the NEW Maybelline. Black or Brown, 75c at any toilet goods counter.

Maybelline EYELASH BEAUTIFIER

MGM STUDIOS CULVER CITY, CALIF.

WILL YOU SHARE in This Dividend?

Over 160,000 depositors will receive a dividend of almost one million dollars for the three months ending June 30th, 1933. This dividend is at the rate of 3% per annum and maintains our record of uninterrupted dividends during the 74 years of our existence.

UNION DIME SAVINGS BANK

Established 1859

Sixth Avenue and 40th Street, New York

Holy Moses Appraisal

Editor of a southern newspaper, considering adding a New York column, wrote an eastern newspaper friend, asking advice. Local scribe sent back these one-word estimates, which he calls 'holophrastic appraisal' of the columns.

Southerner decided to buy a new comic strip instead.

It goes without saying that these are not VARIETY's ratings. The boys can't sue for calling them names when no one knows what the words mean. This is the hardest slam VARIETY ever received from a good-time contributor.

There may be 15 damage actions in the definitions below but as usual chances must be taken:

Bri	Abecedarian (1)
Broun	Lambent (2)
Chapman	Omnifarious (3)
F. P. A.	Macaronic (4)
Gauvreau	Ectypal (5)
Hellinger	Prolix (6)
Kitchen	Delpnosophistic (7)
McIntyre	Bucolic (8)
Seldes	Pappy (9)
Skolsky	Desipient (10)
Sobol	Ontogenetic (11)
Sullivan	Rodomatade (12)
Tracy	Fogram (13)
Winchell	Diaphoretic (14)
Yawitz	Epiphenomenal (15)

Alleged Translations

(1) Elementary, my dear Watson, elementary.
(2) When he calls you that, he smiles.
(3) A little of this, a little of that, and it all fills space.
(4) Good English, good Greek, and good heavens! what poetry.
(5) He heard about Brisbane's income.
(6) Proving that one gag can be stretched out to fill two columns.
(7) Just a kitchen and dining room snooper.
(8) Rural correspondence from the big city, and how they love it!
(9) Solving serious problems for those whose lips move when they read.
(10) Moles for the masses.
(11) Home town boy who makes good, and admits it.
(12) The sun rose yesterday, as exclusively predicted in this column.
(13) Daily nosegays from an old-fashioned garden.
(14) He makes 'em sweat.
(15) Another argument against the seven-day week.

Fighting in London

Hell popping in London for circulation supremacy between Daily 'Herald' and Daily 'Mail,' with Daily 'Express' running a fair third.

Last year a contract was negotiated between the London newspapers, designed to do away with competing for circulation by distributing free gifts. The 'Herald' is charged by the others with having broken the agreement, and now comes out announcing a net sale of 1,750,000 per day. The average sale for the 'Mail' for the entire year of 1932 was 1,755,914. It has long been claimed that the 'Herald' is not publishing its full circulation. Last month it touched the 2,000,000 mark, but this is being carefully concealed.

The Hon. Esmond Harmsworth, chairman of the corporation which controls the 'Mail,' made a speech at the company's annual meeting last week, in which he boasted that for 37 years the 'Mail' had enjoyed the largest circulation, and that board had decided not only to maintain this position, but the resources of the company, financial and otherwise, would maintain the paper's supremacy.

Meantime, the 'Express' is reported to be giving away suits of clothes as circulation bonuses, and inside information is to the effect it has passed the 'Mail's' top figure. There are, however, so many distorted rumors it is impossible to decide which of them are correct. One thing is certain—the circulation fight is costing them all oodles of money.

No Gentlemen

Kay Boyle's 'Gentlemen, I Address You Privately' wastes a lot of exquisite prose on a couple Oxford members of the queer sex. It might better have been called ' id Home Week in Le Havre.'

Her hero, if you could call him that, was one Munday, who studied for holy orders in England and then scrammed for Normandy. The 'love-interest' was supplied by Ayton, an American educated in Oxford and on leave at Le Havre from a ship where he was second mate. One look at Munday and the leave turned into desertion.

'Post' Changes

'Saturday Evening Post' going in for more daily paper advertising to bally the 'Post,' and likewise changed the typography around a bit including the switch of the table of contents to the second page instead of being on the second page from the back cover.

Show Giveaway Folds

'New York Amusements,' hotel throwaway, has folded. Supposed to be for the summer months only. Sheet couldn't cope with the diminished advertising this summer, despite the fact that summer months should have brought an upturn in tourist trade to the hotels.

New Dumping Ground

Booksellers, who have for some time been denouncing the dumping of 'remainders,' or unsold books, into the drug and cigar stores at prices much reduced from that at which they originally retailed, now have cause for even greater complaint. Woolworth stores have taken on remainders, offering unused books of fiction at a top price of 20 cents.

Publishers represented thus far on the Woolworth remainder list are Cape & Smith, Sears and the Mystery League. First-named no longer in existence, having gone out via bankruptcy and its book stock sold for whatever it could bring. Mystery League sales outlets have been other than the regulation bookstores, leaving but Sears to answer for the remaindering of what used to be $2 books for 20 cents.

Kidding the Solons

Preparations are under way by a new group to get out a monthly mag satirizing Washington in general and its lawmakers in particular. Group claims to have the right to the title, 'Washington Merry-Go-Round,' which will go on the mag's masthead.

Will be issued under the corporate name of the Capitol Publishing Co.

Out of the Grave

'Police Gazette' is to get a new lease on life, with Harry Donnenfeld the new Samaritan. Donnenfeld, who has a string of mags, acquired the title and former mailing list of the defunct pink 'un for something like $750 the other day. Now getting ready to reissue the mag in the style to which it's been accustomed.

in Citi

Smith & Haas have just issued 'Cities of Sin,' a survey of Oriental and sub-tropical vice conditions. Book takes title from the fact that each city is separately treated instead of being generalized. Places visited are Yokohama, Hong Kong, Shanghai, Macao, Port Said and Singapore.

Hendrick de Leeuw has made a colorful survey, writing with inside knowledge but aiming more at a popular appeal than an exact analysis. The author never holds up his hands in holy horror, nor does he sermonize. Result is far more convincing than the usual book along these lines and makes interesting, if somewhat sordid, reading.

Garrett's Wood Sawing

Of all the New York newspapermen who have exported to Hollywood, made and stayed good, Oliver H. P. Garrett is reported by writing cronies to be one of a few.

'World' reporters who worked with Garrett and have kept in touch with him say that he still drives around in a battered car, but has mounted the bank account over the $200,000 hurdle.

Promiscuous Libel

Any Town, any date.

Mgr., VARIETY, Inc.

It has been brought to our attention that in VARIETY of some date on page 109 an article appeared under the heading:

'Dumbbell falls three flights: lands on top.'

We wish to advise that this article mentioned Amos Useless, our client. Story goes on to state that after Mr. Useless landed on his head at the bottom of three flights of stairs he knew as much as when he started.

This is a gross and malicious statement. Our client Mr. Useless demands a retraction on the ground he fell down but two flights and the question of his general knowledge did not enter into it. Mr. Useless is of reputation and character and we demand for him that you print a retraction.

If you wish we will forward our idea of what the retraction should consist of but in any event we must insist that you give the retraction the same display type at the top of the story as you did for this malicious article.

Very truly,

Bumps and Bumps, Attys.

Taking the usual routine, Bumps and Bumps were advised that their demand for retraction would be investigated. An investigation revealed that Mr. Useless fell down but two and a half flights and the story was inaccurate in mentioning three. However, the investigator reported Mr. Useless would have fallen three flights and might have been still going, only in trying to grab something on the way his arm struck the ankle of a girl standing near by and he landed in a horizontal position in the middle of the third flight. The girl, according to the report, has started a damage action for $50,000 against Mr. Useless for assault.

The story appears to have been inaccurate as well in the statement that Mr. Useless landed on his head. He just landed. Whether Mr. Useless was as dumb when he stopped as when he started the investigator said could not be determined; that the impression in the neighborhood was nothing could make Mr. Useless dumber.

These facts were reported back to Messrs. Bumps and Bumps, with the lawyers informed that in the retraction over a half of flight of steps it would be necessary to bring out the assault action and the matter of dumbness. The attorneys did not reply and no retraction was required.

Thus was another libel suit averted. It becomes a question whether a libel action against a newspaper should be avoided or tried. In one action against VARIETY which was tried with the hope that the judgment would be given against this paper for 6 cents the jury gave a verdict for the defendant with costs against the plaintiff, everything that VARIETY didn't want. But as a matter of courtesy, when a VARIETY reporter thanked a juryman he said:

'Oh yes, that's okay. You belong to No. 1, don't you?, (referring to the Elks). 'Well, that's all right, too.'

In another action also tried and where the judgment was against VARIETY for 6 cents the jury recommended in its verdict that VARIETY make some sort of retraction for the plaintiff. Again thanking a juryman, he replied to the VARIETY man:

'Be nice to that fellow. Give him a good retraction.'

Asked what kind of a retraction should be made when the jury itself only thought the man was damaged 6 cents' worth the juryman said he didn't care, only to make it nice. Recommendation carried no authority and was not followed.

As more lawyers seem to come into their overcrowded field and the safety first campaigns cut down on ambulance chasing, there appears to be more lawyers who find time to write letters about clients like Mr. Useless, who demand that their local reputation remain untarnished. In all cases where investigation is made there is uncovered as a rule some inside stuff about the client that the client didn't tell his attorney. In the end both attorney and client are happy to forget it.

Of course in time it might be figures that if newspapers didn't immediately retract but investigated all squawks that the Messrs. Useless and their attorneys would be so diminished that when a threat of libel did come along it would only be from a person of standing who could maintain his position and a retraction would be in order.

And then the ambulance chasers would have to keep on chasing ambulances or something better.

Best Sellers

Best Sellers for the week ending July 1, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) ..... By Hervery Allen
'Sleepers East' ($2.00) ..... By Frederick Nebel
'Little Man What Now' ($2.50) ..... By Hans Fallada
'Zest' ($2.00) ..... By Charles G. Norris
'Wife For Sale' ($2.00) ..... By Kathleen Norris
'Album, The' ($2.00) ..... By Mary Roberts Rinehart

Non-Fiction

'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'House of Exile' (3.00) ..... By Nora Waln
'Arches of the Years' ($2.75) ..... By Halliday Sutherland
'Julia Newberry's Diary' ($2.50) By Margaret Ayer Barnes and Janet Ayer Fairbanks
'($2.75) ..... By Bruce Lockhart

Changes in Cincy

Frank W. Rostick retired as prexy and editor of the Cincinnati 'Post' last week, following his return from a brief European vacation. The 'Post' is in the Scripps-Howard chain, which Rostock joined in 1900 as a sports writer and general reporter on the Akron 'Press.' Later Rostock was sports editor of the Cleveland 'Press' and the Cincy 'Post.' In 1921 he was made business mgr. and afterwards gen. mgr. of NEA Service, Inc. He organized Acme Newspictures and became bus. mgr. of the 'Post' in 1925, prior to becoming president and editor.

Rostock's successor is Carl D. Groat, recently editor of the Youngstown (O.) 'Telegram' and former news editor of the United Press Associations.

The retirement of Rostock was no surprise among the press boys in Cincy. Several months since Joe Torbett was shifted by Scripps-Howard from the New York 'World Telegram' to the 'Post' as managing editor. Torbett soon made changes in the paper's news style and local editorial policies. He likewise cleared the city room of femmes.

On the Cincinnati 'Enquiror' Roger Ferger, adv. mgr. since 1921, recently resigned to become general sales mgr. of the Pacific Coast division for the Barron G. Collier organization, with headquarters in San Francisco. His post has been filled by George Hechtolt, former sales and advertising mgr. for the Philip Carey Mfg. Co., roofing firm.

Literati Twins

'Little Man, What Now?' a best seller in England and Germany, and Simon & Schuster's current book of the Month selection, is a good illustration of a twice-told tale that may click better the second time than the first. Anybody who has read Vina Delmar's 'Bad Girl' has read all the essentials of 'Little Man, What Now?' and many of the details. In style alone does Hans Fallada differ from Vina Delmar.

Fallada claims to have written his in Berlin in 1922, and Vina Delmar had hers published in New York in 1928.

In Soft

Literati summering at Yaddo, the beautiful Saratoga Springs retreat left by Katrinka Frask for the use of writers, musicians and artists, include: Ruth Suckow; Louis Adamic, who penned 'Dynamite'; Grace Lumpkin, of 'Take My Bread' fame; Albert Halper, 'Union Square'; Evelyn Scott, 'Eva Gay'; John Wheelwright, poet and contributor to 'Hound and Horn'; and Charles Yale Harrison, w.l.o is completing a novel, 'There Are Victories,' scheduled for fall publication.

Dabbling in Science

Most recent of the Gernsbacks to enter the publishing business is Madelon Gernsback, daughter of Hugo Gernsback, who is mixed up with a lot of scientific and pseudo-scientific mags.

Unlike her father, Madelon prefers the book angle, and under the name of Science Publications is handling book-length stuff of the type the elder Gernsback uses in his mags. Making her headquarters at the Gernsback plant on lower Broadway.

Vet Passes

Arthur A. Hay, 65, who was sent from New York to Los Angeles in 1901 as an organizer of the Typographical union and to induce William Randolph Hearst to start a morning daily in Los Angeles, the 'Examiner,' died June 29 in Los Angeles. He has for many years been a member of the 'Examiner' composing staff. He is survived by a niece.

On the Loose

Blue Ribbon Books, founded by a quartet of publishing houses as a joint reprint affiliate for books previously issued by them, is now under private ownership. Eugene Reynal, who conducted Blue Ribbon Books since its establishment, has bought control of the concern from Harcourt, Brace, Little, Brown, Harper and Dodd Mead, the four organizers.

Will have a wider field to draw reprints from with the casting off of lines from the four parent publishers.

That Winchell Thing

Talk about a Walter Winchell feud spread around after a couple of raps here against Winchell. Nothing beyond a difference of opinion.

Impression was that Winchell had been doing too much out of turn talking around the New York night clubs last winter. Walter denied it, denied anything, so that's the way it stands now—a standoff.

Licked Again

John S. Sumner has lost his third fight against alleged obscene books. This time it's 'Sane Sex Life and Sane Sex Living,' by Dr. H. W. Long. Magistrate Dreyer found nothing wrong with it.

Chatter

'Shepard's Pie,' a novel with a newspaper background, authored by M. V. Atwood, member of the editorial staff of the Gannett publications at general headquarters in Rochester, and Amy H. Croughton, writer of a column on pictures for the Gannett papers is now appearing in serial form in the Gannett dailies.

Lester Ziffren sailed Saturday (1) on the Westerland for Madrid, Spain where he will join the staff of the United Press. He will be the only American in the Madrid bureau. Ziffren has been in the New York U. P. bureau for the past year, but previous to that spent several years for the service in South America.

In the future Random House will publish Eugene O'Neill. The author is coming over from his now bankrupt publishers.

Up in Manchester, N. H., there is a drugstore proprietor who is a poet, Walter Hard. His new book, 'Mountain Township' (Harcount, Brace), will make its appearance in August.

Joseph Herbst, author of 'Pity is Not Enough,' and her husband, John Herrmann, have reached New York from Mexico.

Putnam, which cashed in handsomely on 'Married Love,' has a blog of Marie Stopes, the 'Married Love' authoress, which it expects to get the same sort of attention that the sex book did.

Virginia Hersch doing novel in Canada.

Houghton Mifflin sitting pretty with four books by Pulitzer Prize winners on its forthcoming list.

Although the winner of the annual Harper contest for a best novel will not be announced until Aug. 1, it's been made known that the winner, already determined, is an unknown, and the winning book first novel.

Mrs. Frances Chandler Kirkpatrick, 43, daughter of Harry Chandler, publisher of the Los Angeles 'Times,' died at her Hollywood home, July 1. Deceased is survived by her husband, a son and a daughter.

Although Anne Austin's 'A Wicked Woman,' won't be out until the fall, Robert Innes Center has already sold the picture rights to MGM.

Eva Le Gallienne has written a book, and Longmans, Green will publish it in the fall.

May Massee, who headed the children's book department at Doubleday, Doran, has gone over to Viking in the same capacity.

'I'm Telling You'

By Jack Osterman

OSTERMAN'S DECLARATION OF INDEPENDENCE.

Four score and 20 years ago, no that's wrong, that was an address of a place in Gettysburg. Anyway, if my memory serves me right, and in these tough times it's lucky if your memory even serves you, when you can't get wafters to do it, it seems to me that a lot of fellows signed their names a piece of paper, especially one guy named John Hancock.

I know he was one of them because since then I've had a night club of my own and a lot of fellows have asked me to sign my John Hancock to bills, promissary notes, etc., and I oblige them, but I don't sign 'Jack Osterman,' I obey their wishes and sign John Hancock.

I often wonder why they call it a grand and glorious Fourth and what prompted the shooting off of fire crackers. Of course, if burning your hands and getting sparks in your eyes is considered grand and glorious then maybe I'm wrong.

Having my own spot in the city this year, it's the first time in my life I prayed for rain over the week-end. (If the roadhouse owners read this, I'm only kidding).

Of course opening in June is really a more daring stunt than Steve Brodie ever thought of, but my partner figured it would take two months for the taxi drivers to get used to my name and then September would take care of itself (we hope). But to get back to Independence Day, it's great to be independent. Talk to Mike Durso, the leader of my orchestra. (WABC every Tuesday and Thursday nights and he'll tell you that the Musicians' Union was partly responsible for starting this entire independent idea. In order to have a band in a night club you must have an affidavit, your picture taken and be fingerprinted. All musicians with mustaches must get above the scale; as soon as they shave they're eligible for a cut. The boys are allowed to give you all the notes they want, but you must give cash.

Ah, but this is an independent country. Since beer has returned, the speaks find themselves in a funny predicament. They can serve all the hard liquor they desire to, but in order to serve beer they must have a license. Serving beer and liquor under the same roof is unlawful. Ah! but this is an independent country. Klein's Dress Corner, which used to be Union Square, is the home of the black shirts, red shirts and all the other shirt-boys who haven't got a shirt to their backs. They make speeches panning the millionaires and screaming for equality.

Which reminds me of the time someone asked a Socialist if he should have two cars would be give one away and the fellow said yes. He then asked if he had two houses would he give one away and received the same answer. He finally asked the Socialist if he had two ties would he give one away and the man answered, 'No, I have two ties.'

And now, as I spend my second Fourth of July as a member of the VARIETY staff, I hereby declare that the boys on the paper have been ice to me; that after many squawks Bigelow finally got a new ribbon for his typewriter and that when I gave a preview party to the press the other Tuesday, Pulaski was the first to show up and Leo ('Morning Telegraph') Fontaine was the last to leave. I declare it was a swell tribute the opening night for all my friends to bear with me while the cooling system failed to work and with all the excitement I lost my voice. (The baby chewed up the tickets and you're going to make trouble for me!) Hardly able to talk above a whisper, Rocco Vocco suggested I send for Milton Berle. I told Rocco, that Berle stole my voice. Anyway this is one time that a throat closed up before the night club anthem, 'Stormy Weather.' I declare it was swell of everybody who got up and also want to declare with great enthusiasm that Jack Pearl didn't sign the tab but insisted on paying. How radio changed you Jake). I declare it was fine of John Shubert, Jr., to go to all that trouble to send me three boxes of vegetables neatly laid out with the assistance of Eddie Dowling (not the actor) and the card from Lee and J. J. was a gem.

I declare it ducky of all the boys who sent me flowers and for a moment I thought Jean Malin was back at his old club. I declare it was a grand kick to see my ex-boss Lou Schwartz buying merchandise in my own joint and further declare that I am going to work very hard this coming season because it's going to be a tough winter and the baby is growing so fast by Christmas I'll probably have to buy her evening gowns. Because Ralph Wonders put in a Columbia wire, the programs must be good or else and because—and this is the head BECAUSE of all—I had money in the Bank of U. S., I had RKO stock, Building & Loan in Philly and Goldman-Sachs. All securities that people told me to put away and forget. I put it away and THEY forgot about it.

ARE YOU READING?

Nazi Button Gift

Number of people in show business have been receiving Nazi buttons and propaganda in German post marked envelopes. Only a few know the source.

One of the receivers claims it's a writer vacationing above the Saar Basin.

M.P. League Standings

Columbia is three games ahead of RKO in the New York Motion Picture Baseball League with eight wins out of nine games thus far played.

The standings:

Team	Won	Lost
Columbia	6	1
RKO	4	3
Erpi	4	3
NBC	3	3
Studio	1	2
Warners	1	3
Fox	0	6

MARRIAGES

Lillian Green to Ben Gold in New York June 18. Groom is New England rep for Robbins Music Corp.

Regis Duddy, new manager of the Keith's 105th Street, Cleveland, and Collette McGinty, daughter of Tommy McGinty, the race-track owner, were married in New Cumberland, W. Va., June 21.

Ruth A. Delmar to Dr. Douglas C. Paterson, Nassau, Feb. 11. Just announced.

Sybil Leavy, non-pro, to Harry Brand, in Las Vegas, Nev., June 30. Groom is publicity director for Joseph M. Schenck and Twentieth Century Pictures.

Lora Lee to Louis N. Payne, New York broker, in Reno, June 29.

Vanda Hoff to Paul Unger, Killington Township, Conn., July 1. Bride is the former wife of Paul Whiteman. Groom non-pro.

Lenora Dale Alberts to Louis Van Den Ecker, technical director, in Yuma, Ariz., June 27.

Georgia Williams, concert violinist, to Lal Chand Mehra, lecturer and author, in Los Angeles, July 2.

Mrs. Dorothy Rediker Scott, Albany pianist and WGY radio artist, was married to Martin V. Fredenhagen, aerologist of American Airways, July 1. Couple invited by Mrs. Franklin D. Roosevelt to spend part of their honeymoon at the White House, the bride having often appeared as guest artist at the Executive Mansion while Roosevelt was Governor.

Ivan St. John, western editor for 'Photoplay,' to Marcia Wall, July 1. Groom was former husband of Adela Rogers St. John Hyland.

Constance Cummings and Benn Levy in London, England, July 3. Bride is the screen actress, groom the dramatist-scenarist.

COLLEGE ADDS 3 COURSES

Iowa City, July 3.

Demand for university instruction via the ether has been such as to lead University of Iowa authorities to announce that broadcasting of courses will be continued.

Three new courses go on the air July 24 for a month.

SPEECHES BY SECONDS

Harry Brand's Leap Given Send Off by 150 Friends

Hollywood, July 3.

With 150 friends present, Harry Brand was given a bachelor banquet June 29 as a farewell party before his marriage to Sibyl Leavy, which took place July 1. Prominent film, newspaper, political and business lights were present at the affair.

Arrangements were supervised by Mark Kelly, sporting editor of the L. A. 'Examiner,' who functioned as toastmaster. He talked 40 seconds, Brand 45 and after that it was every man for himself.

NO MORE BEANS IN L. A. TILL CITY FATHERS ACT

Los Angeles,

Police commission will not consider any more applications for tango or other bean games in Los Angeles, aside from the beach resorts, until after City Council takes action on a control ordinance, now being drafted.

In spite of the frequency—with which the commission has refused permits during the past two weeks for games of this nature in the downtown and Hollywood sections, applications continue to flood the department. Strong pressure brought to bear by theatre interests and various civic organizations prompted the new police stand.

Mexico Splits Casino Take In Gambling on Border

Mexico City, June 21.

Appears that legalized gambling is booming along the border. Tamaulipas state government has granted Louis Swed, American, of Brownsville, Texas, concession to establish roulette casinos in three towns—Matamoros, across from Brownsville; Nuevo Laredo, over the line from Laredo, Texas, and Reynosa, about 60 miles south of Hidalgo, Texas.

Concession provides that state take a 50% rake-off of the proceeds of all three casinos, money to be used in financing the building of a tourist highway between Brownsville and Ciudad Victoria. First time state has sanctioned gambling in two years.

Carnera, First Odds-On Contender, Wins with One Punch; Little Biz

Now a Commoner

Hollywood, July 3.

Those courtesy auto license plates issued by Governor Rolph proved a dud. A vaude-radio artist, haled before justice on a speeding charge, was given a five-day jail sentence, the governor's special plates not meaning a thing. After some manipulating the sentence was changed to a $25 fine.

The entertainer has returned the courtesy plates, his car now carrying a plebian license.

Beer Garden Shows Out By N. H. Board's Ruling

Concord, N. H., July 3.

That beer and dancing don't mix is the belief of the State Beer Control commission, which has forbidden the sale of beer where dancing is going on or an entertainment is being presented.

The latter ruling is interpreted as sounding the doom of projects for beer gardens.

Guests and patrons of unlicensed places will not be allowed to bring with them and consume on the premises beverages with more than 1% alcoholic content.

Accuse House Organist In Attempted Stick-Up

Buffalo, July 3.

David McGill, relief organist at Shea's Riviera, North Tonawanda, is being held as a result of an alleged attempt to steal the week-end receipts from the theatre.

When the watchman entered the house early Monday he was confronted by a masked man with a pistol. The watchman, observing that it was a toy, grappled with the intruder, who escaped.

After searching the house, police say, McGill was found in the basement. Nooses and roped chairs to hold the watchman and cleaning women had been prepared.

By JACK PULASKI

After putting up one of the best exhibitions in his career for rounds, Jack Sharkey dropped on his kisser when ponderous Primo Carnera of Italy smacked him with a low, right uppercut and he was counted out, with 30 seconds of the sixth round to go. That occurred Thursday (29) at the Garden Bowl, Long Island City, and Sharkey's one-year ownership of the world's heavyweight title was over. He was crouched and the short blow was unseen by even most of the fight writers.

There was some question about Sharkey's right to the title because of both Schmeling fights, but unprejudiced observers hold he clearly defeated the German last summer—and the pictures proved it. He may not have been a great champ, but he has color and is credited with being the top boxer among the heavies. Carnera will probably go down as the clumsiest champ.

However, Walyou Primo is an improved fighter, muchly so over two years ago, when Sharkey defeated him on points. But because of Sharkey's smart exhibition for five rounds, then his sudden eclipse last Thursday, the kidnap stories that sent him scurrying to Boston to visit his kids five days before the fight, and the switch in the betting, provide an aura of doubt that will not be cleared up until it is proven Carnera is really king of the heavies. A match with Max Baer will tell the story.

Gamblers Hedged

Betting odds opened at 8 to 5 on Sharkey. So much Carnera money turned up that the price dropped to evens, and when the men entered the ring Primo was the favorite—the first time a contender for premier honors has been on the long end. Some of the gamblers stated that after laying the price on Sharkey they then wagered 11 to 10 on Carnera, the day of the match, and cleaned up. Three weeks before the contest it was reported along Broadway that the wise money would be on the giant Italian, first of his race ever to win the heavyweight crown. One cartoonist depicted the punch that would topple Jack—but backwards and not on his face. The sports writers were fairly divided in their predictions, but at least one named Carnera the winner, without any ifs, ands or buts.

Sharkey was unable to land a left hook, the punch that felled Primo in their previous meeting. Carnera caught most such attempts on his uplifted right arm. Jack switched the attack and landed some corking rights on the big man's chin, but the former circus wrassler seemed

(Continued on page 54)

Hearst Handed Sharp Rebuff When Calif. Votes Pari-Mutuels

Los Angeles, July 3.

William Randolph Hearst's powerful editorial spell over the voters of Californi was broken last week when the legalization of pari-mutuel horse race betting was okayed by the voters of the state by a two-to-one count. This action by the electorate is expected to result in Southern California going after the fashionable winter trade that in the past has been making its seasonal abode in Florida.

Approval of the turf measure at the polls was a distinct shock to the Hearst , who figured that their campaign in the L. A. and S. F. papers of the publisher would be a death blow to horse racing advocates in the state for once and for all.

Though Harry Chandler, publisher of the L. A. 'Times,' has always been opposed to racing and betting, his sheet was nowhere near as vitriolic as the Hearst publications. The Hearst group lined up the long hairs, educators, women's clubs, clergy, politicians and publicity-inclined spouters to condemn racing. Even Gov. Rolph, who had vetoed one racing bill and who did not want to commit himself on the issue of the referendum measure, signed it, but made it known that it would have no chance at the hands of the voters.

Popularity Dwindles

The attitude of the Governor in the matter is said to have decreased his popularity among the more liberal minded in the state.

Returns from the polls got the race track promoters very active with James W. Coffroth, who formerly operated the Tia Juana track, announcing that he would construct a course in San Diego immediately for a winter meeting. Also at Arcadia, 20 miles from Hollywood, work is being resumed on a track that was started a year ago adjoining the 'Lucky' Baldwin estate.

Chambers of Commerce in various communities in the Southern California district are also keen on track promotions and it is understood several communities are subscribing liberal amounts to subsidize jockey club enterprises.

Palm Springs, which at present is a fashionable S. C. resort, is also said to be receptive to the erection of a track with the hotel interests liberally inclined toward supporting such an enterprise. Figured in this community that it can easily inveigle trade from the east coast if it has the entertainment and amusement commodities to provide for its guests, besides the perpetual sunshine.

rom Under

The it w track which has been operating with 'nose' betting at Burbank also now is free to work wide open and will let the bettors play their money without restraint.

Only racing plant in the state which is fully equipped to operate immediately under the provisions of the new law law, which becomes effective July 17, is Tanforan, outside of San Francisco, where a summer meet on the honor system is now being conducted.

Passage of the betting measure will probably hurt Agua Caliente and Tia Juana, Californians' havens for excitement and amusement. Propagandists from those resorts were very active in the campaign to defeat the referendum.

BIRTHS

Mr. and Mrs. Tom Breneman, son, June 24, Los Angeles. Father is manager of KFAC-KFVD, Los Angeles. Mother was Billie Dunn, radio piano player on the coast.

Mr. and Mrs. Raymond A. Dunn, daughter, June 25, Hollywood. Father is in sound dept. at Fox. Mother is daughter of Dave Thompson, Hollywood agent.

Mr. and Mrs. Bing Crosby, son, Hollywood, June 27. Mother is the former Dixie Lee, screen actress.

Mr. and Mrs. Ray Heindorf, son, at the Cedars of Lebanon hospital, Hollywood, June 15. Mother is the former Maxine Mitchell, dancer, and father is the Warner studio music arranger.

Mr. and Mrs. Carl Haverlin, daughter, Los Angeles, June 16. Father is sales manager of KFI-KECA, Los Angeles. Mother is Virginia Flohri, former picture player and radio singer.

Mr. and Mrs. Harry Dorsey, daughter, June 9, at Santa Maria, Calif. Father operates the Santa Maria theatre there.

Mr. and Mrs. William Gargan, son, Los Angeles, June 28. Father is stage and screen actor. Mother was Patricia Kenny, stage actress.

Triplets, two girls and a boy, born to Raymond K. Strong, control room engineer at Station WGY, Schenectady, and Mrs. Strong, at Ellis hospital, that city, July 1. Weighed four pounds each.

Mrs. and Mrs. Kendall Capps, son, July 3, in Long Island City, N. Y. Their second child. Father is a dancer.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Two men were held for Special Sessions in the Coney Island court for and selling pirated song sheets. Arthur Hoffman, of Feist's, complainant.

Ludwig Satz and Jos. Rumshinsky have taken the Public theatre, on 2d avenue, and will operate with Jewish musicals.

In the Circuit Court at Newark RCA lost a suit brought against the Arcturus Radio Tube Co., of Newark, for $37,032, alleged to be due as royalties on tubes manufactured by Arcturus.

'The Giaconda Smile,' Crane Wilbur's adaptation of Aldous Huxley's fiction, will be tried by Elizabeth Miele at her Summit playhouse.

Washington fired 270 snoopers from the local blotter squad last week.

That Tommy Manville-Claire Windsor hitch off the schedule.

Fred Astaire's marriage to Mrs. Phyllis B. Potter delayed. She desires first to obtain legal custody of her baby son by her first marriage.

Jamaica (L. I.) referee hears the uncontested suit of Mrs. James E. Barton, reserving decision. Pending decree Mrs. Barton has taken a cut in her temporary alimony. It's down to $75 a week.

Claire Cole, dancer, in 'Music in the Air,' gives the air to Edison S. Lott, 2d, in the White Plains court. She gets $15 a week when she is working and another sawbuck when she's idle.

Breaking of the rope on painter's scaffold on the south exterior wall of the Hippodrome dropped one painter 50 feet Wed. (28). The other man clung to the ropes and was saved. Geo. Dietz in Flower hospital with a fractured skull and internal hurts.

New organization, the Associate Directors, will launch an operetta, 'The Opera Racket,' as a first production. Alien K. Foster at the helm.

Four men pleaded guilty in Brooklyn to a charge of unlawful entry, superseding serious charge of attempted burglary at the Terminal theatre May 14. All were given jail sentences.

Chicago opera company at the Hipp freed of Sunday violation charges when the arresting officer failed to qualify as opera expert. Could not swear it was opera and not a sacred concert. Cecil Mayberry, Orlando Crafford and Ray Gallo told to go home.

Actors' Dinner Club shifted to the Woodstock.

Victor Menille art chief at Radio City in place of Clark Robinson, who quit last week.

Edith Ward, who uses the prefix of 'Major,' in Yorkville court last week charged with soliciting funds without a license. She is head of the Actors' Memorial Foundation, which was denounced by Daniel Frohman some time ago. Charged she has collected about $6,554 in the past six months, of which only $6 a week has been spent in alleviating distress.

'Cabbages and Kings' at the Barbizon Plaza closed Wed. (28). Opened the night before.

Otis Skinner celebrated his 75th birthday Wed. (28).

Natalie George, cashier in a Times Sq. restaurant, got tired of telling Albert Pearson she would not marry him. Tuesday night they quarreled. Pearson is in the Polyclinic hospital with a bullet in his head.

Fritz Lieber, who has clung to classic roles for years, goes modern this week at Elizabeth, N. J., where the Broadway players are presenting 'The Late Christopher Bean.'

Harry L. Cort, son of the late John Cort, plans to enter production. Will make four offerings next season, starting with a musical revival.

Hassard Short back from London. Staging 'As Thousands Cheer' will be his first engrossment.

Dorothy Benjamin Caruso, widow of the late Enrico, to marry a Parisian doctor who formerly practiced in Philadelphia.

B'way Assn. offering prizes to those who do the most business with restrained displays. Deplores emulation of gaudy theatre fronts by stores, and seeks correction. Also to oust pushcarts.

Dmitri Ostrov has completed the adaptation of Roark Bradford's 'John Henry' stories. Due in the fall, but may have a summer tryout.

State Emergency Relief planned a series of concerts in public parks to give work to unemployed musicians. Offered $15 a week for 22 hours' work. Scale is $70. No concerts.

All recent pressworks for Marion Talley leads up to the announcement she is to return to the concert platform in the fall. Maybe opera the following year.

Harry Stratton, burlesque comedian, in Bellevue in a serious condition. Took an overdose of veronal after writing a farewell note to Janet Jordan, cabaret performer, who did not return his interest, it is said.

Jury awards $25,000 to Hazel Setzer for injuries in an auto crash. Defendant was Sarah Davidow, sister-in-law of J. J. Shubert.

Surplus animals in Central Park zoo offered for sale, but only one bison bought for $75. Circuses not looking for more mouths to feed.

Dr. Samuel Rosenblatt issues a warning against unauthorized attempts to collect money for an alleged memorial to his father, the cantor.

Reported that Claire Luce, divorcing Clifford W. Smith, is to get $1,000,000 in lieu of alimony. Lawyers deny, but rumor persists.

Back in 1865 Kate Mayhew played the boy Sam in 'Ticket of Leave Man.' Now she's playing Sam's grandmother in its revival at Provincetown Playhouse.

Douglas Fairbanks, Jr., reported successfully to have passed the pneumonia crisis and on the road to recovery.

Surry Players, at Bar Harbor, Me., will open with 'The Youngest,' with John Drew Colt in the lead. Underlined are 'The Crime at Blossoms,' a new British mystery play, and 'On Approval.'

Nick Schenck slightly injured Thursday when a taxi in which he was a passenger hit a fire dept. car. Slight cut did not require medical attention.

Judy O'Day, actress and writer, asking $250,000 from Henry A. Wood, a broker, alleging breach of promise. In N. Y. Supreme court.

Rex Weber back on the showboat Buccaneer. Had been out to fill another engagement.

Humbert Sebastian fined $3 Friday (30) for carrying a sandwich board on Broadway. First result of the new drive to clean up the square.

Chorus auditions at the Shubert tomorrow (Wednesday), Thursday and Friday. Inexperienced girls considered if they are lookers.

Roy B. McDavidson, guest at the Hermitage, fell out of his ninth floor window Thursday (29). Crashed eight awnings, which broke his fall, but not his katzenjammer, according to Bellevue physicians. Just a slight bump on the head.

Body of Fatty Arbuckle lay in state in a local funeral parlor, but few visitors.

Benjamino Riccio, radio singer, who was arrested some time ago on the charge that he had assaulted Mary Sahlin at the stage door of the Radio City Music Hall, told the judge he was merely trying to collect a bill. She told the court his amorous attentions were annoying. Case dismissed, but the baritone was warned.

Macy's revives parking rack for bikes. To be continued only if a sufficient number patronize. Otherwise it's just a press stunt for the Roxyettes, six of whom were the first users Sat.

Heavy storm Saturday night (1) blew down the tent of the Robertson Bros. circus in Long Island, imprisoning about 400 people under the canvas. Five were sent to the hospital and about a dozen others given first aid on the lot.

French government bans import of American raw film stock for three months.

Real winner of Carnera-Sharkey fight is Emelia Tersini, who slapped a plaster on the Preem's winnings to satisfy a judgment obtained in her British breach suit. Record of the judgment was filed in a N. Y. court prior to the scrap.

Herman Shumlin will not produce on his own account this season. Has read scores of plays without finding anything worth while.

Paris dispatch says Rex Ingram has embraced the Mohammedan faith and will assume the name of Ben Allem Nacired Ben. Incidentally, he will give up the production of motion pictures.

Court refuses application of Rockefeller Center to discharge mechanics liens on the property by filing a bond. Holds that a bond cannot be offered after the lien is filed. Lien is by several materials companies against a sub-contractor who failed to pay off in spite of the fact that he was paid all but $8,998 of the face of his contract. Liens amount to about $15,000.

When Col. Lindbergh took off in his test flight Saturday at Caldwell, N. J., the newsreel men were unable to obtain satisfactory shots, so he came back and did it all over again for their benefit.

Radio City to be increased by the erection of two more buildings to complete the double-block 5th av. frontage. One will be the Italian building and the other, it is hoped, will house German interests.

Estate of the late Daniel C. Curry, g.m. for the Ziegfeld interests who died two days after his employer, is $12,584 gross and $7,057 net, according to schedules filed for the transfer tax. Notes to the amount of $46,660 given by Ziegfeld for loans, disregarded as a note for $250 made out by Richard Bennett.

'Whistling in the Dark' given by two summer co's this week. At Suffern, N. Y. and Lake Chautauqua.

Decided to hold opera at the New York Hippodrome indefinitely, since it weathered the hot spell last week.

New dry administrators to ignore speakeasies and concentrate on illegal breweries.

Thelma Todd, Charles Laughton and Sally Eilers back from Lun'on on the Europa, Sunday.

Coast

Mrs. Gertrude Wise awarded divorce from Ray Wise, actor, in Los Angeles on ground of cruelty.

Because she was serving on a criminal trial jury, Dorothy Bell, actors' agent, was unable to appear in a Los Angeles Justice court on a charge of passing worthless checks. Her hearing was continued.

Charge of automoblie theft brought against Sadakicht Hartmann, writer, dropped in Los Angeles because of lack of evidence.

Nancy Nash, actress, booked in a Los Angeles Police court on a charge of disturbing the peace, and subsequently released on $100 bail. Miss Nash, after crashing into a police car, is alleged to have slapped the officers' faces.

William 'Curly' Guy, acquitted of the murder of Captain Walter Wanderweil, ordered to leave the country, voluntarily or by deportation, by Labor department officials.

Mrs. Nancy Collins, magazine writer, lashed Allison Jamison, 60, with a horsewhip in San Diego, claiming that the man had conducted himself improperly towards her 12-year-old daughter, according to police report. Police had previously failed to act on her accusation, she said.

Freeman Lusk, Los Angeles, nabe paper publisher, acquitted of manslaughter in connection with the death of Mrs. Edna Borreson.

Lawrence Tibbett and his wife returned to Burlingame so that an expected heir may be born in California.

C. J. Foerster, actor, awarded $2,500 damages against Travis Banton, fashion designer, and Joe E. Brunton for injuries suffered in a traffic accident.

Norma Talmadge and George Jessel returned to Hollywood after a two months' vaude tour.

Charles Butterworth and wife robbed of $15,000 in gems in a daylight holdup at their Beverly Hills home by two bandits.

Clarence Brown, Ken Maynard, Hoot Gibson, Paul Lucas, George O'Brien, Henry King, Victor Fleming, and Douglas Shearer flew in the Motion Picture Day events (3) at the National Air Races in Los Angeles.

Lucille Friml, daughter of the composer, has been granted the use of $2,962 remaining from the $5,000 trust fund provided by her father by order of L. A. Superior Court.

Nipo Strongheart, Indian actor and lecturer, was restrained from selling his house by L. A. Superior court, pending settlement of a claim by his divorced wife.

Petition to legalize Sunday dancing in Los Angeles and to allow sale of beer in dance halls submitted to L. A. city clerk.

Wavelle L. Brown, dancer, won a divorce from Tyler Brown, concession operator, in L. A. Superior Court.

Charles Barber was released from a whiskey selling conviction in L. A. Superior court because of lack of a regulatory ordinance in that city to prohibit liquor sale.

'Doc' Walz, showman, filed suit in Los Angeles for $2,043 against the Bird Wonderland, Inc., Ltd., and C. B. Glick, stating that the concern had sold him a 23-foot python which only measured 18 feet.

Thomas 'Tommy' O'Brien, prize fighter and George Twomey, arrested in Los Angeles charged with robbery of the United Artists theatre in Pasadena, March 5. Four persons were locked in the manager's office and $200 taken.

Ariene Bancroft, Al G. Barnes circus performer, has recovered from injuries received three months ago from a 25-foot trapeze fall.

Oliver Hardy, actor, is defendant in a $50,000 damages suit for alleged battery filed by his sister-in-law, Mrs. Mary Pence Hunter, in Los Angeles. A divorce suit is pending between Hardy and his wife, and it was at Mrs. Hardy's home where Mrs. Hunter asserts she was punched in the face.

Hope Anderson, radio singer, underwent an operation for appendicitis in Los Angeles.

Ruth Helen Davis, actress, dramatist and former director of the Belmont, L. A., has been awarded the Lady Keeble scholarship at Oxford.

Hollywood film studios used 5,288 women extras in May as compared to 5,938 in April, according to the Calif. Dept. of Industrial Relations.

Claiming that her screen career had been interrupted to the value of $5,750, in an accident in which Joe Egli, casting director, applied the brakes too fast, Alberta Vaughn filed suit in Los Angeles against the caster for that amount.

Furnishings in the home of Pauline Stark, actress, and Jack White, producer, were sold in Los Angeles on court order that the proceeds be divided between the divorced pair.

Lurine Plank, actress, is recovering from an accident in a rehearsal in the Forest theatre, Carmel, Calif., in which her clothing caught fire.

Leslie B. Henry, Pasadena broker, filed a deposition in L. A. civil court in defense against the civil suit brought against him by Mrs. Charlotte Shelby, mother of Mary Miles Minter, stating, in part, that he aided Mrs. Shelby in concealing her assets from her daughter.

Los Angeles City Council asked the police commission of that city to suspend action on three applications for tango licenses.

Frank Borzage, director, rented a dirigible to drop flowers on his wife as she steamed into Los Angeles from Honolulu.

Ernest Westmore, film makeup man, given the custody of his 10-year-old daughter. Father and mother divorced, have both remarried.

Loretta Young given approval of her contract with Twentieth Century by Los Angeles Superior Court. Okay necessary, as she is only 20.

Death has claimed 28 persons connected with the motion picture industry in Hollywood since Jan. 1.

A second investigation into the proceedings of the Pacific Shore Oil Company, owned by the Princes M'Divani, has been launched by the Los Angeles District Attorney's office. Princes are the estranged husbands of Mae Murray, actress, and Mary McCormic, singer.

Settlement for $4,000 in partial payment for $46,336 worth of furniture by Gloria Swanson has prevented a sheriff's sale of the actress' furnishings.

Mid-West

Mique Malloy, Chicago promoter, sought Primo Carnera to shadow box at the World's Fair and charge gate admissions for watching him.

Rev. Phillip Yarrow of the Illinois Vilgance Society, the Chicago equivalent to Boston's Watch and Ward, lost a collection of erotica when his landlord attached them for back rent. Yarrow paid off and got his property back but denied the books were smutty. They were standard textbooks on sex he told reporters. Yarrow has recently been censoring shows at the World's Fair.

William Thomas, 26, of Taylorville, Illinois, was pinched following an unsuccessful robbery attempt on the boxoffice of the Keystone theatre, Chicago. He attempted to escape the cops who arrested him and was shot and critically wounded. All for $25.

Georgian von Drake, 23, a dancer, employed to impersonate Aphrodite in a Greek carnival at the Century of Progress Exposition, fell on a slippery surface and fell back into the water. At Chicago Memorial hospital it was stated her injuries were painful but not critical.

Scholl Manufacturing Company presented the footsore and weary chair-pushers, pavement-pounders, and uniformed guides of the World's Fair with complimentary first aid kits for burning tootsies. Those asphalt walks have been tough on the help and the Scholl firm figured it was good exploitation as the lads would probably tell visitors about the kits.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'way at 47th
"I LOVED YOU WEDNESDAY"
Warner Baxter—Elissa Landi
plus RKO Vaudeville

RKO 86th ST. at Lex. Ave.
Wed. to Fri., July 5 to 7
'Kiss Before the Mirror'
and
'Under the Tonto Rim'

RKO 81st ST. on B'way
Wed. to Fri., July 5 to 7
'Kiss Before the Mirror'
with Nancy Carroll

LOEW'S B'WAY at 45th St. 25¢ MON. thru FRI. 10 A.M. to NOON
STATE
—On the Screen—
James CAGNEY
"PICTURE SNATCHER"
Stage: Ben Blue; Rosita and Ramon; Tamara and Paul Troon Groh; others.
Starts Friday, 'HELL BELOW'

Jean Harlow Clark Gable
—IN—
'HOLD YOUR MAN'
On the stage—Benny Davis and his B'way "Stars of Future"
B'WAY at 51st St. CAPITOL

CHATTER

Broadway

Rene Racover in from Paris, stopping at the Gladstone.

It's Moe Ducore's Boyer's drug-store now.

What became of that annual RKO golf tournament?

Belle Baker on a strict reducing diet under an in. d.'s supervision.

Dan Healy's house near Saratoga burned down, spoiling his summer plans.

Anne, wife of Kelcey Allen, going to Spain, but he no like bull-fights.

William O'Neal, the tenor, in Brooklyn hospital with intestinal trouble.

Jack, of the Iarritz, smallest barkeep in thirst nick-named Carnera.

Jack Pepper back in town after playing a colossal route. He was away two weeks.

Rafael Alavera out of the El Garron management, Peter Anselmo continuing the BBB spot.

Week-end over the Fourth extending from Friday until tomorrow (Wednesday) for some people.

Jack Lait passed up the Carnera-Sharkey match. First heavyweight championship he missed in 25 years.

Jerry Wald no longer with Lou Irwin's office; ex-radio editor doing freelance mag work radio celebs.

Walter O'Keefe and Roberta Robinson (Mrs. O'K.) vacashing in Maine at a summer spot they rented.

Lew Dolgoff and Yorke and King were bon voyaged Thursday and Friday respec with special galas at Coffee Cliff's.

Savington Crampton, of the J. Walter Thompson agency, London-ward for a quickie vacash on the 'Columbus' June 30.

Jack Pegler, the Lord & Thomas picture ad specialist, attending RKO and Paramount conventions in Chicago, thence to coast.

Polly Moran is looking for a two-and-a-half-year old girl to adopt. Her adopted son, John Michael, 15, is headed for a career as a lawyer.

Helen Gallagher's chop house on 52d street just west of Broadway a natural. Place was originally Al, Ben and Jack's and later Evelyn Nesbit's night club.

Eurega Eloy Davis, of the RKO office, has completed the play on which she has been working with Lillian Okun. Until they change their minds it's 'A Broadway Broad.'

A. P. Gustave Keller, hotel man, 22 East 47, a voluntary bankrupt, $518,000 in liabilities, indeterminate assets. He is president of the R. C. Hotel Corp. (Hotel Gladstone), 114 East 52.

If everybody's running around with whom the Broadway columnists say they are, it's the biggest year for two-timing since Washington left ol' Virginie. The boys haven't been unanimous on any one couple in weeks.

At a recent testimonial dinner to Willie Macfarlane the golf pro gave credit to three men, Oak Ridge members, for helping him win the Métropolitan open. One of the trio was Harry Warner, who, said Macfarlane, helped him with his putting.

Berlin

M. Manasse

Berlin ready to greet Lillian Gish, due here in European trip.

Irving Thalberg will leave Bad Nauheim July 20 to return to U.S.A.

Lil Dagover narrowly escaped death in a motor accident last week.

Jan Kiepura has signed a contract with Universal to film at Hollywood.

Henri Garat, French star, has returned his Ufa contract to play lead in the new film, 'War of the Valses,' and has left Germany.

Following visit of Clayton Sheehan German Fox Film announces that at least four pictures will be produced in this country this year.

Elizabeth Bergner has signed a contract with Charles B. Cochran to play lead in a play by Margaret Kennedy to be produced in London in the fall.

Annabella, French femme star and a pash among German fans, stated on leaving Berlin she will play her next-but-one film in Germany, probably directed by Reinhold Schuntzel.

Vienna

Irene von Zilahy to -side in England.

John van Druten and Auriol Lee holiday-making.

Duschinsky buried to world, writing historical drama.

Walter Straus, Oscar's youngest, off to Paris cutting for Par.

Marie Jeritza describing her impressions of monarchs, dead and alive.

Otto Klemperer approached to conduct October till April in Los Angeles.

Al Woods lays hands on Rudolph Lothar's latest 'The End Begins Tomorrow.'

Prof. Curtis Canfield and Amherst Masquers due at Castle Theatre in Schoenbrunn with 'Front Page,' 'Emperor Jones,' 'Adding Machine.'

Robert Heger to replace Otto Klemperer in Berlin after 8 years of Vienna.

Bruno Granichstaedten's new operetta 'The Card Castle' to be world-premiered in Copenhagen.

Klemens Krauss off to Dresden to rehearse world-premiere of latest Richard Strauss opus 'Arabella.'

Bulgaria's ex-king sees Sil-Vara's Victoria play for third time, and offers congrats to author and players.

Count Mensdorff and Ex-king Ferdinand of Bulgaria occupying box at dress-rehearsal of Sassmann play.

London

Bobby Henshaw's romance busted.

Douglas Byng getting over laryngitis.

Harry Foster taking marital plunge in July.

Columbia to film Minutes Alibi' over here.

Tom Webster, Daily Mail cartoonist, divorced.

Thelma Todd figuring on coming back in November.

Suzanne Lenglen here, but only to watch at Wimbledon.

Cliff Whitley's 'Show Boat' stationary attraction at Margate.

Leighton Brill plays tennis with his boss, Oscar Hammerstein II.

Edwin Styles auditioning for new Drury Lane musical, 'Ball in Savoy.'

Honey Dew cafe popular rendezvous of American acts and agents.

Lewis Milestone taking day off to see 'Dinner at Eight,' at the Palace.

Francis Mangan says he'll establish production offices in New York.

Georgie Harris breaking in vaudeville act between making pictures.

Frances Doble won a divorce from Sir Anthony Lindsay-Hogg, June 14.

Oscar Hammerstein II, off to Switzerland, to put his youngster to school.

Percy Athos grabbing a couple days on Alfredo's bungalow, at Shoreham.

Lynn Harding turning down offer to go to America to stage 'Henry VIII.'

Charles Coborn, octogenarian, off on a 108-mile hike from London to Bournemouth.

Irene Vanbrugh making her first talker appearance in 'The Head of the Family.'

Prince George and party at the London Palladium in time to see Duke Ellington.

DeLaszlo's portrait of Anny Ahlers' at his Bond street exhibition is creating interest.

Gerda Dahl, touted as 'Zeigfeld Follies' star, out of Prince of Wales' revue after four days.

Two local acts already lined up to do copy of Lassiter brothers, as soon as boys go home.

Peggy Ashcroft finally signed for screen, will play opposite Conrad Veidt in 'The Wandering Jew.'

Cyril Lawrence, former Lew Leslie manager, trying vaudeville, revue, circus as provincial tourer.

Harvey Watkins, Harry Cruil and Jack Curtis at the Cafe Anglais dishing over the old Keith days.

Wyn Cairs and Eric Bransby Williams marriage invitations out, with event scheduled for June 29.

'Over the Page' to take to the sticks, with Condos brothers, originally in West End cast, included.

Despite inclement weather, only show pulling capacity throughout was the Aldershot annual Tattoo.

Lady Charles Cavendish (Adele Astaire) visited by her mother in anticipation of addition to family.

Patricia Burke in 'As You Like It,' Open Air theatre in Regent's Park, is daughter of Marie Burke.

Mr. 'C,' formerly Maude Courtney, and Mr. C playing American parts in British films as Findlay Currie.

Friends of Sam Gluckstein, one of Joe Lyons directors, threw champagne dinner to celebrate his knighthood.

Bernard Mills, son of Bertram Mills, off to America for talent for his father's annual Christmas circus at Olympia.

John Murray Anderson's 'Over the Page' to take to the sticks, with Condos brothers, originally in West End cast, be included.

Rumored here M. Mitchell to have exclusive bookings when John Southern takes over the Garrick for vaudeville in Sept.

Reilly and Comfort to stay at Joseph Huston's house during their week at Liverpool. Huston is English head of Woolworth's.

Charles Kullmar, American from New Haven, and leading tenor in Berlin State Opera for three seasons here recording for Columbia.

Mary Newcomb doing 25-minute telephone monolog as curtain raiser at Ambassadors besides playing in 'When Ladies Meet' at the Lyric.

Con West suing Moss Empires over 'Sons o' Guns' tangle, with Moss' winning the day, but each side ordered to pay own expenses.

Hollywood

Wm. K. Wells has returned to town. Is at the Bev-Wilshire.

Stench bombing dying out after those arrests.

Eddie Hitchcock four walls and a roof.

Erin La Bissoniere around after a protracted illness.

Coast defenders doubt there is a Jack Campbell any more.

Rebecca threw a luncheon party for all her femme clients.

Edward Bakeman now associated with Lou Dorn booking agency.

Harry Norwood eastbound after two weeks as a Hollywoodian.

Hugh Herbert writing a book on his 25 years' experiences in vaude.

Madeline Sherfield back in town from ingenuing with 'Follow Thru.'

Max Winslow thinks Sharkey crossed him up in taking the powder.

Robert Montgomery going rural for four weeks on his New York farm.

Henry King hopped to York, O., to buy a four passenger Waco plane.

Now it's all the orange juice you can drink for a nickel in downtown spots.

Charlie Wilschin will forget about the Hollywood agency business after next week.

Mario, former maitre de hotel at Sardi's, New York, now at the Club La Boheme.

Will Hays and family summering at the Buster Keaton home at Santa Monica.

Earl Reed, the Vine-Hollywood traffic copper, has given out his 10,000th ticket.

Three Octaves warbling with the Ted Fiorito show at Loew's State for its second week.

Hollywood had a preview of the Fourth of July when a Vine street fireworks stand went off.

Members of the L. A. Times' dramatic department equipped with neat little pads for their notes.

J. J. Sullivan broke 100 at Lakeside, but in doing it strained a tendon so severely he's laid up.

Louie Lissner blew in from New York and hopped right out again for a vacash in Northern California.

Louis B. Mayer will spend his 48th birthday celebrating Independence Day at his Santa Monica domicile.

Hollywood mob hitting down in the dark belt for their midnite entertainment. Just a hot weather idea.

Rabbi Ernest Trattner of New York here vacation visiting with his former co-workers at First National.

Charles Ruggles flew back from his N. Y. vacash and claimed he's sold on air travel but was a bit shaky.

Joseph M. Schenck uses his yacht on week-end trips instead of spending the period at his Mexican resort.

Lynn Farnol stagged the publicity personnel of United Artists with Hal Horne and Ed Finney the guests.

George Marion, Jr., and family returned from three months in Europe. He's negotiating for a Par writing contract.

Vincent Lawrence going from here to the best man at the wedding of Benn W. Levy to Constance Cummings in London.

Harry Brand pulled a fast one on the mob in ducking by plane to Las Vegas to get knotted to Sybil Leavy. Couple now yachting.

A production unit that was working its head off on a process stage at a major studio slowed down at 11 p. m. for a breathing spell. People sent out for beer and were quaffing it when the president of the company ankled on the set.

Budapest

By E. P. Jacobi

Latest profession taken up by society debs is jazz singing in night clubs.

Open-air ballet and opera at Count Esterhazy's chateau, attracted 9,000 visitors.

Marika Reokk to be starred in English picture 'The Gipsy Baron,' directed by Carmine Gallone.

Oscar Fodor, manager Pecs theatre, one of the biggest in the provinces, attempted suicide because he couldn't pay electric light bill.

Gilbert Miller, Budapest's best publicity agent. Visitors he persuaded to come were John van Druten, Auriol Lee, Alfred Savoir.

Count Teddy Zichy enrolled as professional boxer. Also managing several boxing contests. Zichy one of the oldest aristocratic families here.

Actresses going in for athletics. Lily Keleti won 400-yard sprint. Girls from Belvarosi theatre formed rowing club. Vigszinhaz girls go for archery.

Max Morton to take over Fovarosi theatre next season. Reinhardt's close friend, his first, will be 'Belle Helene,' staged by the Professor.

Ferenc Molnar back home after several months. Meeting his new son-in-law, George Sarkozy, promising young author. Molnar completed new novel, with locale in Venice.

Their cook has been with Mr. and Mrs. Goth, this country's foremost actor couple, for 25 years. They furnished a cottage for her and Mrs. Goth cooked the festive dinner herself.

Miss Hungary 1933, Julia Gaal, thought she had landed a millionaire from Buenos Ayres. He was identified in a small town in Roumania as being man who disappeared three years ago.

Loop

Alexander Pantages here.

Hal Halperin fourth-of-Julyed near Chicago.

Francis X. Donegan paused here California-bound.

Billy Diamond took the long week-end in the rustic retreats.

Arch Reeve and son Bob devoted all Monday (3) to inspecting Fair.

Milton Figer, radio editor Memphis 'Commercial-Appeal,' in town.

John Alcock, ex-'Tribune' desk man, left NBC press division Saturday (1).

Al Wilkie gladhanding the local press on behalf of the Paramount sales meet.

Lou Cowan now has an 'and company' having hired an assistant, Harry Miller.

Orchestra Hall, after grind policy, will try a protracted booking with 'India Speaks.'

Dick Czerwonky's philharmonic will hold a Polish music festival at Auditorium July 17.

Floyd Gibbons bankrolled a beer and pretzel festival for the press atop the Palmer house.

Barbara Bellamy, Elsie Miller, Jeannette LaMar, Joan Dancy at Streets of Paris, World's Fair.

Town noted censors' liberality on FN's 'Little Giant' which passed with most of the belly laughs intact.

After six weeks as manager of Columbia's transcription dept. Bert Crane has been replaced by Monroe Wayne.

Don Merrifield, Jack Varick, Sundra Love placed for temporary film work at Hollywood-at-Fair by Milo Bennett.

Ted Pramski and Edward Saunders back in the Selwyn boxoffice after a year's absence, with Col. Bill Roche still at the helm.

Dan Goldberg writes a film chatter column and conducts a kiddie club besides managing the Imperial theatre, Brunswick, Maryland.

Renee Howard interviewed H. L. Kaufman and the next day became the third press agent the Congress hotel has had in a months' time.

Storm and cloudburst caused a 24-hour postponement in Texas Guinan's opening at the Pirate Ship, former Dance Ship, on the Midway.

George Ade, Frank Vanderlip, Opie Read, Brand Whitlock were among 'Fress Veterans of 1983' that the present World's Fair invited to a reunion.

Gaston Alciatore, New Orleans and Chicago restaurateur has an eating place in the Belgian Village. Opening night, June 30, was $3.75 per couvert.

RKO sales convention moved into the Drake hotel as the Paramount ditto starring George Schaeffer, Joe Unger, Neil Agnew, Stanley Waite moved out.

Bob Gillam, Paramount publicist-in-chief, aeroplaned to Kansas City to visit his folks and will pick up the Paramount party in L. A. for the coast confab.

New use for Cossacks attached to '101 Ranch' show at Fair was discovered. They became a guard of honor for Princess Alexandra Kropotkin, lecturer, when she visited the expo.

Illinois theatre staff for 'Man Who Changed His Name' includes A. B. Lee, manager; Eilean Quinlan, press; Norman Buckley, stage manager; Ben Lewis, treasurer; G. Hennings, assistant.

When Charles Correll (Amos 'n' Andy) acquired an 86-foot cruiser to live on during the summer his partner, Freeman Gosden sent him an ornate commodore's uniform just dripping with epaulets and gold braid.

'To-Morrow Turns Back' being put on locally for two weeks at the Selwyn includes Isabel Randolph, Charles Harrison, Antoinette Rochte, Dean Jager, Marian Palmer, Marshal Grant, Carrie Reynolds, Carleton Guy, Richard Earle.

Morris Herbert and Charles Sallisbury with Pauline Frederick production of 'Her Majesty the Widow' at Cort. Coastguard cast includes Grayce Hampton, Tom Chatterton, Carlyle Moore, Jr., Fred Bell, Isabel Withers, Laurette Bullivant, Boyd Irwin.

Paris

By Beulah Livi

Masculine youth of France now taking to plusfours.

Walter Lippman of N. Y. 'Herald-Tribune' back in town.

Bricktop returned from Biarritz and is back at her own place in Montmartre.

Pola Negri has rewarded her N. Y. secretary, Estelle Dick, with a vacation abroad.

At the Hutton-Mdivani wedding the gifts to the ushers were handsome gold cigarette lighters.

Theatrical profession mourning the death of Paul Daubry, comedian-singer-author-composer.

Marlene Dietrich hiding from photographers at the opening of Richard Tauber's Viennese operetta.

Eleanor Boardman stepping out with Harry d'Abadie d'Arrast at the 'Ambassadeur's' and 'Mon Paris.'

Julien Duvivier is protesting in the French press against the German version of his film, 'Poil de Carotte.'

First of the English Players summer season offerings, 'The Green Bay Tree,' at the Theatre Albert Premier.

Gabriella Besanzoni, contralto of the Scala at Milan, making her Paris concert debut at the Salle Gaveau, June 23.

Paul Witgenstein, one-armed concert pianist, is playing a left-handed concerto written especially for him by Ravel.

F. C. Coppicus of Columbia Concerts Corp. returned to N. Y. C. on the Bremen. Ditto E. M. Newman, the travel-lecturer.

Raoul Guerin has been signed by Jean Marsac to be featured in the big revue which will open at the Coucou next season.

Mrs. Palmer-Hall here from London to give two song recitals at the Salle Debussy under patronage of the British Ambassador.

Radio station LL recently broadcast the entire performance of the Folies Bergere with commentaries from the wings by Paul Derval, director of the Folies.

Jeff Dickson, American sports promoter, practically commuting between London and Paris in the interest of the stadium he is putting up in Westminster.

The Irving Netchers have taken an apartment at the Royal Monceau and will remain in Paris until Jenny Dolly has recovered sufficiently to go to the Riviera.

Paris has a-stage decoration exhibition at the Galliera Museum, where 60 models of sets representing best works of most noted French theatrical designers are on view.

Ramon Novarro, Kurt Weill, Victor Marguerite, Damia, Polaire, Regina Crewe, Dorothy Farnum and Harriet Hoctor, all dropping in at the Boeuf-sur-le-Toit to hear Marianne Oswald sing 'Surabaya Johnny.'

Pierre Bellanger, French bridge expert, has accepted Ely Culbertson's challenge for a three-day tournament at the George V, July 7, 8 and 9, for a stake of 10,000 frs., to be donated to a French charity. One hundred and eight deals will be played.

Vienna

Heinrich Gluecksmann congrats—70.

Irma Laszlo off to Brussels to play in radio.

Septenarian Weingartner conducting concerts.

'Mother of Pearl' due here with Massary in fall.

Bruno Walter to conduct Gluck opera in March.

Fritz Busch and Joseph Krips to replace Rudolf Heger.

Tauber to star in Lehar's 'Schoen ist die Welt' in London.

Gylmes passes up bid to make shorts and revue films for Fox.

Siegfried Geyer retitles his latest one hour before dress rehearsal.

Opera projects reduced admish in fall with max of 10s and min of 30c.

Ernst Krenek's newest, called 'Emperor Karl V,' under contract with State's.

Hermann Bahr's 70th birthday to be commemorated with Burg revival of 'Der Meister.'

John van Druten touring Central Europe and writing new comedy for Dame Sybil Thorndike.

Harry J. Gell all het-up about emergency decree for newsreels. Local Par and RKO men backing up Fox view-point.

Johann Strauss theatre, wired, rebuilt and renamed Scala in fall, 1931, to open as legit stage under Rudolf Beer. Seats 1,356.

The Hague

By M. W. Etty-Leal

Amsterdam to get a new small theatre for cabaret shows. Louis Davids to be manager. Will seat only 350.

Last year we had as a novelty here the first Dutch girl cricket team, this year's is a femme football team.

Paul Abraham, Hungarian com-

(Continued on page 54)

CHATTER

(Continued from page 53)

poser, formerly popular in Germany, conducted Concertgebouw orchestra in Amsterdam for one night.

Theo Frenkel, Dutch actor, going to Spain to appear in a film by Loet Barnsteyn Co., Soundfilm, Ltd.; Barnsteyn is also distributor in Holland for UA.

Kursaal cabaret at Scheveningen opened, bills announce mostly Dutch artists, headed by Louis Davids, others are Bob and Berty, pianists; Harmony Kings from New York, Turner Twins from London, Rolf Romany as conferencier from Berlin and Lisl Loeffler from Vienna.

Jersey Shore

By Wes Nolte

Tom Howard whippet and speed boat fan.

Louis Sobol gives the shore nite spots a quick o.o.

Vinnie Richards gives the West End Casino a play.

A boat line now between Yonkers and Atlantic Highlands.

A Meyer Davis unit for the Monterey Grill, Asbury Park.

George Trench, vaude, operating a dance hall at Highlands.

S. S. Van Dine at Bradley Beach penning one of those creepers.

A flock of phoney dough being shoved along the Boardwalk, Long Branch.

Maggie Cline, at Fair Haven, doesn't think much of the three-point-two.

Mike Jacobs, ticket broker, a d-ed-in-the-wool New York to Fair Haven commuter.

Emil Boreo and Vivian Janis a two-night booking at Vivian Johnson's, Monmouth Beach.

Dick McAllister, Minsky comic, lives at Fair Haven and plugs the burg upon any provocation.

The Savoy, former legit house in Asbury Park, open for the first time in two years. Showing pix.

When the San Remo, Long Branch, goes floor show Harry Kilby will do the producing.

Hugh O'Connell does his Pond broadcast from WJBI, Red Bank, while appearing in stock there.

Barbara MacDonald of 'Strike Me Pink' is booked into the Club Lido, Sea Girt. Opens there next week.

Charlie Haines still commuting from Atlantic Highlands to Loew's Victory, the Bronx. And he likes it.

Don Ladin, Martin Beck's son-in-law, and Walter Graham, dog show judge and writer, in the real estate biz together at West End.

Jake Ginsberg and Dave Schnetz, a couple of Coney Island concessionaires, building a sports arena at Lakewood. Plans call for a nite club in one of the wings.

Katherine Alexander appearing for one week in stock at Elizabeth, N. J., Next week she opens at Spring Lake and will travel back and forth from her Eatontown place.

Blanche Bow and Barbara Blaine of the Hollywood Rest are set for the opening show at the Addison (formerly West End Shore Club), class nitery. Sammy Watkins unit and Irving Edwards, m.c., are also in.

Some bands set along the shore include: Eddie Duchin, Ross-Fenton Farm, Asbury Park; Gene Kardos, Hollywood hotel, Long Branch; 'Happy' Felton, Jenkinson's, Point Pleasant; Paul Sabin, Vivian Johnson's, Monmouth Beach; Ralph Kirsch, Club Lido, Sea Girt; Myron Moore, Allenhurst Inn, Allenhurst; 'Tick' Wardell, Deal Inn, Deal; George De Costa, Riverview Tavern, Long Branch, and Reg Schury, Pleasant Inn, Red Bank.

Saranac Lake

By Happy Benway

ign on a local theatre, 'Hell Below' with 'Doctor's Convention.'

Frisco DeVere, after a two-year siege, left the lodge for New York.

John Louden left the lodge and has chartered a cottage downtown.

John Dempsey of Boston T.A.T.S.E. left the lodge for downtown ozoning.

Andrew Molony in his glory rehearsing a heavy part with a local production.

Betty Huntington, after a year's ozoning, left for the Big street with absolutel okay.

Jimmy Walker writes: 'Best wishes. You'll never get well worrying about it.'

Walter Magnolia left for East Orange, called home by illness of his father Lou.

Fred 'Bones' Bachman subject of favorable reports. Can now go to a talker once a month.

Angela Papulis still confined to bed, is going through this fight with a smile, a gritty curer.

Lillian Morgan left the lodge for New York. She won out after nearly a year of curing here.

Leonard Cowley left the lodge with an up okay. He will stay downtowning for a while.

Word is about that Mrs. William Morris and Aunt Ella are coming back to Saranac for a vacash.

Ben Shaffer knocked off eight bucks on a baseball pool, but has been sent back to bed. Not serious.

Are you writing to those that you know in Saranac and elsewhere that are sick? That letter does a lot of good.

Jeanne LaFaun left the lodge for the Skyscraper-town. After a short vacash she will ozone again elsewhere.

George McCormack, who staged his comeback in less than a year, got the big okay to-go-home and resume work.

John S. Driscoll, producer and ex-manager who now dabbles with prize fighters, sent a flock of jigsaws for the gang.

Marya Blake is progressing to a nifty comeback. She is strictly a bed patient, taking penmo-thorax (gas) and improving.

Bert Ford, after a two-year siege of ozoning, will leave the lodge soon to resume work. Expects to go into business in this locality.

Tom 'Cy' Lenihan of Tucson, Arizona, postcards that he is holding up, but his legs still refuse to function. That boy went through plenty.

You can't stop Jerry Vogel. During the past month every patient here received novelties from abroad. Candidate for title 'King of the Good Samaritan Club.'

Jack Casey, New York I. A. T. S. E. boy, after a month of observation, left the infirmary department. Now up patient, with two meals in the dining room.

Bill Coyle, I.A.T.S.E. who is M.G.M.'ing, shot two large pictures back here for the gang to ogle, pictures were taken by the touring M.G.M. traveling studio.

Xela 'Madcap' Edwards, who saw about three years of bed at the lodge, is taking the cure during the summer at a private camp. She will return to the lodge this fall.

Thanks are due to Manager A. B. Anderson of the Pontiac theatre here for his kindness to all the theatrical curers. Maybe his initials, A. B. A., stand for Actors' Betterment Ass'n.

Happy Benway (that's me) has received the best report in four years, definite improvement with a general okay. Looks like the start of limited exercise, first in four years. Hurrah for our side!

Montreal

Stan Eld back from West Indies.

Peggy Wall passes through from Chi.

Tom Cleary getting hitched in August.

Circus here (26-27) best biz in several years.

Ed Sanborn orch dickering with radio commission.

Dunc MacDonald pulling 'em out of the Laurentian Lakes.

Dorothy Tennant running show at Krausmann's, another new cabaret.

Villa Maurice, Montreal's ritziest nite club, reopened to good biz Wednesday (28).

More general rumor of closing all Montreal houses, now all in red, unless taxes slashed and minors admitted. Only a few indie houses holding up general assent to closing.

Stroudsburg

J. Bartholomew

Bart Dutton and his band opening at Yarnick's Hof Brau in the Gap.

Al Hernig's rodeo is the first attraction at the Pocono Horse Show grounds.

Fred Waring and his Pennsylvanians playing one-nighter at Lakewood Park.

Uncle Pete and Louise, from WCAM, one-nighting under auspices P. O. S. of A.

Ted Baxter and his Terrace Garden orchestra played for the post-Laurel Time mardi gras.

Fox Movietone crew shot Governor Pinchot, placing crown on the Queen of Laurel blossom pageant.

Charles Krecht's Ramblers the band attraction at the Kresge Hotel, together with a floor show.

Raymond Knight, NBC Cuckoo Hour's Ambrose J. Weems, together with Mrs. Knight, golfing at Buck Hill.

Riviera

By Frank Scully

Coldest June ever.

Laurente Vail's novel done.

Ax calls it Juan-les-Pansies.

Dagmar Godowsky back to Carlsbad.

Faust Squadrilli Rome commutor.

Irving Thalberg had a little op in Bad Nauheim.

Albert Tadleuski joins Paderewski after July 4.

George Antheil deep in his musical of 'Candide' again.

Hollywood, new Juan-les-Pins

Carnera-Sharkey

(Continued from page 51)

little affected. Such socks merely made him angry, and in trying to even up he boxed the champ's ears. Early in the fight he literally flung Sharkey across the ring, almost through the ropes. But Jack remained cool, walked into the big guy, hooking to the body, jabbing to the mouth and crossing the right to the mid-section. He did most of leading until the sixth round.

First five rounds gave at least three to Sharkey, with one round even and one possibly Carnera's, during which he did no damage. Sixth round found the gob floundering about. He later claimed that two body blows affected him. It may be so, but it is true that when they brought him around and he climbed through the ropes, Sharkey was hardly marked. He waved to the crowd in a manner to indicate he is washed up with the ring, only later to say he had not made up his mind.

No Life

It was the most orderly assemblage that ever attended a heavyweight championship fight. There was little enthusiasm. Perfunctory plaudits greeted the men when they entered. The fans refused to get excited, either, when Dempsey and Tunney were introduced. Looked like the crowd took everything for granted. That in itself created a strange atmosphere. The sudden ending even did not create any wild excitement, except among Carnera's handlers and countrymen.

As for condition, the 260-pound Italian looked to be in the pink, a world beater as for muscles, through which large veins stood out alarmingly. Sharkey, around 200 mark, looked in great shape. If he wasn't knocked cold he gave a great performance of being that way. But there is a but in some minds—that Sharkey was thinking of what happened to his protege, Ernie Schaaf—the but is qualified by the possibility that those who bet on the gob wanted to see it that way.

Attendance for under expectations. Much than the Baer-Schmeling event drew, although higher priced. Total net gross $163,377 against $201,000 for Baer and Schmeling. Latter drew 48,000 paid admissions against 31,753 last week.

Both Columbia and NBC broadcast the result. Ted Husing on air first at 10:15 for the former, speaking from low wave station on a truck near the bowl. Graham McNamee scooted back to the studio.

Motion picture cameras caught the knock-out dead on.

Harry Balogh (gh silent) announced in place of Joe Humphries, who suffered a stroke after the Baer-Schmeling match. Microphone for amplifiers was raised and lowered for each announcement. Balogh was an armory announcer.

New system was used in giving the results. Announcer told how each judge and the referee voted and why. Not necessary for the main event.

New lighting system worked well. Lamps much higher and fewer in number, but the 60,000 wattage was 20,000 watts more than the cluster of lighters at the Stadium. Less glare and not so hard on the working press.

Balogh pulled a Humphries in introducing Hans Birkie (Germany) as coming from California. Birkie drew with Frank Edgren from the west.

Plenty of empties among cheaper seats a surprise. Many on the shelf crashed the barriers early and got closer. Front rows filled very slowly, indicating the specs had to let go for smaller money. Highest price reported was $45 down front. In other shows $100 a ticket was not infrequent.

nitery, where Mistinguette operated last summer, has had lousy weather breaks.

Charlie Evans huddling with Somerset Maugham in July.

Da Bouttean's poulpe (octopus) getting great play as a fish course.

Laurence Stallings the father confessor of the wooden-legged brigade.

Kay Boyle declaring this the vilest of all climates scramming to the Tyrol.

Helen Gilliland in beige pajamas and red jacket and beret, the look-of-the-month.

NIGHT CLUB REVIEWS

El Patio, N. Y.

(Continued from page 40)

for supper is a bargain price for a show that holds Rosita and Ramon, Frances Maddux, Tamara, Rhys and Owens, Arthur Brown, the Eduardo Bianco imported tango orchestra and Joe Moss' dance combo. Moss is unique among dance band leaders through his shadow-boxing style of maestroing. He's the Dave Rubinoff of jazzapators. (Since this opening Moss has left this spot).

Ramon is running the place, with Tony Shayne, cabaret booker, in for a piece, both splitting on everything with the property owners of the inn itself.

The El Patio, off Broadway, for several seasons enjoyed a swank play and the roadhouse should bring 'em motoring down the Merrick highway. *Abel.*

Club Osterman, N. Y.

New York, June 29.

Jack Osterman experienced a typical Osterman tough break on the opening of the club bearing his name when his voice went back on him and he couldn't do his stuff. The new Club Osterman is on West 54th street, on the site of the former 5 O'Clock Club, but an open door place instead. The bar, which monopolized the closed 5 O'Clock room has been moved elsewhere, affording ample space for 100 or so, around a roomy enough dance floor, with the bandstand set far back.

Osterman is his own boss, with Harry Deitsch backing him on a 33-67% split of the net. Deitsch is doing all the financial underwriting.

Osterman put the Club Richman on the map for 10 weeks last winter, bringing back a hot room to Broadway after none had been in existence for some months. This gave Danny Healy and Jack White the idea of the Club Ha-Ha as a hot spot, which caught on pronto, with the Richman easing off sharply. It's now a 10 and 25c. beer garden; used to get a $3 and $4 couvert there.

Osterman looks to put his own spot over in a big way. He has the trimmings and a perfect set-up in a highly comfortable room, but above all, VARIETY's cub columnist has his own individual style of m. c.'ing a fast room, which should catch on quick with the sophisticated nite lifers. Mike Durso heads the CBS band and there's also a CBS wire to pick up both the band and show, with Osterman. *Abel.*

RIIS PARK, N. Y.

(IRVING AARONSON)

Neponsit, L. I., June 30.

The Jacob Riis Park at Belle Harbor, Neponsit, L. I. (taking the Cross Bay Blvd. route), is a municipal development although the dining casino is a concession to Linz & Fuchs, who operate the Lobster (sea-foodery in the Times Square sector). Irving Aaronson and his reorganized Commanders are the attraction to a table d'hote $1.25 and $1.75 club dinner.

Playing in a room that has 2,000 capacity and which books banquets and such, the dining casino claims to have grossed up to $20,000 on some week-ends alone since opening this season. That's plenty of business but possible because of the many concessions, location, right next to the beach, and taking in the Trommer's beer and other services. Trommer's is said to have a piece of the room, if not they look like they have, judging by the manner in which the walls are plastered with heralds of the Trommer brew products. There are other brands vended as well.

Aaronson must use the P.A. system in this large capacity throughout. He also etherizes regularly via WOR. It's a new combo for the commandant of the Commanders, who left most of his men in California when the sunshine got 'em last winter. Ralph Napoli is the sole holdover. A girl songstress, in the current manner, has been added for the vocals. She's Ruth Brent (nee Burns) of the former Alex Hyde girl band combo. She does her stint quite acceptably.

The new Commander is a different type of band in that it's more musical than in the past. It's strictly for the hoof now, since they're in a spot to give out dance music chiefly, and much less hokum entertainment. The Commanders also have their routines along those lines but in this present berth they're primed principally for hoofology. *Abel.*

CLUB LIDO

, N. J., July 3.

Looks like this swanky roadhouse is set for a successful summer. Open only two weeks it is already getting a tremendous play and before the season is really officially started. One reason may be that the couvert charge is out this year with a $2.50 minimum charge in, but most likely it's the m.c.'ing of Harry Hatts that is providing the pull. This lad has been around, working various New York nite clubs. His impersonations of Lauder, Chaplin and a panz singing a parody on 'Brother Can You Spare A Dime,' went big. When caught he did an impromptu ventriloquist bit with a waiter that should be left in the show for some time, as it will stand up as a laugh producer.

Marion Rich and Frank Bernard, acrobatic dancers; Zara Lee, danseuse, and Sue Chrysler, nifty blues singer, round out the rest of the show. Harry Kilby is producer and booker of the shows here. Miss Chrysler sings in a plenty torchy manner and sells every song for plenty. The radio could stand her. Between dance numbers Don De Leo and Wally Brown, table-to-table songsters, push a little piano around and do their stuff. Okay!

Ralph Kirsch's ork, a 10-piece combo, dish up okay dance tunes.

This road spot is ideally located to catch the crowd. Situated on the highway at Sea Girt, near here, it is only a short distance from the snooty Spring Lake and Asbury Park summer colonies. *Nolte.*

Club Must Be Club

Worcester, July 3.

With what has been facetiously termed 'night clubs' springing up like mushrooms through Worcester and vicinity since brew's comeback, this staid old New England city took on a gay aspect the last few weeks. But some of the operators are due for a jolt from the license commission.

This week the local commission will scan the charters of these hot spots to determine whether they should be recognized on the same basis as clubs supported by membership dues.

Fire appears to be directed at Atlas A. A. club, hottest of the hot ones. Atlas has been running floor show and has been mecca for the sun dodgers.

License commission holds attitude that most of these spots are 'business ventures' are distinct from organized clubs such as social and civic organizations.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.
POSTCARDS, ADVERTISING, or CIRCULAR LETTERS WILL NOT BE ADVERTISED
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Bonnar Diana	Prior Allan
Browne Ken	
Boyd Warren	Randall Fred
Buswell Irene	
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Laniwick	Tree Dorothy

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H. MILLER
INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

OBITUARY

ROSCOE (FATTY) ARBUCKLE

Roscoe, Fatty Arbuckle died June 29 in his suite at the Park Central hotel. Death was ascribed to a heart attack.

Arbuckle came into prominence the days when the Mack Sennett screen comedies were in their heyday and he was one of the most prominent stars of a group which included Charles Chaplin, Mack Swain, Jess Dandy, Kala Pasha, Ben Turpin and a score of lesser lights.

He rose to the front rank and when his name was affixed to a new contract he was brought on for a tour of the eastern cities to make personal appearances. In Boston a party was given in his honor at a roadhouse in Woburn, a suburb, and this was followed by a shakedown suit by the husband of one of the entertainers, who alleged that his wife, under age, had been procured to perform indecently.

That rather dimmed the glory of the tri but this was followed shortly after by the death, in the St. Francis hotel, San Francisco, of Virginia Rappe, a screen actress, while attending one of Arbuckle's parties. Those who knew the inside of that affair felt that the comedian was scarcely to be blamed, but the public outcry was tremendous and in response to sentiment Will H. Hays banned the comedian's pictures to await the outcome of his trial, tying up something like $500,000 on the shelves of Paramount, which was about ready to launch the new product.

Arbuckle was thrice tried and finally acquitted by a jury, but Hays' efforts to lift the ban on his pictures was cried down by the women's organizations. The ban was continued and the films, which were financed by Jos. Schenck for release through Paramount, never came out of their cans. For several years he struggled along, directing pictures under another name, conducting a night club in Los Angeles and making occasional vaudeville appearances. A year ago Warners decided to risk a series of shorts, a few of which have been released, without opposition, but without material draw. It was figured, however, the bulky comedian was on his way back. He had just been given a starring contract by Warners.

About a year ago h was married to Addie McPhail, also of the screen, who survives.

Funeral services under the auspices of New York Lodge, No. 1, B. P. O. E., were held at the undertaking parlor on Saturday and the remains will be taken to Hollywood by his widow for interment in a crypt in Forest Lawn cemetery. Funeral arrangements were handled by Wm. La Hiff, who was the host at a party the evening of the comedian's death.

JOHN GREY

John Grey, 60, screen writer and comedy gag man, died June 27 in Hollywood after a lingering illness. He was born in California, but was taken by his parents to New York when he was four years old. Admitted to the New York bar, he gave up the practice of law to join Vitagraph as a writer, 20 years ago, and at different times was associated in comedy writing with Mack Sennett and Thomas H. Ince.

Later he was Harold Lloyd writing staff and supplied the comedy for this star's most important films.

He is survived by two sisters.

Robert A. Barnet, 79, playwright and librettist, died in New York June 27. He began his writing career as the librettist for the Cadets, a Boston amateur organization. Among the books was '1492,' which played to $30,000 in one week and was taken by Edward E. Rice for

William Morris

professional production at the old Garden theatre in Madison Sq. Garden. He also wrote 'Excelsior Jr.' for ice and was the author of 'Tobasco,' 'Prince Pro Tem,' 'The Lovers of Prorana,' 'Jack and the Beanstalk,' 'My Lady,' and 'Three Little Lambs.'

Survived by his widow, two daughters and four sons.

WILLIAM J. SHIELDS

Dr. William J. Shields, 61, for 13 years physician with the Ringling Bros.-Barnum and Bailey circus, died Saturday June 24 in Cleveland clinic of a cerebral thrombosis, after an illness of two months. When the circus opened the present season in Madison Square Garden in New York in April, Dr. Shields was performing his duties despite a convalescence from a severe illness. He was an old time friend of John Ringling, who induced him to join the show several years ago as physician.

Interment in New York.

LEE KLIENBACK

Lee Klienback, 47, many years on the stage, died Tuesday, June 20, at his home in Akron, O., following a lengthy illness. Since retiring from the stage he had been identified for several years with the Firestone Rubber Co. here. For more than 20 years he was connected with the Hanlon Superba Company, a theatrical troupe.

Survived by a widow, two daughters and one son.

GEORGE T. CLAPHAM

George T. Clapham, one-time manager of the Thatcher, Primrose & West's Minstrel Show and of Harmanus Bleeker Hall, Albany, died June 25 at his home on the Albany-Schenectady Road. He had been in the hotel as well as in the show business, managing inns and restaurants in the Capital District.

Survived by his wife two brothers.

GORDON WRIGHTER

Gordon Wrighter, 65, died in Springfield, Mass., of heart disease. For many years he was connected with the S. Z. Poli interests as manager. He was also associated with some of the larger circuses such as Ringling Bros. and the Forepaugh & Sells outfit. Survived by his widow. Interment at Uniondale.

SCHUYLER GRAY

Schuyler Gray, 38, died in Stamford hospital, July 2, following an operation recently performed. He served on the intelligence staff of the War Department, transferring from an air unit. After the war he capitalized his service as technical director of war pictures at various Hollywood studios.

HALSEY E. MANWARING

Halsey E. Manwaring, 58, manager and director of the Palace hotel in San Francisco, and known to picture and stage people, died June 26 following a heart attack. He is survived by his widow and a sister, Mrs. F. G. Cornell of New York.

LEWIS P. HUNTING

Lewis P. Hunting, who was on the vaudeville stage for 22 years, died in Fair Haven, N. J., June 29, as the result of injuries sustained in two automobile accidents some months ago. For the last few years he had been with a New York brokerage office. Survived by his widow, a son and a brother.

SYLVIAN KARP

Sylvian Karp, 27, assistant director at the Warner-First National studio, died at the Hollywood, Calif., hospital, June 29, from a fractured skull suffered in an auto accident earlier the same day. He was returning from the studio where he was working on 'Red Meat' at the time. Mr. Karp had been at Warners for five years.

He is survived by his father and mother.

BERT DAVIS

Bert Davis, 35, head of the music publishing firm of B. Davis & Co., Sydney, Australia, died after seemingly besting a malignant stomach trouble, which he had been battling for some time.

Davis is well known to the American song publishers, having made an annual visit to the States almost every year.

His wife and child survive.

BOBBY WILSON

Bobby Wilson, 56, coast burlesque comedian, died sudenly of heart failure July 1 on the Metro lot in Culver City, where he had gone for a test.

Wilson had been a member of Tom Dalton's Follies burlesque in Los Angeles for the past 10 years. He is survived by his wife.

C. . IRELAND

H. Ireland, 53, secretary of the Jones county fair for many years, identified with amusement interests, died of leakage of the heart in Dubuque, Ia.

His widow and ten survive.

FRANK J. BROOKS

Frank J. Brooks, 64, stage manager of the Quincy theatre, Quincy, Mass., died June 28. He had been employed in various theatres at Boston before going to Quincy. Born in New York City.

FRANK L. SAVAGE

Frank L. Savage, 38, newspaperman, died in Roseville, Calif., June 26. He had been active in newspaper work in New York, New Orleans, Philadelphia, San Antonio and Los Angeles.

Father, 73, of M. H. Aylesworth of NBC and RKO, found dead in his bed in a Denver sanatarium July 1.

William H. Tighe, father of Harry Tighe of vaude and radio, died in New Haven June 27.

Father of Harry Lou Seymour, of vaudeville, died June 29 in New York.

randmother, 84, of Erle C. Kenton, film director, died at her Hollywood home June 19.

IN MEMORY

JOE SCHENCK

Who Passed Away June 28, 1930

GUS VAN

IN MEMORIAM

THE MINER BOYS

ED — TOM — GEORGE

Mr. and Mrs. Barney Gerard

Circuses

(For current week—Week July 3)

Al G. Barnes

July 3, Seattle; 5, Ellensburg; 5, Yakima; 6, Walla Walla; 7, Moscow, Idaho; 8, Spokane; 9, Sand Point, Idaho (aft. only).

Hagenbeck-Wallace

July 3, Augusta, Me.; 4, Rockland; 5, Waterville; 6, Bangor; 7, Lewiston; 8, Berlin, N. H.; 10, Biddeford-Saco, Me.

Ringling Bros.-B. & B.

July 3-4, Pittsburgh; 5, Wheeling; 6, Youngstown; 7, Canton; 8, Akron.

Carnivals

(For current week—Week July 3)

Alamo Expo; Leadville.
B. & B.; Lynchburg, Va.
Beckman & Gerety; Bloomington.
Big State; Mexia.
Bloom's Gold Medal; Champaign-Urbana.
Copping, Harry; Nantyzio.
Crafts 20 Big; Wayward.
Curl, W. S.; Washington.
Endy's; Budd Lake.
Galler's; Festus.
Gibbs, W. A.; Lyndon.
Gibson's Blue Ribbon; Linton.
Golden Rule; Youngstown
Golden Valley; Oak Hill.
Gooding, F. E., Am. Co.; Great Eastern; Lincoln.
Great Southern; Mt. Vernon.
Greenberg, Max; Bloomingdale.
Gulf Coast; Dexter, Mo.
Hansen, Al; Mound City.
Hunley Bros.; Delevan.
Jones, Johnny J.; Wilkes-Barre.
Keystone Atts; Oakland.
Landes, L. J.; Scott.
Lang, Dee; Whitehall.
Lewis, Art; Marlboro
McFarland, Ed; Irvine.
New Deal; LaFayette, Tenn.
Northwestern; Coldwater.
Roadrazer; Locust Grove, Okla.
Sol's Liberty; (Fair) Marion.
West World Wonder; Nashua, N. H.
World's Fair; Boonville.

French Say Expo 'Paris' Unauthentic Boob Bait

Chicago, July 3.

'Streets of Paris' at the World's Fair has been repudiated by the French consulate here. 'Taint French and 'taint official, said Consul Reine Waller, and please would the exposition remove the colors of La Belle Francaise. World's Fair obliged by taking down the tri-color.

Frenchmen attending a scientific convention in Chicago were reputedly horrified by the alleged replica of their fair capital as painted on canvas and sold to shock the American farmers.

Consul, who had actually considered giving official sponsorship to the concession, was reported much relieved at the caution that had prompted rejection of the invitation.

'Streets of Paris' leading money concession. Exposition raised prices to 40c after eight p. m. for gate admission, formerly a quarter.

Spoor Spectaculum reduced to 15c, children free. General tendency downward with sole exception of 'Paris.'

J. Kaus, Carnival Head, Is Found Dead in Bed

Cortland, N. Y., July 3.

Joseph Kaus, 69, of the Kaus carnival shows which played here last week, was found dead in bed Sunday in the family living car at the D. L. & W. yards.

Besides his wife, Mrs. Julia Homsheck Kaus, he is survived by two daughters, Tillie and Tressie Kaus; three sons, Joseph, William C. and Adolph J. Kaus, all with the show.

'Village' a Gift

Chicago, July 3.

Oriental Village, World's Fair, has been taken over for operation by Ernie Young, Ed. Carruthers and Edgar Schooley. Practically a gift from owners of concession, who are non-showmen.

Young will install a semi-nude girl show as attraction.

Young's deal to take over old Mexico is off, with that concession meanwhile without a director, as S. S. Millard is no longer affiliated.

Frisco Burley Try

Herbert Harris has taken over the Embassy from Dan Markowitz and about July 8 will open burlesque in the Market street house which has had more policies than a flop has alibis.

Harris, son of Sam, who used to be half of Ackerman & Harris, is understood to have a deal on with Sam Goldberg, burley impresario of Los Angeles.

House is now dark, it's most recent policy having faded after three days.

Burlesque Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Louise Kellar, Jeanne Williams, Irene Young, Star and Garter, Chicago; Vera Thorne, Gem, Chicago; Johanna Slade, Terminal, Cleveland; Charles LeRoy, Harry Allen for Harry Rogers show; Zita and Marselle, Melody Lane Player.

Harvard Accent

(Continued from page 1)

pealed to. Boys managed to dig up three.

When Paramount was producing 'Madame Butterfly' it seemed an easy matter to cast the dozen girls called for in the script. A hunt in the local Japanese quarter failed to find any maids acquainted with the ways of the Geisha. It took three weeks of advertising in California Japanese papers before the dozen were located.

All casting directors believe that writers were created just to make life tough for the casters. It's getting harder all the time with so many novelists and writers who are without previous picture experience. In the old days regular picture writers stuck to a formula with few new tricks included in their yarns. New lads want to show how much they know about the outside world.

DIXIE TOURISTS MOST NUMEROUS AT EXPO

Chicago, July 3.

Chicago has long flattered itself at being a summer resort for southerners. Although the town sizzles plenty in warm weather, the Mason and Dixon bottom-siders evidently didn't notice mere Chicago heat.

This year the southern invasion, because of the World's Fair and better cotton prices, is larger than ever before by common agreement. While no census is possible, it appears that Dixie as an area has sent a higher proportion of tourists to the exposition than any other section of the country.

Receiver for 'Days of 49' Concession at Chi Expo

'Days of 49' Camp at the Century of Progress Exposition went into receivership last week. Judge William J. Lindsay, however, appointed N. J. Wagner, manager of the concession to act as receiver. A judgment for $1,707 held by Mrs. Helen Morse Beesley resulted in the receivership.

Concession is located near 39th street end of the Fair where concessionaires have had tough going. About 200 actors for atmospheric bit parts in saloons, gambling halls, and the other standard settings for a wild west camp have been employed at 'Days of 49.'

State-Congress Obstacle

Chicago, July 3.

Determined efforts to get the State-Congress reopened and aimed for the tourist trade haven't succeeded as yet. No amount of managerial finesse can get around that solid mountain of $15,000 back salaries owing the unions.

That's got to be taken care of before anything else will happen.

Park's Tab Try Brief

Youngstown, O., July 3.

Musical comedy tab at the Idora Park theatre proved unsuccessful and the house is dark again after a week of the Bert Morton Musical Revue company. House had been dark for the past two years.

Troupe switched to the new Heidelberg beer garden at the park as floor show.

$45-A-DAY 'CLEAN-UP'

San Francisco, July 3.

Dick Wilbur, old time stock man, has an anonymous quickie burlesque outfit in the Kearney, a 300-seater near the police station on Kearney street.

Troupe is said to be cleaning up, though the take is only about $45 a day.

AIR SHOW BETTERS

Omaha, July 3.

Recent air races netted $1,200 profit, of which $500 will go to pay off the last of a nine grand deficit on the 1932 show. Remainder will be pro-rated to losers on last year's show.

First show, in 1931, broke even with last year's event in the red largely due to bad weather.

RODEO COLLECTED

Perry, Ia., July 3.

Perry gave natives and visitors more than its share of entertainment in four-day rodeo and semi-carni, fair grounds being utilized. There was sufficient cash in the three-day rodeo event to draw some of the better known names.

Show Takes to Road

Massillon, O., July 3.

J. Evans, pioneer Massillon showman, will launch his own motorized circus here within the next few days. This city will be the scene of a two day opening stand, and route will take the show into better known smaller towns of Ohio for two and three day stands.

Howard Peters, Canton showman, will have the sideshow, cookhouse and pit show.

New circus will move on a fleet of small motor trucks, will have an arena, without top 160 x 80 feet, with seating accommodations of 1,600. Will have a merchant tieup at all stands.

More Than Just Another Band
A Miniature Entertainment Road Show

A SURE-FIRE BOX OFFICE BUILDER

VARIETY tells the story (issue of June 20, 1933)

'Humor' with Hallett Big $34,000, Met.; 'Diggers'' Own House

Boston, June 19.

Met is a live spot with Mal Hallett's band on stage and 'College Humor' on screen.

Estimates for This Week

Met (Publix) (4,330; 30-50-65)—'College Humor' (Par) and stage show. Mal Hallett band on stage and combo looks like banner week, $34,000, magnificent. Last week, 'Little Giant' (FN) less than comfy at $12,500.

MAL HALLETT
and *That* Orchestra

Boston 'Traveler'

Mal Hallett and Band Tops Program

If Mal Hallet, Boston orchestra leader, ever doubted his popularity in this section of the world, he must have been almost overcome at the joyous reception given him by a packed house at the Met yesterday when he opened a week's engagement with his versatile band. The audience did everything but stand on their seats and cheer and they would have done that with a little encouragement!

Mal, as if pepped up anew by the warmth of the welcome, offered some snappy musical numbers, with various members of the aggregation contributing novelty solos. And how that band can play! Opening with a fast jazz number, the program included a beautiful arrangement of "Mandalay," the ever-popular "St. Louis Blues," excerpts from "Rose-Marie," featuring the Indian love call, and a whistling genius called Ray Wally, a new number featuring the drummer, a group with the pianist as star, and finally "Lest We Forget," a military medley.

A. C.

Boston 'Evening American'

Mal Hallett Gets Reception

By HARLEIGH SCHULTZ

Two things happened at the Metropolitan yesterday which seemed in their dual way to prove two things. First, that happy show times are here again. Then that good shows pay, for the house was so crowded we had to stand through most of the program. But it was all worth it, stage and screen. Mal Hallett and band topping a de luxe footlight bill

The stage show is one of the finest the Met has ever presented, and we all know it has set forth some mighty good ones. The Hallett orchestra is one of the best we have heard, and its reception is in the nature of a triumph. Its specialists are each and all capable in stellar degree.

BOOKED SOLID UNTIL LABOR DAY—BUT

AVAILABLE FOR THEATRE ENGAGEMENTS FROM LABOR DAY ON

All Communications to
CHARLES SHRIBMAN, Personal Management
Little Building, Boston, Mass.

Grateful appreciation to Hy Fine, Harry Gourfain, Eddie Cuddy, Myron Shillman, Ed Smith and the entire Metropolitan Theatre Staff for their kind co-operation

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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SHOWMEN HYPO CHI EXPO

Showman-Mayor 'Buzz' Bainbridge Shocks Mpls. with Censorship Threats

Minneapolis, July 10.

Elected as an extreme liberal with the theatrical element's full support and always known among his friends for his broad-mindedness, Mayor A. G. (Buzz) Bainbridge, vet showman and managing director of the Shubert theatre dramatic stock company, has exploded a bombshell in local film circles at his administration's outset by promising to 'clean up' films.

In his inaugural address to the city council, the mayor announced plans for 'proper regulation and supervision of motion pictures by a committee charged with viewing films in advance and recommending changes, which will be made without delay.'

It will be the first screen censorship in the city's history. Even through the 'reform administration' of Bainbridge's predecessor, W. A. Anderson, who prohibited 'Crazy Quilt' from showing here and unsuccessfully opposed the sale of 3.2 beer, no effort ever was made to interfere with any motion pictures or to require the toning down of film advertising matter. Except in a few isolated instances in the past 10 years when the mayor, acting on individual complaints, has stepped in and halted a picture, everything has gone on the screens and censorship in any form never succeeded in getting a foothold.

Film and Adv. Censorship

'Recent administrations have failed to provide proper regulation for the showing of pictures and for a proper supervision of the advertising of photoplays throughout the city,' said Bainbridge in his inaugural address. 'Likewise they have been somewhat derelict in enforcing certain ordinances having to do with the regulation of theatres themselves. Because of this fact, I intend to appoint without delay a motion picture and theatre committee which will have power and authority to view motion pictures in advance of their showing and recommend cuts and changes, and to inspect all advertising matter intended for use in connection with the showing of the e films, and to

(Continued on page 44)

FOX TO BOOST DESYLVA AS ZIEGFELD OF FILMS

Hollywood, July 10.

Fox will attempt to steal Sam Goldwyn's thunder by launching a publicity campaign billing Buddy DeSylva as the 'Ziegfeld of Pictures.' Studio figures that his first picture, 'My Weakness,' will be strong enough to stand the comparison with the late stage producer.

Goldwyn, in his publicity for the past two years, has pointed that in presenting gals to screen audiences he has donned the cloak of Ziegfeld as the femme glorifier.

New Horror

For the first time in 30 years sandwich men appeared on Fifth Avenue last week.

Two men, with masks simulating the mugs of Laurel and Hardy, strolled along advertising Loew's Ziegfeld which has a third run picture policy.

Supposed to be an ordinance barring such advertising from New York's class business thoroughfare, but the cops said they knew nothing about it and wouldn't interfere. Even the street lamps blushed.

A LITTLE MORE GINGER DOWN SOUTH

Dallas, July 10.

Dallas, as a capital of a new field of fertile show business, is being ogled for the fall by sundry show interests.

The hunger in and around Texas for live entertainment may put Dallas on the map as a show center for central booking purposes. Branch offices there are being considered.

New Orleans, July 10.

A greater liberality throughout the south and southwest, including not only open likker selling but gambling, is loosening up this territory as a hot spot for bands and attractions.

In Texas, particularly, some of the best known places now have gambling casinos attached, hence the economic ability to book big attractions.

Tennessee is another state that's pepping a bit. Hotel Peabody, Memphis, is booking rotating name bands starting with Herbie Kay. Hotel Claridge, also in Memphis, just opened Bobby Meeker's orchestra. Both of these hotels have no gambling affiliations but beer figures. Oil, cotton and wheat markets are further factors in the south taking on some ginger.

Radio Show 'As Is' May Become Picture

For the first time a radio program as is, may become a film flicker. Paramount and Jack Arthur are in negotiation for the Standard Oil series, 'Johnny Hart in Hollywood.'

Arthur is 'Hart' on the air.

BIG BUSINESS YIELDS REINS

Experience Makes Industrialists Showman-Minded —World's Fair Undergoes Numerous Changes as Box Office Reports Point the Way.

1ST AID TO FLOPS

Chicago, July 10.

As the World's Fair barges into the tell-tale month of July, the need for showmen and showmanship has been acknowledged. There have been enough fiascos among, and contrasted with, the big money-making concessions to have brought about a more congenial attitude on the part of the exposition itself toward the genus homo showman.

Proprietors of the successful entertainments are persons of considerable more weight and prestige than they were five weeks ago.

Even the engineers, business men, and astronomers of the administration building are getting showman-

(Continued on page 63)

COMM'L FILMS AS A TALENT INCUBATOR

Commercial pictures, under a new impetus, may become one avenue through which new talent will be discovered for the screen.

A few tests of people used in commercials have already been made by one studio following recommendations of house managers of the mid-western division of a national chain which recently has played a number of ad films as 'cheaters.' A juve, whose name isn't given and whose origin (commercials) isn't talked of too much, is getting preliminary training at one of the Hollywood plants.

GOOD WILL REVUE IN PARIS FOR CHEVALIER

As a bid to reinstate himself in the hearts of his countrymen, Maurice Chevallar returns to Paris in a new revue at the Casino de Paris next October.

Chevalier set the deal with Dufrenne and Varna, Parisian impresarios, on his last visit to his native land. Producers sold the Franco-American film star on the good will idea as the prime reason for a comeback over there.

Caterers Predict B'way's Comeback; Class Speaks Have Re-educated Public

Canny

Hollywood, July 10.

Donald, 14-year-old son of Gus Kahn, gets a five case note from Ben Bernie for supplying him with half a dozen or so gags. Eddie Cantor decided he also wanted some gags from the youngster. He wired Bernie.

Latter replied, 'Stop. I've exclusive on the kid. You can have the old man.'

CAFE GIRLS ARE OLD AT 25 IN CHICAGO

Chicago, July 10.

Nite club an cafe managers catering to the World's Fair mob are eager for a type of womanhood that nature seems not to have fashioned. They want girl performers with voices forceful enough to surmount all table noises, and at the same time they must be under 20 years of age and possessed of exuberant s. a.

Auditions for cafe talent are a daily occurrence now, but those women obviously qualified to entertain are given the go-by due to age. They're rated old at 25 here and decrepit at 30. In consequence the choice narrows down to sweet young things with thin voices, fresh from sustaining radio triumphs, who meet the pulchritude test but have a struggle winning respect for their entertaining.

FOREIGN EXCHANGE A BREAK FOR ACTORS

European currency situation has caused a peculiar situation among show people. Those who went to Europe to retire and live on their incomes are flocking back on every boat. On the other hand actors who never wanted to go to Europe before are actually anxious to hop boats now.

For those abroad on limited incomes the situation has become too tough. Where $50 a week, or a bit more, previously made comfortable living over there possible, the dollar has fallen so much it can't be done for that price any more.

But from the tandpoint of actors going over to work, they are getting 30% or more for European work than they did a year ago. Acts are generally paid off in coin of the realm, the exchange thus helping them.

With imminent repeal and the uptrend, veteran restaurant men New York mentally see the rebirth of Broadway. A Broadway comparable with the halcyon stem of yesteryear.

The rehabilitation street that's become drably akin to the Bowery and Coney Island is destined to regain the glory that once was, according to the belief of old time caterers. Repeal will bring back Broadway, it is argued, for what the speakeasy has accomplished—at least the class speak—has been an appreciation of the culinary arts. The liquid emporiums with their recent trend toward gastronomic superbness, has educafed the public again in demands for the better things in food and liquids. Fifteen years have transpired since Volsteadism became a fact and through the speakeasy's sundry evolutions, from the lowly blind pig to the deluxe establishments, the public has learned what to expect and what to reject.

When came the realization that getting a drink was too easy in almost every community, the thirst caterers recognized that something beyond beverages was necessary. The basic desire of the average citizen to be in a nice environment has written a page in the history of prohibition which somewhat offsets the crime and the skulduggery, bribery and lawlessness against which background is set even some of the nicest nite spots.

The speakeasy lads have been lavish in setting up deluxe dining rooms, going as high as $70,000 for appointments. With this came the $1-a-drink tariff and the high food scale to replace the hectic era of the nite clubs when one was truly a sucker in planking down $3 and $4 a head for the privilege of parking the body in a close, stuffy upholstered room. A quartet couldn't go into the more popular nite clubs (nee cabarets) without spending $20 as a more or less fixed charge considering the $1 and $1.50 tariff for the drink mixers on top of the $3 and $4, and sometimes $5, couverts.

(Continued on page 21)

Figure B'way Beer Gardens Better Than Bulb Displays

Long anticipated influx of beer gardens on Broadway seems to be getting closer to reality, based on the click of the Pabst pavilion on the World's Fair grounds in Chicago.

Instead of paying fancy tungsten ad prices for a small Broadway sign, figuring is that the brewers can get an even better bally by running a sizable beer garden to supplement the electrical advertising, thence charging off any restaurant losses to advertising.

Writers, Agents Putting Teeth In Proposed Mutual Benefit Pact

Hollywood,

Artists, Managers' association, comprising most of Hollywood's agents, and the Screen Writers' Guild are cementing a pact which, when finally ratified by both groups, will bind the agents to handle no writers but those in the Guild. In turn the writers will agree to do no business with agents other than AMA members.

Further teeth in the proposed agreement would force guild members to declare a strike against a studio that unfairly barred an AMA agent from doing business on the lot.

First meeting on the proposal, rawn up by committees of the two organizations, was held Thursday night (7), at which 32 agent members passed favorably on the agreement. It was then formally turned over to the organization's attorney, Ralph Blum, to make slight technical changes to give it legal status and force.

Sunday Provi

Among the provisions in the suggested pact, are:

During unemployment of a client the agent shall supply a written statement, twice a week detailing all efforts made to secure the former work. Same in the case of the attempted sale of original stories.

Any agent or writer found guilty making a salary rebate or money payment to a producer shall be expelled from the AMA or the Guild.

Secret agreement or manipulation between agents seeking to restrain the compensation of a writer would also be subject to expulsion of the agents from the AMA.

No clause in a contract giving the agent power of attorney for a client.

In case an agent is barred from a lot the matter will be investigated by the Guild's commission of conciliation and arbitration and if it is found that the studio action is not warranted then the Guild will forbid any its writers from working on that particular lot. In case the agent is found blameworthy, then the Guild members can break their contracts with the agent, without redress to the latter.

All between writers be heard in judgment by the arbitration and conciliation commission comprising members of both organizations.

BILL FRAWLEY SET AT PAR

In the east on one of his periodic trips Leo Morrison swung Bill Frawley into Paramount under a long-termer. It's for six months with balance of five years in options. Following lead opp Mae West in 'I'm No Angel,' Par loans Frawley to Col for part in 'Twentieth Century,' which he had on the stage.

Frawley's last Broadway show was 'Ghost Writer,' which closed Saturday night (8), actor leaving for coast next day by plane.

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'Blossom Time' for U

Universal closed picture rights to 'Blossom Time,' legit musical based on the life of Franz C. Shubert. Deal was in the making for several weeks, but was involved and held up because of several authors' rights, lus the foreign angle on music.

Lyons & Lyons agented the deal.

Production on the film ill be made on the Coast.

No, Sah! Sen. Huey Long Caint Come To Writers' Dinnah

Hollywood,

After sending invitation to Senator Huey Long appear as guest af the Writers' Club on his coming visit here, bid was withdrawn following a storm of protest from members. Two threatened to resign if Long was so honored.

Invitation was sent by Monte Warner, new manager of the club, who simultaneously got a break in the dailies to the effect that the Kingfish was to be tendered a dinner. In a communication to members, Warner tells of the mess he got himself into from the board and adds: 'I have now sent Huey another invitation—to stay away.'

Arthur Loew Survives His 4th Plane Mishap

They're talking around the Metro office in New York, of the advisability of Arthur Loew taking up some nice quiet safe sport like training wild animals. His air crash at Roosevelt Field Sunday (9) saw the ruin of the fourth Arthur Loew plane since November.

Loew, a licensed pilot, was at the stick of his own machine for his latest crash. The plane was completely ruined but he managed to escape with nothing more than a few scratches. After a day's rest at a hospital he went on to his Long Island home. In South Africa last November he was a passenger in Hal Roach's plane when it crashed and Captain Dixon was killed. Loew escaping with a shaking up. In between a fire broke out in his hangar at Roosevelt field destroying both his planes.

After his South African crash, which occurred on a proposed round the world trip, Loew promised his mother to stop flying for the rest of that trip. He continued by boat to New York and then got a release from his promise, buying a couple new planes immediately.

Bernie as Film Star?

Chicago, July 10.

Radio pictures is reported interested in Ben Bernie for a picture in the fall after the maestro winds up with the World's Fair. Radio's interest, originates with H. N. Swanson, former editor of 'College Humor.' Bernie wrote some humorous articles for 'Humor' and Swanson.

Story to give Bernie a role as chief kibbitzer to the love interest is being sought. Meanwhile the Bernie coast trip has a secondary aspect, a proposed coincidental band job at the Cocoanut Grove. That's also under discussion.

Test Ulric, 'Judge'

Lenore Ulric was tested by Fox last week, with termer ready if the thing turns out.

Paramount made a test of Walter C. Kelly, the 'Virginia Judge,' monologist, recently turned legit.

GUS BY PROXY

Hollywood, July 10.

Metro is looking for an actor to impersonate Gus Edwards in 'Stage Mother.'

Edwards was under contract to the studio three years ago.

WILL MAHONEY

Will Rogers, in the Los Angeles Examiner, said: "Grauman has Will Mahoney, the cleverest one man actor in vaudeville and musical comedy. Mahoney plays the xylophone better with his feet than I have heard it played with hands. He was such a hit, he knocked old Hollywood batty."

Direction
RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

FINALLY O. K. FOR WEIGHT

Hollywood, July 10.

It took 20th Century four weeks to corral a chorus of 16 girls, sufficiently upholstered front and rear, to fill the ranks of a Beef Trust chorus for 'The Bowery.' Plenty of chorines answered the call, but their figures were all boyishly bobbed. It was thought for a while that it would be necessary to fill out the gals with lamb's wool, the cheating s.a. of many a hot-looking femme star, but finally enough femmes showed up to make the selection of 16 comparatively easy.

Requirements were that girls should be young, weigh 160 pounds and not be over five feet in height. When those filling the requirements did show up, it was found that few knew anything about chorus routines and most were hauling around too much in the rear to throw the body around to any great extent. Some old gals, who wouldn't admit it but smacked of Billy Watson, applied for the jobs, but they were over the age limit.

Gals are now in training, with hopes that they'll compare with the burlesque queens of two decades ago who tripped, but not lightly, across the stages of Gaietys, Trocaderos, Star and other standard-named burlesque houses of the Hyde & Behman era.

Coast's Ill, Injured

Hollywood, July 10.

Hoot Gibson will remain in bed at the Cedars of Lebanon hospital for the next three weeks due to injuries in a plane crash at the National Air races, July 3. He broke three ribs and three lumbar vertebrae.

Eileen Percy doing well at the same hospital after a second abdominal operation. Similar op has Mrs. Leo Forbstein in St. Vincent's. She is expected to leave a couple of days.

Dorothy Samson will be out of the Hollywood hospital, where she is recovering from a peritonitis operation, in 10 days.

Injuries suffered by Jack McGhee, actor, in an auto accident, first thought fatal, are serious but not critical. He is improving idly.

Dorothea Wieck recovering at a mountain camp near Hollywood from slight bronchial illness.

Cooper-Dressler Duo In Metro Stage Yarn

Hollywood, July 10.

Metro has unshelved 'La Belle Dolly,' theatrical story, and has put Arthur Caesar to work on it. Yarn is for Jackie Cooper, and probably Marie Dressler, with Charles Reisner to direct.

Caesar has also gone to work on 'Penthouse,' with Frances Goodrich and Albert Hackett.

Haven for Petty-Cashers

Laguna Art Colony Soft Landing Spot for Hollywood In-Betweeners

Laguna Beach, July 10.

This artistic beach town has become a popular landing place for Hollywood writers and other film people suddenly bereft of income or languishing between jobs.

Laguna living scale is cheap compared to Hollywood's, has been made that way by many resident painters and literati who have little or no money, and can buy only what is cheap. You can't spend a lot of money here without arousing suspicion.

Laguna has also taken a subtle part in film affairs by acting as a backbone stiffener for scribblers afraid of losing their jobs. Knowing they can come here and live indefinitely on the few centuries saved up gives them more independence in talking to supervisors. Laguna is only 55 miles from Hollywood, near enough to keep in touch with studios and agents.

Except July and August when city folk come here for a vacation, cottages can be rented for as low as $10 per month. For $15, a stylish bungalow can be had. Add another dollar or two for gas, light and water, and the rent bill is paid. Food cheap, except in restaurants catering to tourist trade, and nobody dresses up, so there's little clothes expense.

Artists here are having the same trouble unloading paintings as in other places, and the art gallery lists articles of food, household furnishings or other things the canvas daubers will accept in lieu of money for their works.

Many picture people have all year round homes in Laguna, where you don't have to throw big parties. Among them are Arthur Caesar, Charles Reisner, Charles Kenyon, Bess Meredyth, George Roesner, Ray Griffith, and Fredric March. In between jobs, the writers come here to dope out originals, with only the arty raves of canvas daubers for interruption.

Daychecks Climb

Hollywood, July 10.

Extra work held up the past week despite the loss of a working day on the Fourth. Total of 4,168, even better than the previous week by 140 placements.

Top day, July 1, saw a total of 950 people working. John M. Stahl's 'Only Yesterday,' at Universal, continues the biggest user of day-check people.

Catholic Assn's Prize 'Clean' Story to Be Sold For Regular Filming

A contest, with prizes of $1,000 for 'clean' stories most adaptable for reproduction in motion picture form, will be conducted next year by the Literary Awards foundation of the U. S. Catholic Press association under a plan suggested to that body at its recent convention in Chicago by the Rev. Wilfrid Parsons, S. J., editor-in-chief of the weekly 'America' and chairman of the Literature Bureau. Contest tied in with a campaign by the C. P. A. to create a demand by the Catholic public at least for pictures both clean and entertaining.

In 1932 and 1933 the Literary Awards Foundation conducted no competition, due to the uncertainties of the financial situation, but with interest that has accrued to the foundation, there now exists a fund more than sufficient to pay for the proposed prizes in the story-for-the-film contest.

The stories would not be scenarios, since technical knowledge possessed by those experienced in the picture-writing business would be required for these. Under Father Parsons' plan the winning tales would be protected by the C. P. A. and would be offered to the film industry under conditions preserving the integrity of the story and its underlying philosophy. The C. P. A. and the winning writer would share in the profits of such a sale, the association's sh e being applied to the Literary Awards Foundation Fund. The plan has been discussed with certain film executives.

SAILINGS

July 20 (New York to London) John W. Hicks, Eugene Zukor (Majestic).

July 19 (London to New York) Erik Charell, Clifford C. Fischer (Ile de France).

July 12 (London to New York) Eric Wollheim and party, Prof. Stern, Norma Shearer, Irving Thalberg (Majestic).

July 12 (New York to Paris), Mrs. Ludwig Lawrence, Mr. and Mrs. Fiedelbaum (Olympic).

July 11 (New York to Africa) Carl Sonin (Bremen).

July 11 (New York to Paris) Hendrik Willem Van Loon (Bremen).

July 8 (New York to Panama) Saul Jacobs (Pennsylvania).

July 8 (New York to California) Joey Ray, Lou Clayton (Pennsylvania).

July 8 (London to New York) Edna Best, Herbert Marshall (Berengaria).

July 8 (New York to Genoa) Judge Mitchell Erlanger, Nina Morgana, Mrs. Adolph Zukor (Conte di Savoia).

July 7 (London New York) Barbara Bennett, Morton Downey (President Harding).

July 6 (New York to Berlin) Kurt Sell (Deutschland).

July 6 (New York to Paris) J. Robert Rubin, Andre Maurois, McClure Bellows, Samuel Untermyer (Ile de France).

July 5 (New York to London), A. W. Kelly (Aquitania).

July 4 (San Francisco to Alaska) John Barrymore and his wife, Dolores Costello-Barrymore (Ruth Alexander).

July 3 (Los Angeles to Southampton) Donald Crisp (Amerika).

July 3 (Paris to New York) Clayton Sheehan (Manhattan).

Loy Replaces Harlow

Hollywood, July 10.

Myrna Loy instead of Jean Harlow gets the femme lead in Metro's 'Bombshell,' story of a Hollywood star. Understood reason for the switch is that certain angles of the story, it was felt, might react against Miss Harlow, due to past incidents in her life.

Warner Baxter has the other lead. Actor, borrowed from Fox for two pictures at Metro, is also set for 'Penthouse.'

Harlow-Lombardo Band as 'Spirit of American Youth'

Walter Wanger, Metro associate producer, is still hot on the idea of combining Jean Harlow and the Guy Lombardo orchestra as co-attractions in a picture of American youth, holding that both best exemplify the 'spirit of young America.'

Lombardo has asked for an indef postponement of the idea for the prime reason that he doesn't know of any band having clicked in films.

Wanger's idea was to make it the life of a popular orchestra leader, more of a composite than biographical as regards Lombardo brothers.

MG's 3-Way Starrer

Hollywood, July 10.

'The Paradise Case,' English novel by Robert Hichins, has been bought by Metro as a three-way starrer for John and Lionel Barrymore and Diana Wynyard.

No writing assignments but picture is slated to get going as soon as Miss Wynyard returns from England late in August.

Par Signs Ida Lupino

Paramount has gone to England for a new face, Ida Lupino, 17-year-old daughter of Stanley Lupino, w. k. British comedian.

Signed to a termer by Par, Miss Lupino is to report to Hollywood in August. She's been in London musical comedy and on the drama stage there.

FILMS IN REAL RECOVERY

Par's Elaborate Talent Testing Dept. in East to Dig Up New Faces

Paramount has decided to go into the talent testing thing in the east on a more substantial basis than in the past and has started organization of a new department to handle it. Edward Blatt, director, arrived in New York Thursday (6) for the purpose staging some of the tests.

Blatt was formerly a legit producer in New York and is figured to know some of the material available. He will work with Oscar Serlin, who has been in New York for the past three months looking up new faces. They will be given several people as aids and studio space will be made available to them for an indefinite period.

Proposition as now outlined is for Blatt to rehearse whatever new talent is found, working with the actors for periods of a week or longer to prepare them for camera emoting. Then he will direct them in test scenes, the tests to be more complete and definite than they have been in the past. A capable camera man will be assigned to handle that end of it expertly, and all the scenery and costumes designed will be put at the department's disposal.

Paramount's idea is that too many good prospects are lost by incompetent tests, hurriedly made by persons not sufficiently acquainted with studio conditions on the coast as well as talent possibilities in the east. Only actor Paramount found via the test routine during the past couple years is Mae West, while quite a number of good prospects were dropped only to show up at other studios and make good. New way, it's thought, will remedy this.

EXPECTED EARNINGS CANNOT BE ASSIGNED

Los Angeles, July 10.

Ruling one cannot assign what exists in expectancy only, the Appellate court reversed a judgment handed down by the Superior court in favor of Vera Orkow against H. Harrison Orkow, screen writer. Orkow made a settlement with his wife whereby she was to receive a third of all his earnings from his literary output. Document signed by Orkow stated, 'I do this that her future may be happier than the past, and secure.'

Later Mrs. Orkow sued for divorce in New York, asking for alimony, which she was disallowed. Since then she claims he has been working at the Warner studio here at $400 a week. Defense contended during the Superior court trial he was not employed as a writer and therefore his former wife was not entitled to the third split. Lower court held the assignment covered all earnings, but the Appellate division reversed this judgment, ruling Orkow couldn't assign future earnings that were vague and not secured by some contract or definite assurance of continued employment.

Radio's 2 Air Films Will Be Produced in Germany

Hollywood, July 10.

Capt. rnest Udett, German air ace, is talking contract with Radio as technical director for two forthcoming air pictures, 'Ballon Buster' and 'The Red Knight,' pictures to be made in Germany.

Swanson Sticking at RKO

Hollywood,

Radio is negotiating the renewal for one year of H. N. Swanson's, contract as supervisor.

Swanson came to Radio as story editor, but was later given a berth as producer.

CHEVALIER'S $150,000

Asked $200,000 from Par But Less Via Metro for 'Widow'

Hollywood, July 10.

Sidney Franklin will direct Maurice Chevalier and Jeanette MacDonald in 'Merry Widow' for Metro.

Understood that Chevalier made concessions to Metro from the $200,000 asking price for Paramount's renewal and is getting less than $150,000 for the picture.

Actors Take Tip From Scribes and Form Own Guild

Hollywood, July 10.

Number of members the Actors' branch of the Academy are following the example of the screen writers and are forming the Screen Actors' Guild, Inc., with the view of bolting from the Academy. Incorporation papers have been filed at Sacramento for the body by the law office of McAdoo & Neblitt.

Majority of the members of the Actors' branch have been holding secret meetings with a view of withdrawing from the Academy and in some way affiliating with the Writers' Guild as far as code and cooperation is concerned. New player group will have no connection with Equity, it is claimed.

Leaders in the movement are Ralph Morgan, Chester Morris, Alan Mowbray and James Gleason, with about 150 actors, mostly from the stage, interested.

Academy announced that Chester Morris and Alan Mowbray were not associated in any way with the formation of the Screen Actors' Guild, and Ralph Morgan and Kenneth Thomson are said to admit their activity. The Academy claims Ralph Block and Oliver H. P. Garrett formerly tried to interest actors in forming such an organization but nothing came of it but the understanding now is that Al Cohn is sponsor of the new effort to put actors in association such as was incorporated, which would work on similar basis as the Screen Writers' Guild.

Co-Star Baer, Velez

Hollywood, July 10.

Originally intended as a Shearer-Gable co-starrer, and later with Joan Crawford replacing Miss Shearer, Metro's 'Prizefighter And the Lady' will have Lupe Velez and Max Baer, heavyweight championship contender, in the top spots.

Josef Von Sternberg had the directorial assignment for one day but walked when he and the studio failed to agree on story points, Jack Conway wi meg, with production scheduled to start July 20.

4 Stories Lined Up at 20 C. for Con. Bennett

Hollywood, July 10.

Constance Bennett's first production at 20th Century will be 'Moulin Rouge,' by Lajon De Brie, and will probably be the first of the initial quartet to be put into work. The others are 'Miss Lonelyheart,' 'Trouble Shooter' and the story recently purchased from Walter Winchell.

Studio in seeking the loan of Mark Gordon and Harry Revel from Paramount to put tunes to the Winchell yarn.

MIDSUMMER B.O. BEST IN 2 YEARS

Better Times, Better Pix, Better Public Feeling—'New Deal' the Answer in Almost Every Sector—New England and Chicago Particularly Strong—South and Midwest Right Behind

NOW SHOW HUNGRY

The theatres of the nation are starting to stage what begins to look like real recovery, with a position on grosses for this time of the year that indicates a steady upward swing is finally here.. With worries for the summer season not so pointed as they were, theatre men are looking forward to big strides in the fall.

Better times, better pictures and a better public feeling all around are contributing strongly to the upward trend shown by grosses from coast to coast. While the increase in business runs to around 10% as compared to May, despite that July is always seasonally poorer than the last month of spring, it is much greater than that in some spots, such, as for example, Chicago which has the Fair

(Continued on page 62)

Scribes 'n' Actors Fall for Vanity Tickler Contracts

Hollywood, July 10.

Studios have recently been making more use of the flattery angle in contracts to get balky artists to come down in salary demands. Clauses are inserted in contracts promising actors a chance to direct, writers a chance to supervise, and directors an opportunity to become executives.

Clauses are not binding on the studio and once the artist has his name on paper the studio is apt to forget all about the promise.

Vanity ticklers have been used mostly on writers lately. One scribbler at a major lot has been bragging to his friends that he'll soon be made an associate producer, as it's in his contract. Execs are laughing as they intend keeping him on scripts.

U's 'Take a Chance' Screen Musical Set; 4 Wks. Sked.

Lillian Roth goes into the Rowland & Brice-Larry Schwab 'Take a Chance' screen musical for Universal instead of Ginger Rogers. Latter was called in by Radio which has her for three pictures, so she couldn't come east. 'Chance' with Schwab and Monte Brice co-directing, starts at the Astoria (L. I.) studio July 25 on a four weeks' shooting schedule.

Balance of cast set so far comprises Joan Marsh, June Knight, Lillian Bond and Jimmy Dunn. Schwab is in Chicago this week, where Buddy Rogers is playing, to get the latter for the juve lead.

'Chance' will be made for U without direct studio supervision. U sent Stanley Bergerman, Carl Laemmle's son-in-law, east to supervise R. & B.'s 'Moonlight and Pretzels,' recently completed.

Hollywood, July 10.

Joan Marsh and Lillian Bond booked through Ralph G. Farnum for 'Take a Chance' leave by plane for New York Wednesday (10). June Knight will play part she created on stage in picture instead of Ginger Rogers. Miss Knight leaves for New York this week also.

Coppers and Planes Are Studios' Aspirin for Headaches in Finding Wilderness Hideouts of Actors

JOCK WHITNEY STARTS

Social Scion Moves In On Pathe Lot To Begin Prod.

Hollywood, July 10.

Jock Whitney has arrived to start his Technicolor production company, establishing offices this week on the Pathe lot. Melville Baker and Jack Kirkland are working on the first story, which as yet lacks a title.

Joel McCrea and Dolores Del Rio have been tentatively written in as leads. Players mentioned have put in the past two weeks making color tests in anticipation.

WARNER BURNS WHEN MAYER COPS GOVS.

Hollywood,

Now its Metro that is feeling the pent-up peeve of Jack Warner. The pout this time is about a score of governors. Warner accuses Louis B. Mayer of scooping all of the studios out of the honor of entertaining the chief execs of the 20 states who arrive here July 26 after attending the Governors' convention in Sacramento.

According to the Burbank producer, it was his original idea to entertain the govs, passing it on to Fred Beetson of the Hays office with the suggestion that each studio blow the trumpet for a few apiece. Apportioning of the Honorables was spiked when word trickled down from Sacramento that Gov. Rolph had promised to deliver all 20 of them to Mayer.

Warner was so incensed that, when the Hays office asked him to entertain his share of the 85 Army and Navy fliers who were here for the National Air races, he said: 'Give my share to Mayer.'

Awaiting Dick Powell's Recovery for 'Parade'

Hollywood, July 10.

Warners will hold up production of 'Footlight Parade' until Dick Powell is sufficiently recovered to work instead of Stanley Smith playing the part.

This was after the studio received numerous squawks from exhibitors informing them to keep the Powell-Ruby Keeler team intact.

Schuessler Resigns as Radio Caster; to 20 C.?

Hollywood, July 10.

Fred Schuessler, casting director at Radio, has tendered his resignation effective July 22. No successor has as yet been appointed.

Believed here that Schuessler will return to the United Artists' lot as casting director for Twentieth Century.

Vidor-Boardman Sue

Los Angeles, July 10.

King Vidor and Eleanor Boardman, as owners of the Hotel Traymore, Los Angeles, have filed a superior court action against Emil Schoepp, lessee of the property, for non-performance of the lease.

Asking for $3,391 back rent and the return of the premises. Simon & Garbus representing the plaintiff.

Hollywood, July 10.

call of the wild that has players ducking out of town hideaways in the woods and mountains as soon as a picture is finished gives plenty of headaches to studio heads, especially in view of the 75% of films that need doctoring after previews.

With all of California considered a summer playground, actors have the habit of hitting for the quiet places as soon as the last scene of a picture is taken, without leaving a forwarding address. If they do divulge their destination it generally is some spot away from telephone, telegraph or other normal means of communication.

Studio execs, with a release date to meet and with retakes necessary to patch up a picture, grow grey hairs after every film trying to round up the cast. Then it is when they curse those cabin and shack retreats in the woods that the players announce as their hideaways, but always keep secret so far as the location is concerned. It's always back of this mountain or that one, but mountains are huge affairs out here and finding one of the spots from a hibernating actor's direction is worse than finding the proverbial needle in the hay stack.

Enlist Cops

Recently an actor got out of town before the studio got around to tell him he was wanted for retakes on a picture. Best they could learn of his whereabouts was that he was hitting it for the Sierras and should be on the road somewhere between here and Bishop, 300 miles away. Studio got the state highway patrol working on the job, with every motorcycle cop on the three-century stretch watching for a chap that looked like an actor. Chap was found with his broken down car at the side of the road and was brought back to Hollywood on the back of the cop's motorcycle.

Last week Radio wanted Walter Huston for retakes but all anyone knew was that he was at a cabin somewhere near Big Bear. Studio hired an aeroplane with loud speaker attached to fly over the territory with the pilot announcing to the wilderness, 'If Walter Huston hears this, will he please report to Radio studio at once.'

Four hours later Huston was at a telephone, reported in and was back at the studio in grease paint the following noon. He was doing a solo on horseback through the woods when he got the air-sent summons.

Carmel Myers Cinches 'A Lion in Her Lap'

Pasadena, July

Carmel Myers has finally collected a screen cast to appear with her in 'Lion in Her Lap,' and the show is scheduled to open at the Pasadena Playhouse July 18. Production with Miss Myers was dependent on her getting film players for the other parts.

Company will include Claudia Morgan, Albert Conti, Alec Courtney, Frank Dawson, Anne Kingsley and Ruth Warren. Play is by D. S. Fairchild.

Colleen Forgets Pix

With no Metro assignment on the horizon, Colleen Moore is now in New York to spend the summer with her husband.

During her absence studio is trying to locate a yarn to fit her. She has a year's contract and was loaned out to Fox for 'Power and the Glory,' but has made no picture on the home lot.

Col. Studio Shuttered by Union Walkout Over Soundmen's Claims

Hollywood, July 10.

Unless the Producers' Association comes to their aid today (Monday), Columbia will capitulate to the unions which went on strike Saturday following demands for union pay scale.

Meanwhile Pat Casey who was due here Thursday morning arrives Wednesday night (12). Casey before leaving New York informed Victor Clark, labor contact for the Producers' Association that Columbia were signators to the basic agreement and also informed William Elliot, head of the IATSE to this effect. Elliot is expected to notify unions here which was not done before 9 a. m. Monday that those who went out on sympathy must return, leaving soundmen the only holdouts in this case.

Twentieth Century is also declared by unions not to be signators and will have to sign the same agreement as other independent studios before they begin their first picture, 'Bowery' set for July 17.

24 Hours'

Soundmen's Local No. 695 served 24 hour notice on the Columbia studios that it must sign the prevalent wage scale for producers outside of the Producers' Association basic scale or the unions would pull their crews. Not obtaining satisfaction, the strike became operative at three o'clock Saturday afternoon, throwing 700 people out of work and effectively shutting down the studio other than the executive and writing departments.

In the strike some 350 to 400 union men went out, the unions supporting the soundmen being cameramen's local, 659; operators' local, 150; editors and laboratory workers', 683, and operators', grips and property men, 37.

The walkout stopped work on two features and a short. One of the features was 'Fury of the Jungle,' with the unit on location at Malibu. Other feature, 'Mike' and a short featuring Will Mahoney were working at the studio.

Studio contends that while they were not members of the Producers association when the basic agreement was signed that, now being members, they are entitled to the protection of that document. They put up this argument with Harold V. Smith, business agent of the soundmen, but the crews were called out just the same.

Col. Even 'Below Indies

Soundmen claim that Columbia paid lower scales than even outside independent companies' scale which the union demanded Columbia sign. Sam Briskin, Columbia exec, says this is almost 250% more than they are paid now.

Scale demanded by union is $175 for first soundmen and mixers, while Columbia has been paying from $65 to $85. Second soundmen, who include recorders and channel men want from $87.50 to $135. They were scaled by Columbia at from $45 to $65 weekly. Third soundmen ask $70 with the old figure $35-$40 and assistant soundmen, who previously received $20 to $25 now want $50.

As a result of the walkout carpenters and other studio mechanics were laid off with Briskin stating that the studio would hold out indefinitely as Col. would not accede to what Briskin termed the arbitrary demands of unions.

Smith, of the Union, states that Col. has been operating on a bond agreement for 17 months without in any way making a move to straighten out the situation and conform to the union requirements, forcing effort to arrive at a proper

RKO Wants Al Pearce

Hollywood, July 10.

Following a record draw at the RKO Golden Gate, San Francisco, Al Pearce and Gang are being negotiated for by Radio studio for one picture with options.

Contract will be effective after Pearce has broadcast over NBC from New York within six weeks.

Will Rogers' Fille Incog

Hollywood, July 10.

Mary Howard, one of the chorines in 'My Weakness,' at Fox, is the daughter of Will Rogers and working incognito on production without his knowledge.

MG's 3 Roadshow Pix

Three pictures, over and above the 46 on this year's program, are not being sold by Metro nor are release dates figured. They are 'Eskimo,' 'Dinner at Eight' and 'Night Flight,' all of which will be $2 in New York.

Pictures will go into Astor, N. Y., but not set which will be first, around Aug. 1.

Rogers Threatens Reprisal in 20th's Loan-Out to MGM

Hollywood,

Effort of Darryl Zanuck, of 20th Century, to temporarily farm out Howard Estabrook, with whom he has a two-picture writing contract, has resulted in a fuction between Metro and Charles R. Rogers. Probability the matter will go to the Academy on a question of violated ethics. Case stirred up anew the matter of reported affinity between Century and Metro.

Estabrook's first script at Century was 'The Bowery.' This film, because of changes in cast, was delayed two weeks. Zanuck couldn't hold the second story he had slated for the writer and decided to find a loan-out spot for him. Joyce and Selznick, Estabrook's agents, were told to peddle him for one picture with the writer set to come back to Zanuck for a second at a future date.

Rogers handed the writer 'Straight Arrow' to read, he expressed a liking for it and the producer told the agency that he was ready to close a deal with Estabrook. In fact, Rogers considered it closed. Then Metro protested, saying it had closed direct with Zanuck for the writer on the same day.

These crossed wires set off the spark. Rogers yelped he had priority, charged that there was collusion between Century and Metro and said he would take the matter to the Academy. Estabrook merely smiled.

Later Estabrook and James Gleason went off the 20th C. payroll, their chore on 'Bowery' having been announced as completed.

STATE RIGHTERS IN POW-WOW ON CODE

Bringing matters to a head for a quick completion of the industry code, Gabriel Hess, general counsel for the Motion Picture Producers & Distributors Ass'n, has invited all indie regional distributors to meet Wednesday (12) at 2 p.m. at the Hays office to discuss and project their side of the code.

Facilities of the Hays headquarters have been made available for the state rights. Around 35 have received invitations to be present. Hess himself will not be present. He will be on the Coast, but he has asked Louis Nizer to help bring the state righters together.

On Monday night (10) indie producers of the Pete Harrison-Pat Powers group were slated to go into session once more. This was the postponed session from Thursday (6).

Major side of the codification thing lulled over the week, owing to Will Hays' presence on the Coast. He is expected to return east around the first of the week, when it is expected all sides will foregather to huddle for the final codification.

'Our Gang' Matures

Hollywood, July 10.

'Our Gang' in the next series grows up for the first time since its inception 13 years ago with the signing of Emerson Treacy and Gay Seabrook to play the father and mother of one of the characters in the new season's group.

YORK and KING

The diplomats assembled at the World Conference in London can find surcease from their important cogitations by attending the Palladium during the weeks of July 17 and 24.

The trivialities and comicalities of York and King assure world laughter.

ACTORS' BRANCH MULLS CODE OF ETHICS

Hollywood, July 10.

Following the approval of the new by-laws of the actors branch of the Academy, Adolphe Menjou, chairman of the actors branch, has notified all members of the problems now confronting the members. Committees will be appointed during the coming week to handle the various activities of the branch.

Plans are being made for a membership drive also, now that the Academy has decided to discontinue the subsidy from the producing companies. More stringent rules will be drafted dealing with the payment of dues and the handling of delinquent members. Election of new officers will also be called within the next two weeks.

Branch will also draft and adopt a code of ethics and practice to bind members together and will also investigate working conditions of both contract and free-lance players. Code will be drafted by a committee of 10, as yet not appointed. Actors will confer with producers before arranging the code.

Robert Montgomery and George Irving will represent the actors on the Academy's committee to decide details of working conditions which will be presented to the National Industrial Recovery Act investigators.

Also up for action within the next fortnight by the actors will be an investigation of the practices in negotiations and interchange of contract talent by major studios and a report on the system as it has been in operation by the studios for the past year.

Agents will also come in for special discussion when a draft is submitted of an actor-agent-producer code under consideration by the main Academy body.

CONSOLIDATED NOT IN ON COAST CODE

Hollywood, July 10.

Without Consolidated Laboratory represented in the group, Cinema Laboratories Association was formed last week to formulate a code of practice for coast labs. Consolidated is connected with the Motion Picture Laboratory Asso., formed in New York for similar code reasons, and hence stayed out of the local org.

Representatives of 17 developing and printing plants, mostly small ones, are in the Cinema Lab. Asso., which named H. K. Bachelder, affiliated with no lab, as chairman. Roy Davidge and Multicolor are the only sizable plants in the local group.

Work starts shortly to draw up a code on employment, wages, etc., which will then be fitted to that drawn up in the east.

Player Loans Still Mythical Despite Hays' 'Spirit of Co-op' Talk

Hollywood, July 10.

Despite the Hays' office ballyhoo that all majors are showing a 'spirit of co-operation name players,' indication from recent experiences at the studios is that there is anything but team work in this regard.

Studios are still jealously guarding their name possessions and will only loan if they can get the lion's share in the swap. Few loans are being made that do not carry an exchange provision. For a player wanted the borrower must generally agree to exchange some other actor who in almost every case is hotter at the box office than the one asked for.

There have been several instances lately of loan deals falling through because the studios, approached for supporting players and secondary stars, have demanded that the prospective borrower exchange top names in the agreement.

A Polite 'No'

Producers are squawking many of these counter-demands not made in good faith and are, fact, a round-the-corner way saying 'no.'

Case in point came up last week which had one of the majors booing the Hays office 'spirit of co-operation' announcement. Studio No. 1 asked for one of Studio No. 2's contractees for a picture that is expected to be one of the outstanders on the first company's program. Player would be loaned, it was explained, if Studio No. 1 would consent to passing over a star, rated much higher at the box office.

Loan fell through, however, not because of the unwillingness to make the trade, but because of the inability of the borrowing studio to rearrange its production schedule.

Significant feature of this incident was that the execs of the studio approached admitted that its player going into the rival company's picture would give the actor more prestige and popularity than any film it has for him this year. Yet, it stuck to its demand for the other company's player, which eventually resulteed in nixing of a deal.

Rogers' 'Maedchen' Sequel

Charles R. Rogers has bought '8 Madels in Boot,' German sequel of 'Maedchen in Uniform.'

Picture will be entirely remade in Hollywood by Rogers for Par release.

Stuart Out of RKO on Notice From Franklin

Herschel Stuart was given his notice at RKO last Wednesday (5) by Harold Franklin. He was allowed four weeks salary and quit immediately. In his memo to Stuart, Franklin laid the ouster to politics. To executives and others, Franklin voiced further objections to support his action.

Stuart had been with RKO around 14 months as general manager of theatre operation and his let out came as a distinct surprise to the trade. First inkling that he was out came to Stuart from phone calls of the trade dailies who had received official notice.

Stuart had been a mainspring of RKO theatre operation since Franklin's advent into the company. He joined by invitation of Franklin and is known among the most practical theatre men in the biz.

He reached RKO from Fox where he was under Harry Arthur in handling the Fox-Poli operation in New England. Arthur also formerly worked for Franklin, Stuart having been associated with Franklin in Fox West Coast.

As operator of the Poli circuit, Stuart brought that chain through depression months on a paying basis and when Harry Arthur finally assumed personal operation the circuit was able to meet not only a greater portion of its bond interest, but also part of its back taxes. It was from there that Stuart came to RKO to assume actual operation, Franklin having other duties particularly Radio City during S. L. Rothafel's enforced absence.

It was first thought that the dropping of Stuart was an economy move by Walter Brown, assistant to M. H. Aylesworth and general looker-over at RKO. It was Brown's idea that with Franklin as RKO theatre operator, having Stuart on the payroll as well made one theatre operator too many and Franklin is president. But Franklin's action was exclusive of the Brown suggestion.

Stuart's future destination in the business is not known. It is understood he is considering three or four propositions.

ACADEMY WINDING UP ON CODE UNIFICATION

Hollywood, July 10.

Special meeting of the writers' branch of the Academy will be held this evening (Mon.) for the purpose of a discussion of the proposed new by-laws. If approved at this meeting, they will become effective July 30.

Academy emergency committee, working on National Industry Recovery measure held a meeting with the technician's branch, film editors and assistant directors Sunday morning (9) to work out plans for the code, with art directors and camera maintenance divisions to meet on the same matter tomorrow (11) and the camera department heads meeting the 13th.

'Heaven' Shelved

Hollywood, July 10.

'Chance at Heaven' has been shelved by Radio because of casting difficulties. Originally bought for Joel McCrea and Dorothy Jordan.

Al Santell, who was to direct, will meg Ann Harding's 'Beauty,' instead.

SHOW PRINT COS. FRAME CODE ON PRICE BASIS

Baltimore, July 10.

Refusing to stand quietly by and watch everybody else formulate codes, the show print companies are at present round-tabling it and making their own code. Most of the code-formulating is being done in the South Atlantic states, though a good deal of the industry organizing is taking place in Philadelphia, which has long been the center of indie show printing.

Around Philly, Baltimore and Washington, there are show printers who have plants in their back bedrooms and who sell posters that cost them five dollars for four, just to get the business.

Organization of the show printers into one group will eventuate in the formulation of a standard practices code and, of most importance, a standard set of prices in an effort to kill off the cut-throating. Will ask for standard rates all over the country and a penalty for those companies which break away from the price agreements.

Is being concentrated on those firms doing printing for theatres only, and includes such companies as the Chicago Show Print, the Central Show Print, the Globe Poster Corp, and others of that type.

Many show printers, by the way, are earning the enmity of many exhibs at present by shipping out notifications of a substantial increase in poster rates, based on the rise in paper stock prices. Prices on paper stock are so erratic at this time that the mills won't guarantee prices on stock beyond a 10-day limit.

Wilk Back in N.Y.

Jake Wilk returned to the Warner home office yesterday (Monday) after a three weeks' stay on the Coast.

He was out there completing line-up of stories on the new season.

WB--RKO TALKING MERGER

KAO Theatres as Separate Unit Is Possible; RKO on Picture End Only

Possible setting up of Keith-Albee-Orpheum theatres as an independent unit is in the wind. Idea apparently is to separate KAO from RKO picture influence. Under such a setup Harold Franklin would have complete say.

Friendliest of relations are stated to exist between Franklin and the Mike Meehan directors. When the Meehan group and RKO were unable to agree on neutral choices for the KAO Board, Franklin, according to official accounts, settled that phase for both sides. Although his contract so far has not been signed, Franklin is reported to feel that his election to the presidency of the KAO Board is as good or better than a contract. His election is slated to be for one year.

The Meehan group, through Mike Meehan holding 20,000 shares of KAO, enjoys equal representation with RKO on the KAO Board. Each has five representatives. Three neutrals, apparently, were named by Franklin. Meehan group, additionally, has active representation on theatre operation through the election of Malcolm Kingsberg as vice-president. Official RKO indication would have Kingsberg next-in-charge to Franklin.

Name Change

If and when the KAO separation is to occur it would leave RKO with active operation of the picture end only and under such conditions the RKO name might be retained, dissolved or changed on the theatres.

The setup of the stock ownership in KAO presently has the Meehan group and RKO approximately holding about one-third of the KAO preferred stock outstanding. RKO, however, owns all the KAO common.

Hays Chinning About Recovery Draws a Blank

Hollywood, July 10.

Following a half dozen conferences with heads of various studios on what Hollywood would like to see embodied in its national recovery code, Will Hays has found but one question that seems to bother all of them. This is whether or not the government can be encouraged to force the studios to lend each other name film players.

As to more important phases that should be included in the code from the production end, Hays is understood to have drawn a blank at his several chin-chins with the producing chiefs.

Manner in which Hays is handling the Hollywood end is to visit different studios each day and talk the code thing over with the execs to get their viewpoints before he calls formal producer meetings.

Hays has had such studio contacts with every company holding membership in the Producers' Association with the exception of Warners and Educational. These are slated for this week and then will follow a serie.' of round-table talks at which the desires of the production end as a whole will be brought out.

To date Hays is understood to be disappointed at the dearth of constructive suggestions from the Hollywood producers. However, he's been given a few smiles when he has found the same story at these studio conferences. The smaller majo 's, with a limited name list, howl that they can't make pictures unless the other fellows will play ball and pass over th... known personalities, while those studios with heavy name lists claim they can only do their share by holding on to their stars for their own pictures.

HOPKINS' FIRST TALKER

Roland Young,, Maybe Diana Wynyard in Arnold Bennett Tale

Arthur Hopkins is set to begin production of a talker, his first picture venture. He'll direct it himself. Eddie Dowling promoted the venture and arranged the money end.

Picture will be entitled 'Great Adventure.' It's an adaptation of a novel by the late Arnold Bennett. Roland Young is set for the cast and attempt is being made to get Diana Wynyard to play opposite Young.

Shooting will be at the Astoria, Long Island studios and to start as soon as 'Emperor Jones,' currently being made there by Krimsky & Cochran is completed.

J. D.'S CO. OFF ON BANKERS' ADVICE

Hollywood, July 10.

All negotiations being made here by First Choice Pictures have been called off until September, or later, and contract holders have been released from their agreements.

Postponement was announced by J. D. Williams in letters sent here to his various prospective producers.

First Choice head, in the letters, stated that his bankers advised against starting activity at this time because of the present uncertain status of the industry. Letters did not mention who the bankers were, but said they were the same group with whom he had worked all along.

Williams' only known signed contract, that with Larry Ceballos for a series of shorts, is among those called off. Prospective deals with Harry Sherman, Burton King, Emil Jensen, and other independent producers, have also been terminated.

GUILD'S POWER OVER MEMBERS GETS TEST

Hollywood, July 10.

A meeting of the Writers' branch of the Academy tonight (Monday) to ratify the proposed new constitution and by-laws, is considered a test of the strength that the Screen Writers' Guild has acquired with its recently passed resolution calling upon all Guild members in the Academy to quit the latter organization.

With all but seven of the 124 Academy writers also holding membership in the Guild, it is a foregone conclusion that the Academy's writer branch will be virtually wrecked if Guild members obey the edict. Up to Saturday, however, less than a dozen Guild writers had sent in their resignations.

Sheehan Won't Wait

Hollywood, July 10.

With Fox's annual meeting being held in New York July 21, Winnie Sheehan will not await the arrival of Sidney R. Kent on the Coast, but leaves here about the 20th for New York and then to Europe. He will be accompanied by Edmund Burke, writer.

Kent is due at the studio some time in August during Sheehan's absence.

COMPANY HEADS DISCUSSING IT

One or More Meetings Already Held—Combo, Inclusive of RCA, Would Cover Equipment to Exhibition—Not First Time Weld Has Been Broached

600 THEATRES

An effort is being made to bring about a merger Warners and RKO. At least one meeting along these lines has been held between Harry Warnr, Davi Sarnoff and M. H. Aylesworth. Nothing definite so far but the idea is alive and hot.

As RKO is allied with RCA and NBC, a combo with the house of Warner would include many avenues in the amusement field from equipment to exhibition and broadcasting. Something like 600 theatres in such a combine, film producing facilities for upwards of 80 films annually.

It's not the first time such a weld has been broached, but a new effort is being made to bring the two companies together.

Some of the surface advantages are that a Warner tie-in with RKO would land WB squarely into the New York metropolitan district and through affiliation with Warners, RKO would tie in with a successful studio operation.

Warners is currently operating around 450 houses with RKO handling about 92. These are open theatres. WB has around 50 or 60 closed spots and each company produces around 50 to 60 films annually.

W. B.-W. E. and RCA

Speculation is open on how the RCA link in such a merger would affect the present Warner status with Western Electric. It might eventually mean replacement of W. E. equipment by WB for RCA wire in studio and theatre. Warners has been previously but unofficially reported as considering such a move though these rumors never crystallized into anything tangible.

Recent decision of Federal Judge Nields in Wilmington, against some of Western's equipment contracts, is also interpreted as a factor on this angle of the merger.

So far as the studio end goes, it's a matter of conjecture as to how or whether production would be combined on one lot. The Warner Burbank lot is figured to be big enough to handle all if necessary. On the other hand, Radio has the biggest single stage of any lot. Additionally there is the Pathe studio still owned by RKO.

Both Warners and RKO have been the prime objectors to Darryl Zanuck's methods for the newly formed 20th Century company. RKO's squawk came by way of Zanuck trying to take Constance Bennett. The Warner complaint is more general.

U APPROACHING UNIT PLAN IN PRODUCTION

Universal City.

All writers at Universal will henceforth work directly under the associate producer to whom they are assigned, under a new unit plan Carl Laemmle, Jr., is putting into effect for next season's product.

Post of scenario editor has been abolished, and Dale Van Every, who held this post, has been made an associate producer. Albert J. Cohn continues as story editor, handling all purchase negotiations.

Tom Reed, writer, was also elevated to an a.

Coast Prod. Ass'n to Be Reorg.; Wide Open Talent Bargaining Again

KATZ TRYING

Talking with U on Production and Par on Theatres

Sam Katz was still dickering for a place in the production end of the biz, according to latest accounts. Company mentioned is Universal Talk stated to have taken place between Katz and the Laemmle outfit hinged on Katz producing coin as well as pictures. Nothing is known to have resulted.

Apparently Katz is dealing for a comeback two ways and while eyeing production is still angling for theatres as well. His name has come up in Publix as a probable choice to operate certain Publix houses on a partnership basis, same as Par is doing with other operators.

RECOVERY PLAN TO FEED 5,000 MORE IN PIX

Hollywood, July 10.

General Hugh Johnson, industrial administrator of the National Recovery Act, has laid down the law so far as the picture industry is concerned with orders that labor be put to work immediately, with an expectation that an additional 5,000 people will be added to the studio payrolls in the next two months.

Conferring with Pat Casey in Washington, Johnson laid the burden of getting the law started throughout the film industry on the former's shoulders, not only for the majors but all studios.

Government let it be known that it isn't interested in the problem of the high-salaried people, but is intent on providing a minimum wage and a maximum of working hours for labor in studios and theatres.

Upping number of people on payrolls by 40% is expected to be accomplished by cutting the weekly minimum of hours from 48 to 30.

Casey is on his way to the coast, arriving here Thursday (13) and is to work out his plans in two weeks, returning to Washington to get Johnson's okay. Code will be put into effect no later than Sept. 1, according to present indications.

Pat Casey left New York Sunday (9) for the coast to join the code conferences there. He had recently returned from Washington.

Casey will linger west a week or 10 days after which he will probably accompany Will Hays on the latter's return east.

BAND LEADER FORMS INDIE PICTURE FIRM

Meyer Davis, the orchestra leader, has formed his own indie film production company, Progressive Pictures, to make shorts and features in the east at an independent studio.

Monte Shaff, asst. prod. manager at the Vitaphone Brooklyn studios, is associated as v. p. in charge of production and Jerry Wald, former N. Y. radio columnist, is secretary and head of stories and talent. All have invested money with Davis who is the principal backer.

A series with Benny Rubin is set, the initial shorts to be of the radio-musical genera. E. H. Kleinert, who made the Master Art series, Alexander Leftwich, Lin Shaw and Joe Santley will variously direct.

Coast branch of the Producers' Association (Hays) is understood to be set for a general reorganization with the likelihood of several constitutional amendments shifting the setup of that body as a result of the Joe Schenck-Warner Bros. difficulties and fact that Schenck has tendered the resignation of United Artists from that group.

The changes are to follow the election of officers this week. Understanding is that Ben B. Kahane, president of RKO Radio Pictures will succeed Louis B. Mayer, who has held the chief post for a couple of years.

Hess West By Plane

Gabe Hess, general counsel for the Hays office, has been summoned west to assist Will Hays, still on the Coast. Hess left Monday (10) evening by plane.

It is further given that the reorganization plan would call for the elimination of the arbitration clause in the association agreements. This would throw the field wide open for individual bargaining without protection.

ALIGNING CHAIN OF 40-50 HOUSES

A mutually operated circuit of 40 or 50 theatres in the south, extending from the Atlantic coast to Texas, may result from the current joint visit to New York of Karl Hoblitzelle, Bob O'Donnell and E. V. Richards. They are negotiating with the Publix receivers for the combining of the Publix southern towns with the Interstate and Saenger groups on a straight operating basis.

It is reported they may also see Ed Schiller of Loew for a possible operating arrangement on stage shows in the southern territory.

The combination favors a combined operating bureau embracing the theatres, film buying and vaude booking. If materializing the vaude booking office in New York under Charlie Freeman will start in September with or 12 weeks of playing time.

METRO'S BIG SECRET IS THALBERG'S NEXT PROD.

Hollywood, July 10.

The first story to engage Irving Thalberg's attention on his return to Hollywood and the Metro lot is being kept a profound secret from the other execs, the secrecy being to hoid the script and its idea away from the others to prevent it being used for other than Norma Shearer, for whom it is intended.

Charles McArthur is here with the script, but has shown it to no one. He worked on the idea with Thalberg at Bad Nauheim. He will return to New York in about two weeks to work with Ben Hecht on a play while awaiting Thalberg's return from abroad.

H'wood Disappointed!

Hollywood, July 10.

Jack L. Warner went on the air Sunday night (9) from KFWB, the WB's own radio station in Hollywood, with an important message on the picture business announced as his subject. It was expected he would tear into other producers.

Instead he ran a half hour plugging 'Gold Diggers,' using Sid Grauman, Mervyn Le Roy and everybody in the studio to help plug the picture.

Exchange Gamble, Merger Rumors Throw Amusements to the Front; Warners at 8; RKO Goes Above 5

By AL GREASON

The amusement shares shot into the limelight yesterday (Monday) when practically all the active issues moved into new high ground on a combination of influences. Warners churned around in tremendous volume, going to a new top at 8 and holding its best price of the day to the closing gong. Turnover was more than 90,000 shares, with blocks of 4,000 and 5,000 shares changing hands in the last half-hour when prices were at their best.

Obedient to trade reports of a possible merger between the two units, RKO kept pace with the movement in Warners. Volume here was around 35,000 shares, and in like manner trading reached a crescendo in the late dealings when the price got to 5¼, within a fraction of its best for the year.

Movement in these two attracted attention to the group, with Loew's benefitting in its capacity as the leader. Stock got to another top at 27¾, pushing through its former best by a full point and holding near its best until the finish.

Fox was taken in hand earlier in the session for a run-up close to its recent '33 top, with volume heavy here likewise, to the tune of nearly 60,000 on the day. Columbia took only a minor part in the flurry, which for a time dominated the market, which in most other respects was quiet and inclined to be moderately reactionary.

Interpretation of the sudden activity of the amusements on the upside by traders was that it was a combination of excitement over tales of huge profits being made in foreign exchange and merger talk, together with the fact that the ground had been prepared by propaganda over the last two or three weeks forecasting a major market operation in Warners. The Times Square brokerage branches had had plenty of the latter, while the testimony of Ralph Kohn, of Paramount, in the receivership hearings had prepared the market for a demonstration on the basis of foreign profits on turning foreign balances into dollars. Kohn declares profits from this source had taken the picture end of Paramount from red figures to black in the last six months.

Bonds were firm, but lacking in the spectacular movements of last week. Foreign exchange was excited and active, with the British pound touching $4.83 at one time, within a few cents of its gold parity, sufficient reason for stimulating speculative imagination in this direction.

Warning Ignored

With all markets going ahead under full steam, a note of warning came into the week-end financial reports. Speculators and the Gov-

(Continued on page 24)

Yesterday's Prices

Sales		High.	Low.	Last	Net chge.
300	Am. Seat.	6	5¾	5¾	— ¼
1,200	Col. P. cfs.	22⅝	21⅝	21⅝	— ¾
800	Con. Film.	5	4¾	5	+ ¼
3,800	Do pf...	18¾	12¾	13¼	+ ⅝
1,700	East. Kod.	84	81¾	82¼	—1¼
21,200	Fox	4⅝	3⅝	4⅝	+1
13,100	Loew's ..	27⅝	24⅝	27½	+2¾
800	Do pf...	71¾	71¾	71¾	+1¾
400	Mad. Sq...	6	4½	5	+ ¼
5,100	Par-P cfs.	2⅝	2	2⅝	+ ¼
13,400	Pathe	2⅛	1⅝	2⅛	+ ⅛
3,000	Do pf...	6¾	7¼	8¾	+1¼
164,000	RCA	12⅛	11⅝	12¼	+ ⅛
7,200	RKO	5¼	4½	5¼	+ ¾
40	Univ. pf...	80	28½	30	—2
91,100	W. B.....	8	6⅝	8	+1¼
	BONDS				
$38,000	Gen. Thr..	5	4½	4½	— ¼
2,000	Keith	50	50	50	+1
2,000	Loew	93	93	93	
62,000	Par-Fam..	26	25	26	+1
30,000	Par-Pub ..	26¼	25	25½	+ ½
2,000	Pathe	75	75	75	
210,000	W. B.....	39¼	37¼	39	+1¼
	CURB				
200	Gen. T. pf.	¾		¾	
200	Tech.	8¼		8¼	— ¼
400	Trans-L ..	3		3	+ ¼

If R. C. Gets Par Pix, N. Y. Par Goes Into Loew's State Policy

A Paramount deal with Radio City to shift its product there on first run, status quo just now with Par distribution men conventioning, would result the Broadway Par going into what's called a Loew's State policy. As the State plays its Metro and other pictures two weeks after , so would the N. Y. Par take its own product after R.

In that event the Par would go to vaude in competition with the State or continue with presentations. Prices, however, would be comparable.

Question of depriving the N. Y. Par of Paramount film is not so important to Par as placing the pictures into Radio City for greater distribution return through difference in capacity and gross levels. It isn't a matter of pride any more in wanting to keep Par pictures in the Par first run.

Any deal with Radio City would not be for the entire Par program, but would be on a selective basis with R. C. after commitment of four this year to the Rivoli has come out. There's no commitment to the Rialto, but a certain number of Pars turned down by R. C. would be available either to the N. Y. Par or that house, as wanted.

Par, Brooklyn, if back in the Public fold this fall, does not figure in any way in the R. C. Deal except that it wouldn't day and date with Radio City. Brooklyn Par would continue, however, as first run in Brooklyn.

Paul Kelly at 20th C.

Hollywood, July 10.

Twentieth signed Paul Kelly for 'Trouble Shooter.' Kelly, who has just closed 'Angel,' will come to Hollywood by auto, accompanied by his wife, Dorothy McKay, who also has a picture deal on.

Kelly was brought out here by Universal last year under an option contract, but was used in only one picture.

L. A. to N. Y.

Colleen Moore.
Jake Wilk.
Doris Warner.
Robert Gessner.
M. Van Praag.
John R. Freuler.
Joan Marsh.
Lillian Bond.
June Knight.

N. Y. to L. A.

Jack Robbins.
Bill Frawley.
Ed Wynn.
Lou Diamond.
Walter Abel.
Luigi Luraschi.
Radie Harris.
Jerry Horwin.
Gabriel Hess.

PENN. CENSORS NIX 'BED,' BUT 'TEMPLE' OK

Pittsburgh, July 10.

Pennsylvania censors continuing their whimsies, latest picture to come under their ban being Constance Bennett's 'Bed of Roses,' which was turned down in its entirety. Film was to have played the Stanley this week but had to be yanked at last minute.

Curiously, picture that replaced it was 'Temple Drake,' which was okayed only a couple of days before it opened. 'Temple Drake' had been banned, too, several weeks ago but was passed through after a flock of eliminations had been made.

Workings of different censor boards is perfectly exemplified by fact that 'Bed of Roses' went through in Ohio untouched while 'Baby Face,' which passed here with only a minor deletion or two, was banned in Ohio.

Incidentally, the Stanley is pinking 'Temple Drake' here, advertising that 'children under 16 will positively not be admitted.'

PEGGY AND BENNY SET

Hollywood, July 10.

Peggy Joyce and Benny Rubin have been signed for leads in Walter Winchell's Broadway musical by Twentieth Century.

Milestone on Soviet Police Story for Col

Hollywood, July 10.

Death of Nickoli Kourbouf, story of the Soviet secret police, will be Lewis Milestone's picture for Columbia. Director is now in Moscow getting atmosphere scenes.

Most of production is to be made at the studio.

Blank to Operate New Co. for Par Nebr.-Ia. Houses

Reorganization of the Publix theatre setup Iowa and Nebraska has apparently been completed. New company is in process of being formed to include these spots. It's to be a separate firm with A. H. Blank as operator, according to accounts. Around 50 theatres in Par's Iowa-Nebraska area.

Expectations are that Blank will virtually close for same as he has been in New York for several days on the matter and is trustee in bankruptcy for the properties.

The Publix investment in the properties is to be protected by possession of a preferred issue of stocks on the new company, with Par and Blank sharing 50-50 in the profits.

Selection of Blank is along lines set up by the Par reorganization committee, namely to reorganize the properties and turn them over for operation to the best and most experienced local theatre man. Blank is a former owner of some of these theatres which he is about to get back. Exact date of the takeover is open and that's mostly up to Blank.

Beery Is Barnum No. 3

Hollywood, July 10.

Wallace Beery for the third time will appear as P. T. Barnum in pictures. Metro loaned him to 20th Century which has cast him in a film based on the life of the showman.

Beery previously did a Barnum story for Paramount and one for Metro.

That Wilmington Erpi Decision

Electric's Appeal Move Depends—Settlement Overtures Denied

Indications are that Electrical Research Products has not yet cided whether it will take an appeal to the Circuit Court of Appeals on the opinion outlawing all or part of the existing equipment contracts in the biz. Erpi, as well as A. T. & T. and Western Electric, defendants in the issue, most likely will wait before embarking on appeal until Judge Nields hands down his decree in the case. It may be some time this week.

Just what is in that decree will probably determine Erpi's path.

There has been talk around of Erpi angling for a settlement on the matter with the plaintiffs, but official notice from Erpi headquarters lends no credence to these accounts.

Legal interpretation of the situation would have it that Erpi's biggest concern is the position of General Talking Pictures (DeForest) in the issuest involved. The DeForest outfit is touted as the one having the grounds which the electrics most likely would consider as tenable in the issues involved. Officially there's nothing this way.

The DeForest Angle

The DeForest thing had instances filed in their court briefs of alleged restraint of trade. One concerned an arrangement with Ufa, some time ago, to instal DeForest equipment in the old Cosmopolitan theatre when Ufa took that place over for picture exhibition in New York more than two years ago.

It was cited in the briefs that Ufa had to dispense with DeForest when it was notified by a major company that the latter could not provide it with films for exhibition unless Erpi equipment was installed in the theatre. The allegation was that the major company contract with Erpi compelled this move on the company's part.

Various reports of exhibitor action, subsequent to the decision, to enjoin Erpi from continuing servicing of equipment and charge, are seeping into New York, but payments for service are not being held up, it is stated.

Erpi, insisting servicing is essential to maintenance of equipment (which by the way is owned by Erpi under its licensing agreements) is expected to fight against loss of this revenue. Contention may be that nothing is mentioned about the service charges in connection with the restraining features of the Wilmington decision.

So far as the interchangeability angle is concerned, Erpi considers that this became a dead issue four years ago.

1st Runs on Broadway

(Subject to Change)

Week July 14

Paramount — 'Disgraced' (Par).
Capitol — 'Midnight Mary' (Metro).
Strand — 'Narrow Corner' (WB) (13).
Rivoli — 'Gambling' (Par) (12).
Roxy — 'Best of Enemies' (Fox).
Music Hall — 'Professional Sweetheart' (Radio) (13).
Mayfair — 'Hell's Holiday' (Superb) (12).
Rialto — 'Laughin' at Life' (Capitol).

Week July 21

Rivoli — 'Gambling Ship' (Par) (2nd wk).
Mayfair — 'Savage Gold' (Auteh).

$2 Pictures

'Pilgrimage' (Fox) (Gaiety) (12).
'Song of Songs' (Par) (Criterion) (18).

Films

'Pail de Carotte' (Pathe-Natan) (French) (Europa) (7th week).
'Lockende Ziel' (Bavarian) (Vanderbilt) (5th week).

RCA, G.E. SUE H'WOOD SOUND EQUIP. OUTFITS

Hollywood, July 10.

RCA Photophone and General Electric filed suit today (10) in U. S. District Court against Balsey & Phillips, Hollywood Sound Recording Equipment Company, and Art Reeves, charging sound recording patent infringements.

Plaintiffs ask accounting of profits.

Young Reinhardt at WB

Hollywood, July 10.

Gottfried Reinhardt, son of Max Reinhardt, is working at Warners as an assistant director.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Paoific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Al Goulding starts work today (Mon.) directing a second Ruth Etting short for Radio with a new contract.

Jessel Spots Himself

George Jessel is negotiating with Halperin brothers to produce a picture starring himself and another with Norma Talmadge.

Radio wants Frances Dee for an additional four pictures. She has two more to go on her present contract. Company also angling with Benita Hume for three pictures deal.

Clarifies Agent Contracts

Charles F. Lowy, attorney with the State Labor commission, will interpret for the Academy agents' committee certain controversial clauses in agency contracts, and also answer legal questions at a meeting Wednesday night (12).

Pinch Hitting for Gering

George Somnes and Al Hall will direct 'Torch Singer' at Paramount replacing Marion Gering. Latter got relief to go to France where his mother is seriously ill.

Zelda Sears and Eve Green are collabing with Morris Levine on treatment of 'Hall of Justice,' Metro.

Ralph Graves is writing an original, 'Style,' for Edward Small.

Frederick March switched into part intended for Douglas Fairbanks, Jr., and Gary Cooper put in March part of 'Design for Living,' at Par, as a result of Fairbanks' illness in N. Y.

Screen Tempts Crooner

Universal dickering with Russ Columbo for a one-picture with options to follow. Crooner's radio and recording contracts must be straightened out before contract is set. First story will be a non-musical with a revue spot to follow.

S. N. Behrman and Rowland V. Lee put in time traveling to New York last week to line out yarn for Fox production.

Futter Corporation will make 12 two-reel name comedies for Columbia.

Lambert Hillyer is writing an untitled original fire department story for Columbia which he will also meg.

Otto Brower has signed a new one-pic deal at Radio to direct 'Rodney.'

C. C. Burr will produce several full length comedies for the indie market, following his split ith Educational.

Writers' club plans to wire its auditorium for sound and to revive silent era practice of periodically showing unusual films.

Radio is negotiating with Doris Anderson for her story, 'Very Gallant Lady,' for Constance Bennett. 20th Century purchased 'Born to Be Bad,' by Ralph Graves, also for Miss Bennett.

Frank Darien is currently in 'Disgraced' at Paramount and 'Paddy the Next Best Thing' at Fox. Works one spot days, the other nights.

Started four years ago, March of Time' finally went into the can at Metro Wednesday (5).

Al Lichtman and Sam Bischoff are huddling on the latter's KBS

(Continued on page 30)

'ALICE' OPENS 25-DAY RUN IN F-WC HOUSES

Hollywood, July 10.

Playing matinees only Reginald Travers' stage production of 'Alice in Wonderland', assembled in San Francisco, opened a 25-day route in 20 southern California Fox West Coast houses at the Egyptian here July 7. Two-hour show replaces the regular film fare at $1 top, kids 25c.

Cast include Kathleen Sherman, Peggy Bethers, Elsa von Dedekan, Patsy Vellou, Helen Eliot, Montgomery Mohn, William Bissell, Peggy Thomson, Alfred Johnson, Frank Sanders, Sam Herbert, William Le Cornec, Barbara Cox, John Gilman, Edward Harding, Richard Musselman, Robert Ette and Elgin Cawson. Settings are by A. A. Martin, lighting effects, Larry Lewis, and masks, Alberta Martin.

Oscar Kantner of F-WC, is handling the advertising and Ellsworth Martin is ahead. Company is playing percentage with the circuit.

Dates set, in addition to the Egyptian, are: July 10, Figueroa, L. A.; 11, Wilshire, Beverly Hills; 12 and 13, Criterion, Santa Monica; 14, Cabrillo, San Pedro; 15, Granada, Inglewood; 17, California, Huntington Park; 18, Uptown, L. A.; 19, Golden Gate, L. A.; 20, Alexander, Glendale; 21, Auditorium, Pasadena; 22, Fox, Pomona; 24, Fox, Riverside; 25, California, San Bernardino; 26, Fox, Redlands; 27, 28, 29, Balboa, San Diego; 31, Aug. 1, 2, West Coast Santa Ana; 4, Fox, Fullerton; 5, Fox, Bakersfield.

PAR PEEKS OVER TRENCHES

With No Theatre Experience, Reisman Is V.P. Over RKO Theatre Operation

With Herschel Stuart out of the RKO theatre setup, H. B. Franklin has reorganized the home office setup and Phil Reisman is now v. p. in charge of theatre operation under Franklin. Reisman has never operated one or more theatres.

Reisman has been in charge of film buying and booking for RKO, also with the title of v. p., handed him by Hiram S. Brown under whose auspices he first came to RKO. Prior to that he had been general sales manager of Universal, and before that was sales manager for Pathe.

O. K. Film Sales Rep

Known as among the best film sellers in the biz, Reisman's new duties give an all-covering authority over RKO theatre affairs, second only to Franklin. Looks like he will also have some say on vaude bookings or what's left of it at RKO. The vaude thing is also new to Reisman.

The head vaude booking assignment was one which Franklin had previously handed to Reisman but later revoked when indications pointed that higher-up authority figured it no go. Officially, however, there is now no chief of RKO vaude bookings.

Rest of the RKO theatre setup remains unchanged from a personnel angle.

Publix's Theatre Reorg. Committee O.O'ing All Deals

The theatre reorganization committe in Paramount is presently going over all leases of Publix houses. These include those owned in whole or part by Publix, taking in the Publix Enterprises set-up of around 225, as well as all partnerships. Six attorneys are on the job, with each having a section of the country assigned. As data is collected and surveys made, leases will be thoroughly analyzed and plans for action laid.

Depending on what shows up in the final compilation, theatres will stand on leases now in force or leases will be disaffirmed or aljustments made.

CANADA'S INDIE EXHIBS APPOINT CO-OP UNITS

Ottawa,

The independent exhibitors of the Canadian West are establishing groups for cooperating booking and buying under the sponsorship of Associated Theatres Limited which has been operating in the east for two years under a Dominion Government charter, with Oscar R. Hanson as president.

Thirty exhibitors of Alberta have organized with the following officers: W. J. Long, Edmonton; R. J. Grant, Wetaskiwin; D. B. Free, Stettler; W. H. B. Sharp, Didsbury; M. Beatty, Red Deer, and H. T. Long of Calgary, manager.

Associated boasts a membership of 65 independent exhibitors in Ontario. Theatre owners of Manitoba are also forming an association which has requested affiliation.

BIDWELL'S BREAKDOWN

Chicago, July 10.

Byron Bidwell, head of the Balaban and Katz art department, is seriously ill from a nervous breakdown which doctors attribute to overwork.

Bidwell has been with B&K for years. His boss, Bill Hollander, sent his personal physician to see that everything possible is being done for Bidwell.

Final P. E. Exam.

An analysis of the $6,000,000 claim of Publix Theatres against Publix Enterprises, in addition to a final balance sheet of the PE subsidiary, showing exact liabilities and assets, is expected to be filed today (Tuesday) with Henry K. Davis, referee in bankruptcy, by the PE trustees.

Hearing before Referee Davis will probably be the last in the PE examination of officers. Adjournment will be taken only if the balance sheet and the broken-down $6,000,000 item aren't ready.

Paramount Publix accountants have been working on this alone for nearly two months after insistence by large creditors of PE that management fees, charged PE theatres by Publix, be detailed in breaking down the $6,000,000 claim.

EXHIBS FOREGO CO-OP GESTURE

Baltimore, July 10.

Local exhibs and exhib organizations will make no unified demands to the exchanges for any particular concessions in the current buying season. In the past, the exhib organizations have occasionally passed various resolutions concerning protection, percentage, block booking, tying-in of shorts, prices, etc., all of which was set up as a sort of buying code.

But, human nature being what it is, the buyers' code never lasted beyond the first week. Each exhib found himself stretching the code a little in order to grab pictures before his competitor got them. As a result of the individual stretchings, there was no code left at all within the fortnight.

Last year, for instance, the exhibs got together on the question of Metro's percentage demands, and the exhibs agreed to lay off Metro. They did stick to this agreement for about three months, and then the strain got too great and the result was that the exhib organization itself split in two, with all the exhibs making a rush for the Metro product.

This year the exhibitors have given up as hopeless any attempt to get themselves to stick to any agreement on distributors' methods. They are now saying that competition is the life of trade and that each exhib must work out his own salvation. Each is going out to get the most favorable deal possible, and let the other exhibs worry about their own problems.

It marks about the first time in many buying seasons that the exhibs have made no attempt to get together on some sort of buyers' code.

Setting 'Song' in Chi

'Song of Songs,' Dietrich's first in a long spell, goes into Chicago a week after its two-a-day road show opening in New York at Criterion July 18. House in mind is the McVicker's, but not okayed as yet on a road show basis for Chi. If not that, it will be pre-released on a continuous release policy.

John C. Flinn made a hurried trip to Chi last week, returning east yesterday (Monday) to discuss engagement proposed for there.

Pivar, U Associate

Hollywood, July 10.

Ben Pivar has wound up his one-pic deal with Universal and has been spotted as associate producer. 'Two Sons' is his first feature.

Pivar went on the salary roll Friday (7). Frances Hyland is doing the screen play.

PACE CONTINUES ENCOURAGING

Xmas Set as a Deadline—Discharge from Bankruptcy May Be Sooner Than Expected—National Economic Recovery Reflected in Par's Improved Condition—Foreign Weekly Yield $80,000 Net —Theatre Grosses Up

$3,000,000 ON HAND

With the autumn or by Christmas at the latest, Paramount should be out of the trenches. It may not be over the top that quickly but odds are long to reach clear sailing based on the encouraging position the company now enjoys compared to the ituation of two months ago.

Hope in inside circles is that the Par bankruptcy can be discharged earlier than at first anticipated but how soon after Sept. 14, when all creditor claims must be in for approval, isn't predicted.

Before Christmas the theatre situation as it concerns Publix Enterprises and other large subsidiaries which are in bankruptcy or receivership, ought to be virtually cleaned up. Creditor claims in all of these will be in before Sept. 1 or shortly thereafter. P. E. reaches that important date first, with all its claims to be filed for okay or scratching by July 26.

In all directions the outlook is expressed within Par as bright right now. In addition to the deficit of $1,630,000 wiped out since PP went into receivership in favor of Paramount Pictures Corp., the distribution department has been taking handsome strides.

No Prod. Money Worri

Presently it is declared by a high official that the distribution department has around $3,000,000 on hand and it will not be necessary to go outside to borrow money for the studio.

Greatly improved condition of the Publix theatres and the sales hopes on film, based on recent releases and a number of pictures to see the screen between now and late fall, are combining to spread optimism within and outside Par ranks.

From foreign distribution, Par is getting an average of $80,000 net weekly, laying its hands on every possible source of income from abroad.

In the theatres, losses are continually lessening throughout the country. Condition at the moment in New England is declared especially good, better than any other part of the country. In the south and middle west, rising prices of cotton, wheat, corn, etc., are having the effect of steadying theatre attendance if not pepping it up notably in many spots.

South, Midwest Up

From Florida, which has been hard hit, come reports that things don't look half bad now while Publix's most important key, Chicago, has jumped ahead within the past few weeks. While some Chicago business is naturally attributed to the Fair, generally improved conditions and better shows are also given credit for the upswing. It is further noted by Par officials, the rise in Chicago is not entirely confined to the loop but extends to all neighborhoods as well. Last week the Chicago, Chicago, finished seven days at $54,400, biggest gross for that house in over two years. 'College Humor' (Par) was the picture with Harry Richman on the stage.

While only a few weeks ago no one was certain in Par where salaries were coming from, if at all,

(Continued on page 44)

Fox Films' Present Administration Okayed by Court; Rcvrship Thwarted

Landi and Fox Quit

Hollywood, July 10.

Breach between Fox and Elissa Landi, which started when the actress walked out on retakes of 'I Loved You Wednesday' and refused to do 'I'm a Widow,' became permanent when her contract, running until Nov. 31, was abrogated by mutual consent.

Understood she's had offer from 20th Century.

PAR SUBSIDS' R'C'VERSHIPS ALL THRU

Downpour of receiverships and bankruptcies in Paramount, largely over theatre subsidiaries following the equity proceedings against the parent company in January, is believed over. In order to avert any more, with the cost they involve, Par has adopted a policy of doing everything possible to keep additional subsids out of the courts.

Publix Theatres Corp., one of the five major arms of Par-Publix, is receiving the most attention in that direction. Although this company, set up as a direct subsidiary of P-P for the operation and management of all theatres, is without funds, Par is trying valiantly to save it from going through a receivership or bankruptcy route.

This policy in connection with Publix Theatres has resulted in the settlement of two lawsuits so far. One, a settlement of $15,000 with Charles M. Fox, is interesting in view of the fact Fox, a former construction department executive, recently obtained a default judgment for $43,000. The other settlement was for $2,500 in the Milton Feld and Dave Chatkin suits prior to being tried.

Anxious to Clean Up

On top of getting his default judgment, Fox had appealed to the courts for an order to show cause why Par should not be thrown into receivership. This show cause order would have been heard sometime this fall if the settlement of the judgment, which was inviolate, hadn't been made.

At the moment Publix is virtually dead as a company. Without funds and not active in the operation or management of theatres, it lives only as a name. On operating-management matters out of the home office, its place has been taken by Theatre Management Corp., formed a few months ago with Sam Dembow as president.

Despite that Publix Theatres is ready to be buried forever, Paramount figured it was cheaper in the long run to settle the Fox and Feld-Chatkin suits rather than face expenses of bankruptcy, attorneys, etc.

Arliss' Rothschild Pic

Hollywood, July 10.

Sam Mintz and Maude Howell will write the story based on the life of deRothschild, head of the great banking house, intended for George Arliss' first at Twentieth Century.

Bill Schneider [illegible]k at Par

Bill Schneider has resigned from Educational to return to Par as chief of the secretarial staff to George J. Schaefer. He succeeds Jerry Fowler, who is planning an extended vacation in Europe. Schneider was formerly with Milt Feld in Publix.

Chase Bank saved the Fox Film reorganization plan and incidentally aided the company to thwart a receivership attempt by a minority stockholder, James Cleary, Thursday (5) in the N. Y. Supreme Court before Justice Bernard Shientag. As a result the Fox Film's special stockholder meetings to consider the plan go on as scheduled for July 21 and 22. Opening day's session is at 10 a. m.

Through the bank's president, Winthrop Aldrich and counsel, Chase agreed to waive inclusion of a particular clause in the new plan which would have had stockholders release the underwriters of the new plan from any and all liability to the Fox Corp. arising since April 1, 1930.

When was done, Cleary, through counsel, agreed to a discontinuance of his suit.

Chase Bank Saved the Day

Justice Shientag, however, making the decision known, gave credit to Chase for saving the situation. The judge also complimented the firm on its present administration as headed by S. R. Kent, citing it as competent. As the same time in view of this and his belief that the new plan in general is for the best interests of the company, Justice Shientag indicated that receivership would have been out of the question anyway.

It was Justice Shientag's opinion that under the new plan stockholders who might only get a part of their investment otherwise, stand to get more advantageous results through the new plan.

Several of the Fox higherups attended the hearing, including Sidney Kent, president; W. C. Michel, executive v. p.; U. S. Senator Daniel O. Hastings, receiver for General Theatres, and attorneys Richard Dwight, Ralph Harris and Otto Koegel, of the downtown firm of Hughes, Schurman & Dwight, general counsel for Fox, who handled the present situation for the company.

'Kingfish' Huey Gets Touchy; Threatens, So Warners Lay Off

Hollywood, July 10.

Warners has temporarily dropped plans of producing 'Kingfish,' a proposed picture dealing with the character and political exploits of Senator Huey Long of Louisiana, following the solon's warning that he would sue the company if they made the present script.

Only overhead on the yarn, which was originated on the lot and scripted by William Rankin and Brown Holmes, is the writer cost. Probability is that the idea will be permanently shelved.

Exceptional precautions have been taken in preparation of 'I Loved a Woman,' starring Edward G. Robinson, so that this story dealing with the life and business affairs of celebrated Americans of the '90's shall not contain libelous material.

Sensitiveness of relatives to the repute of historic characters, as well as that of living celebrities for their own 'scutcheon,' is making the studios step carefully in preparing biographical matter for the screen.

Olmstead at Col.

Another ad man long with Paramount Publix swings into Columbia Monday (17) when Ed Olmstead joins that company's publicity division on exploitation under Lou Goldberg, also a Publix-trained advertising exec.

Olmstead, who has handled virtually every important Publix house from coast to coast, including the opening of the New York de luxer, has been with Par 13 years. He was last in Boston for the circuit.

L. A. Picks Up as 'Silk' Lags, 'Samarang' Good for $5,200; 'Ship' $16,000 OK, State $19,000

Los Angeles, July 10.

With air races, holidays, festivals and tourists trade perking. Chinese continues the outstander with 'Gold Diggers' in its sixth week.

State is close on its heels with 'When Ladies Meet.' Much of draw here, however, also can be attributed to Ted Fiorito, in his third week on stage. In money, 'Ladies' tops the town.

Paramount, with 'Gambling Ship,' will currently clip around $16,000, a profit, but 'Silk Express' is too fragile to mean much for the two Warner houses.

'Samarang,' topping a double bill at the Los Angeles, is boosting the turnover above previous weeks, jumping to over $5,000.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65), 'Gold Diggers' (WB) and stage show (6th week). Ham Beall stunt campaign keeping picture up to early pace and looks like $17,000 with four weeks at least to go. Last week over $21,100.

Criterion (Tally) (1,600; 40), 'Barbarian' (MG) and stage show (2d-final week). Fades out with around $3,000. First week got around $4,500, not enough.

Downtown (WB) (1,800; 25-70), 'Silk Express' (WB) and vaude. Not the kind they go for in this section; lucky to reach $6,800. Last week 'Mayor of Hell' (WB), very good at $9,800.

Hollywood (WB) (2,756; 25-65), 'Silk Express' (WB) and vaude. May hit $7,500. Last week 'Mayor of Hell' a fine $11,000.

Los Angeles (Wm. Fox) (2,300; 15-25), 'Samarang' (Zeldman) and 'Kiss of Araby' (Freuler). Jumping take to $5,200, best in long while. Last week 'Dangerous Crossroads' (Col) and 'Sucker Money' (Kent) tough sledding, $3,600.

Paramount (Partmar) (3,595; 25-40), 'Gambling Ship' (Par) and stage show. Cannot squawk on around $16,000. Last week 'Jennie Gerhardt' (Par), came through aided by holiday, $15,800.

RKO (2,950; 25-40), 'What Price Innocence?' (Col) and stage show. Earl Dancer's colored show helping to around $7,000, fair. Last week 'Cocktail Hour' (Col), $5,800.

State (Loew-Fox) (2,024; 25-40), 'When Ladies Meet' (MG) and stage show. With Fiorito as stage balance, above $19,000. Last week 'I Loved You Wednesday' (Fox), good at $16,300.

Tower (Principal) (950; 25-40), 'Hallelujah I'm a Bum' (UA). Having struggle to reach $3,500. Second and final week 'Secrets' (UA) showed no profit for house at $3,200.

WEATHER TOO NICE IN DET., BUT BIZ NOT BAD

Detroit, July 10.

Business suffering from the too nice weather. The Michigan is getting the biggest share of the business with the Fox also doing okay. The reissue of 'Whoopee' is coupled with 'Samarang' at the United Artists but will not make dough for the operators. 'Gold Diggers' continues to do a fair business following a good first week.

Last week the Fox with 'I Loved You Wednesday' and Bill Robinson unit on stage led the town and house got plenty well with a gross of $20,000. Holiday Tuesday helped all other houses but the Fox topped them all. The next in dollars was the State with 'Gold Diggers,' which took $17,000. The Michigan had a so-so week at $9,400 with 'Jennie Gerhardt.'

The U. A. with a second week of 'Hold Your Man' was not so forte and wound up with $4,700. The Fisher with a double bill of 'Gambling Ship' and 'King of Jazz' did okay at $5,500.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55), 'Midnight Mary' (MG) and Carnera-Sharkey fight film. Okay for $10,500. Last week 'Jennie Gerhardt' (Par), $9,400.

Fox (Indie) (5,100; 15-25-35-40). 'It's Great to Be Alive' (Fox) and stage show. So-so at $14,000. Last week 'I Loved You Wednesday' (Fox) and stage show went big for $20,000.

State (P-P) (3,000; 15-25-35-40-55), 'Gold Diggers' (WB) (2d week). Nice on h.o. for $10,000. Last week very nice at $17,000.

United Artists (P-P) (2,018; 15-25-35-40-55), 'Samarang' and 'Whoopee' (UA), reissue. Biz weak, $3,500. Last week 'Hold Your Man' (MG), $4,700.

Fisher (P-P) (2,665; 15-25-35-40), 'Disgraced.' Pretty good at $7,000. Last week 'Gambling Ship' (Par) and 'King of Jazz' (U), another musical reissue, fair at $6,000.

No Summer Exodus, So N.H. Not Suffering Much

New Haven, July 10.

Fans seem to be sticking fairly close to town this summer, with business showing a reasonable response for this time of year. Last week, weather man played Santa Claus for film houses by producing a wicked holiday that drove everybody into picture spots for some nice biz.

Following up recent success of Lanny Ross, Palace is offering James Melton on stage for four days.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'Disgraced' and 'His Private Secretary.' Not bad considering at $4,200. Last week 'Gambling Ship' (Par) and 'Perfect Understanding,' $4,500.

Palace (Arthur) (3,040; 35-50)—'Midnight Mary' (MG) and 'Arizona to Broadway' and James Melton on stage. Triple bill should get good $6,000. Last week 'Hold Your Man' (MG) and 'When Strangers Marry' were swell at $7,900.

Roger Sherman (WB) (2,200; 35-50)—'Mayor of Hell' (WB) and 'Professional Sweetheart.' House has had a decided letdown since 'Gold-Diggers' smash. Probably fair $4,000. Last week 'Baby Face' (WB) and 'Silk Express' (WB) light at $3,300.

$3,800 FOR 1ST WEEK OF LIBERTY, PORT., VODE

Portland, Ore., July 10.

'Gold Diggers' setting pace the burg hasn't seen for several laps of the film track. It opened Hamrick's new Music Box and promptly ran the gross up to four times the old average. Looks good for five weeks.

Town has vaude again for the first time since the Orpheum folded. Evergreen's Liberty started its vaudefilm policy with five acts booked from Keighley & Boscoe, Seattle. First picture under new policy 'Hold Me Tight' (Fox) and going fairly. Too early to tell whether vaude is getting by on novelty alone. J. J. Parker won some extra biz by exploiting 'The Nuisance' as 'Never Give a Sucker a Break.' Title clicked for attention and grossed better than expected.

Another perpetual winner is 'She Done Him Wrong,' now in its fourth downtown stand at the Indie Columbia. Picture in its ninth week.

Garnier, mental psychic, drawing femme response in the Liberty lobby. Doesn't appear in the auditorium, but getting mezzanine lobby break that helps.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) 'College Humor' (Par). Answering to exploitation and an okay $5,000. Last week 'Nuisance' (M-G) well sold and grossed $4,600.

United Artists (Parker) (1,000; 25-40) 'Hold Your Man' (M-G). A good $4,000. Last week 'Little Giant' (FN) $3,500.

Music Box (Hamrick) (1,500; 25-40) 'Gold Diggers' (WB) (2nd week). Still lining them up; should see strong $8,000. First week a smash for $12,100.

Oriental (Hamrick) (2,500; 25-35) 'Tomorrow at Seven' (Radio) sharing exploitation with 'India Speaks' (short) and holding for fair $4,000. Last week 'Silver Cord' (Radio) $3,300.

Liberty (Evergreen) (2,000; 15-25) 'Hold Me Tight' (Fox) and vaude. Nicely for $2,800 on first week of vaude film, five-acts. Last week 'Bondage' (Fox) $2,700.

Beaucoup Black Ink in St. L. This Wk.; 'Humor' 20G

St. Louis, July 10.

It's the same story about 'College Humor' here, too. Critics not enthusiastic about pic but the customers are, as evidenced conclusively by the numbers in which they are turning out. First show, starting at 11 a.m. had waiting lines before Oakie scored the winning touchdown in the last minute of play.

Looks like the most black ink any theatre has seen here in many months. Management is expecting close to $20,000 and may get it. That would mean a profit of between nine and 10 grand. Stage show, orchestra and a lot of payroll having been dispensed with for the week. Credit being given to manner in which attraction was exploited, and are the p.a. boys happy!

While that's the week's standout, one or two other houses stand to make ends meet and have something left over. Marion Davies is a surprise at Loew's, and Donald Novis, radio singer, is getting some attention at the Fox.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55), 'College Humor' (Par). Very good at $19,000. Last week 'Men for Sale' (FN), a mild $10,000.

Fox (Fox) (6,000; 25-35-50), 'Best of Enemies' (Fox) and Donald Novis on stage. Fair $9,000. Last week 'Arizona to Broadway' (Fox) got about the same.

Grand Central (Skouras) (2,000; 25-35-50), 'Be Mine Tonight' (U). Poor pace, only $1,800. Last week 'India Speaks' (RKO) and 'Strictly Personal' (Par), $3,000, okay.

Loew's State (Loews) (3,000; 25-35-55), 'Peg o' My Heart' (MG). Good biz at $11,000. Last week 'Mold Your Man' (MG), a big $16,700.

Missouri (Skouras) (3,500. 25-35-50), 'Life of Jimmy Dolan' (WB) and 'Professional Sweetheart' (RKO). Much better, $6,000. Last week 'I Love That Man' (Par), blah at $3,500.

2 Frisco Houses Rocket

Golden Gate $23,000 with Radio Troupe and Warfield $22,500

San Francisco, July 10.

The Al Pearce radio show (NBC) at the Golden Gate is the sensation of the town. Attendance records being smashed and not since Jolson cracked the town wide open at the Warfield in '27 has there been such jams.

Cliff Work has the ether show booked on percentage and current indications point to a possible $23,000, if not more. Which means mebbe as high as $8,000 for Pearce, out of which he must pay salaries to some 20 people. Six shows a day over the weekend, and added to Pearce is the Carnera-Sharkey fight pix held over from last week.

Warfield, too, is skimming right along with 'Hold Your Man.' On stage is Aileen Stanley and house after biz with a heavy campaign designed. Playing to an entirely different type of audience as the Gate is getting many non-theatre attenders.

Paramount, too, has jumped with 'Reunion in Vienna.' A W. C. Fields comedy and a Bobby Jones short tossed in for good measure here.

Town's two double bill houses are finding the going tough this week.

Estimates for This Week

Fox (Leo) (5,000; 15-25) 'Vampire Bat' and 'Love's Like That,' both Indies. Doing just fair at $7,300. Last week 'Soldiers of Storm' (Col) and 'Forgotten' (Allied) $7,500.

Golden Gate (RKO) (2,844; 30-40-65) 'Professional Sweetheart' (Radio) and stage show. Al Pearce and NBC gang; also Carnera-Sharkey film to $23,000, possibly an all-time attendance record. Last week's 'Cocktail Hour' (Col), bolstered by the Carnera pix from Sunday on, $13,000.

Paramount (Fox) (2,700; 30-40-55) 'Reunion in Vienna' (MG). Hurried in to save 'Jennie Gerhardt' (Par). Looks like okay $14,000. Meagre $8,000 on six days for 'Jennie' last week.

St. Francis (Fox) (1,500; 35-40) 'Private Detective' (WB) and 'Jimmy Dolan' (WB). Not up to snuff $6,000. 'Nuisance' (M-G) and 'I Love That Man' (Par) okay at $8,000 last week.

United Artists (1,400; 25-35-50) 'Perfect Understanding' (UA). Swanson pretty good here and $9,000 satisfactory. Revival of 'King of Jazz' (U) last week all right at $7,500.

Warfield (Fox) (2,700; 35-55-65) 'Hold Your Man' (M-G) and stage show. Big money week here, too, and may come close to $22,500. Last week best in town with 'Baby Face' (WB) hotly advertised, $21,000.

Mpls.' Cut Scales for Summer a B.O. Tonic All Over; 'Diggers' 13G at 40c

Cab Calloway Had 'Em All Dancing, So Pix Biz Off

Louisville, July 10.

Cab Calloway attracted 5,000 people to the Armory on the night of July 4. Negroes and white persons danced on the same floor, although not together. Pretty good for south of Mason and Dixon.

Harness races at State Fairground proved unpopular on Fourth as so many free ways to find entertainment.

Rialto starts straight film policy with 'I Loved You Wednesday.' Prospects for return of vaudeville in September are good. Loew's may also do same.

Loew's trying foyer stunt with man encased in ice 'but still living.' Hey-hey!

Estimates for This Week

Loew's (3,400; 25-40), 'Peg o' My Heart' (MG). Good for $4,000. Last week 'Hold Your Man' (MG), $4,200, nifty.

Rialto (Fourth Ave.) (3,000; 25-30-40-60), 'I Loved You Wednesday' (Fox). Slow trade, $3,100. Last week 'Girl in 419' (Par) and vaude, $3,000, blah.

Strand (Fourth Ave.) (1,786; 25-40), 'Arizona to Broadway' (Fox). Off at only $2,000. Last week 'Jennie Gerhardt' (Par), too heavy for hot weather, but $2,500, not bad.

Brown (1,500; 15-25-40), 'Bed of Roses' (RKO). Bennett draw n.s.h. $900 only. Last week 'Bondage' (Fox), with heavy hokum, not so good for dog days; $1,100 is poor.

Alamo (950; 15-20-25), 'Life in the Raw' (Par). Off, $1,000. Last week 'Pleasure Cruise' (Fox), $900. $900.

'DIGGERS' AND LOEW'S $8,000 EACH, MONTREAL

Montreal, July 10.

Heat wave moderated and Independence Day holiday plus Canadian National Day helped some to improve grosses, but summer slump is definitely here with no relief in sight for next couple of months. Relatively to size and admish, Princess did best in town and repeats current week on British film, 'The Good Companions'; $6,000 last week should hold up to a further $4,000 currently.

Palace shows 'Gold Diggers of 1933,' another bell-ringer; looks $8,000. Capitol has a brace, 'Silver Cord' and 'Professional Sweetheart,' which should turn in around $5,000. Loew's double includes 'Hold Me Tight' and 'I Love That Man.' Dunn-Ellers and Lowe-Carroll combos may yank gross to $7,500. French film houses not likely to do more than just get by.

Nabes uniformly red with much talk of considerable closing. Motoring, tennis, golf and swimming getting most of the usual fans.

Estimates for This Week

Palace (FP) (2,700; 60), 'Gold Diggers of 1933' (WB). Warner opus would be big grosser, but fans will wait cooler weather and nabes. As it is, $8,000 would be welcomed. Last week 'Ladies Meet' (MG) suffered same way at $7,000.

Capitol (FP) (2,700; 50), 'Silver Cord' (RKO) and 'Professional Sweetheart' (RKO). Make a nice dual with $5,000 best hope. Last week 'Reunion in Vienna' (MG) and 'The Nuisance' (MG) did better than hoped at $6,000.

Loew's (FP) (3,200; 50), 'Hold Me Tight' (Fox) and 'I Love That Man' (Par). House is holding up pretty well and star names may bring gross to $7,500. Last week 'Peg o' My Heart' (MG) and 'Picture Snatcher' (WB) $6,500.

Princess (CT) (1,900; 50), 'Good Companions' (Regal) and 'King of the Ritz' (Regal) (2d week). 'Companions' did big biz and accounted for good gross of $6,000. May get another $4,000 currently.

Imperial (France-Film) (1,900; 40), 'Claire de Lune' (French). May get $1,800. Last week 'Les Bleus de l'Amour' (French) $1,500.

Cinema de Paris (France-Film) (600; 25), 'Theodore & Cie' (French) (2d week). May gross $600 after last week's $800.

Bill Wellman Delayed, Hawks Gets 'Orchid'

Hollywood, July 10.

Howard Hawks will meg 'Shanghai Orchid' at Warners in place of William Wellman, who was slated for the picture but is tied up on 'Wild Boys of the Road.'

Warners had a one-picture deal with Hawks and elected to use its option for a loan-out from Metro so that the Richard Barthelmess feature can get into production by July 24.

Minneapolis, July 10.

Reduced admission prices such attractions as 'Gold Diggers of 1933' are a real box office tonic this week. It's a heavy shot in the arm for several of the grosses.

The State probably couldn't have picked a more propitious time to have cut its price than in conjunction with the highly exploited 'Gold Diggers.' The drop from 55 to 40c. in itself was sufficient to rivet plenty of attention on the ace Publix house which now is down to the same night scale as the lesser Century and RKO Orpheum. But to have such an outstanding attraction as 'Gold Diggers' mark the change is almost to monopolize the spotlight, despite the slashes at other loop Publix theatres and the Sharkey-Carnera fight films at the Orpheum.

The public's curiosity regarding the new development was piqued by teasers in the Publix newspaper ads and on the theatre screens urging the public to watch the newspapers for 'sensational news' on Friday.

With the State down from 55 to 40c., the Lyric and Grand from 35 to 25c., and the Uptown from 40 to 35c., the Century (Publix), and Orpheum (RKO) are remaining at 40c. No change is contemplated at the 50 and 75c. sure-seater World, where 'Be Mine Tonight' is in its 13th successive week to a profitable clip in the face of all the opposition.

Sinnett, mind reader, probably means as much, if not more, than the picture, 'Midnight Mary,' at the Century, but together as draw results are light. The Orpheum, apparently the home of fight pictures now, is playing up the Sharkey-Carnera films with 'Cocktail Hour,' feature being minimized in the ads. Same house did big a few weeks ago with the Baer-Schmeling pictures and also breezes through a neat winner last week with the sex film, 'What Price Innocence.' Mayor of Hell' is quite an attraction for the Lyric at its new low price of 25c and looks set for a big week.

With the orchestra out of the State, the Lyceum closed and no stage show at the Orpheum, the town again is without any flesh-and-blood entertainment for the first time in many weeks, but it doesn't seem to matter to the box office. The Orpheum, however, has a number of stage shows booked, starting with the Jack Benny unit July 22.

Estimates for This Week

State (Publix) (2,200; 40)—'Gold Diggers' (WB). Looks like biggest week for house in months, despite absence of flesh-and-blood and lower prices. A big bargain at 40c. Splendid advertising and exploitation campaign for picture helped a lot. 'Day in Life of Chorus Girl' shown in all local Publix houses two weeks and one week ahead of 'Gold Diggers' aroused plenty of interest in film. State itself has been plugging it for nearly a month. Friday opening again. May top $13,000, very big. Last week 'Hell Below' (MG) and band and singers, $5,400 light, on six days.

Orpheum (RKO) (2,890; 40)—Sharkey-Carnera fight pictures and 'Cocktail Hour' (Col). Fight films the draw. Bebe Daniels means little to box office, but attractive title pulling some customers. Looks like $3,000, light, with Saturday opening. Last week 'What Price Innocence' (Col), $7,500, very big.

Century (Publix) (1,600; 40)—'Midnight Mary' (MG). Title and lack of cast names a detriment at this house which caters largely to feminine and class trade. Sinnett, mystic, in person, added attraction but not drawing. About $2,500, light, indicated. Last week 'Reunion in Vienna' (MG), $5,000, good.

Uptown (Publix) (1,200; 35)—'Little Giant' (FN), and 'Peg o' My Heart' (MG), split. Nickle reduction in price helping a little. Perhaps $2,000, fair. Last week 'Jennie Gerhardt' (Par), $2,500, good.

Lyric (Publix) (1,300; 25)—'Mayor of Hell' (WB). Dime cut in scale, together with Cagney and great title for this plot, stimulating trade. May top good $3,200. Last week 'Girl in 419' (Par), only $1,900.

Grand (Publix) (1,100; 25)—'Private Detective' (WB), and It's Great to Be Alive' (Fox), split. First runs don't go so well here, but price slash bringing in some customers. Looks like $1,000, light. Last week 'Adorable' (Fox), and 'I Cover the Waterfront' (UA), loop second runs, split, $1,500, fair.

Aster (Publix) (900; 25)—'Pick Up' (Par), 'The Keyhole' (WB), second runs, and 'Silk Express' (WB), first run, split. Maybe $600, fair. Last week 'Secrets' (UA), 'Picture Snatchers' (WB), and 'White Sister' (MG), second and third runs, split, $800, fair.

Chi $54,400, Oriental $27,000, Palace $30,000 in Loop's Big July 4th; This Wk. Okay, Too

Chicago, July 10.

Fourth of July week, with its happy sequence of holidays—Saturday, Sunday, Monday, Tuesday—encouraged the Loop. Chicago got $54,400, Oriental, $27,000, and the Palace, $30,000.

This week the shrinkage will bring the Loop back to more modest totals, but still not bad. By now it appears that dreaded July and horrible August may not be half-bad because of the World's Fair. Theatres in the past several weeks have been sharing in the crowds.

Estimates for the Week

Chicago (B&K) (3,940; 35-55-75) 'Midnight Mary' (MGM) and stage show. Figure big $35,000, or thereabouts for reform school opus. Last week 'College Humor' (Par), with holidays and extra shows ran up a riproaring $54,400, best gross in seven months, and one of four best weeks house has had in two years. Picture moved over to Roosevelt, half a block away, to lap up the rest of the downtown cream.

McVickers (B&K) (2,284; 25-55) 'Heroes for Sale' (FN). Weak link in the B&K chain. Light grosses consistently. Estimate $5,000-$6,000 for 'Heroes.' Last week 'I Love That Woman' (Par) took $6,200.

Oriental (B&K) (3,200; 30-40-65) 'Gold Diggers' (WB) (3rd week). Going into third week and still strong. Holidays helped second week gross top smart opening pace. Third week of $20,000 expected after holiday stanza's $27,000. Warners appropriations allowed house better than usual exploitation. Good-looking girls in costume circulating through Loop atop a sound truck.

Palace (RKO) (2,583; 40-65-83) 'Ann Carver's Profession' (Col) and vaude. Opened very well; expect $23,000, which will be nifty. Helen Morgan, Benny Rubin headlining. Last week the Jack Benny vaude unit chiefly credited for climbing couple of C's over $30,000. That's nearest to the Olsen-Johnson house record any gross has come in months.

United Artists (B&K) (1,700; 35-65) 'Mayor of Hell' (WB). Maybe very nice $12,000 on this one. Town walked right by 'Warrior's Husband' (Fox) last week, which got only $8,100 on seven days.

THERMOMETER DIPS, CINCY GROSSES RISE

Cincinnati, July 10.

Cooler weather over the week-end aided considerably at the box office, with the town nothing to bawl about. Business not sensational in any downtown picture parlors, but generally better than okay.

The Palace is doing nicely with 'Midnight Mary' at $12,500, while Albee indicates $9,500 on 'Bed of Roses.'

Both the Grand and Family spurting, $2,800 and $2,200, respectively.

Estimates for This Week

Albee (RKO) (3,300; 25-50) 'Bed of Roses' (RKO). Constance Bennett large typed; pulling $9,500, okay. Last week 'Hold Your Man' (MG), $9,900.

Palace (RKO) (2,600; 25-50) 'Midnight Mary' (MG). Weekend start points to nice $12,500. Last week 'What Price Innocence?' (Col), $7,000, okay.

Lyric (RKO) (1,285; 25-50) 'Melody Cruise' (RKO). Carrying on in second week for $5,500, oke, following dandy $8,600 in first seven days. A surprise b.o. sweetheart, especially after so-so notices.

Keith's (Libson) (1,500; 25-40) 'Private Detective 62' (WB). William Powell the main pull for $5,500, good. Last week 'Gold Diggers' (WB) in fourth week brought a hefty $6,700; its take for a month being slightly ahead of three weeks' iz on '42d Street' at this house.

Grand (RKO) (1,025; 15-30) 'King of Jazz' (U). Trade on opening day for this musical revival was best theatre registered in many weeks and rush continued over weekend. Looks like $2,800, with prospects of holding on for a second week. Front flash an artistic pip. Last week 'Eleventh Commandment' (Stand), second showing, and Carnera-Sharkey fight film, $1,900, fair.

Family (RKO) (1,000; 15-25) 'Tomorrow at Seven' (RKO) and Carnera-Sharkey scrap shots, first half, followed by 'Drifting Souls' (Maj), $2,200, big. Last week 'Love Is Like That' (FD) and 'Unknown Valley,' split week, $1,600, good, the latter pic drawing swell and overcoming poor start in first half.

COLUMBUS VERY OKE

Better Pace Than in a Long Time—'Wednesday' a Strong $9,000

Columbus, July 10.

A much better week in prospect. Weather played hob with the b. o. everywhere last week but current pace is much above recent averages.

Ohio with a professional local talent show, with Bert Frohman as m. c., added to the film will do the big end and then some, but the nut is plenty high and hopes of beating it are practically nil even with greatest exploitation in months and more months.

Palace is doing fairly well with 'Melody Cruise.' Outstanding event is fourth week of 'Gold Diggers' at the Grand, setting a mark for long runs in recent years. This one will gather in about $25,000 for its long run—heavy for the small house.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'Melody Cruise' (RKO). Off okay, $5,400 in sight. Last week 'What Price Innocence' just managed to hit $3,600.

Ohio (Loew-UA) (3,100; 25-40)—'I Loved You Wednesday' (Fox) and stage show. Set to hold up after splendid opening, should do $9,000. Last week 'Hold Your Man' (MG) mighty nice at $7,400.

Grand (Neth) (1,100; 25-40)—'Gold Diggers of 1933' (WB). In fourth and last week, should gather $2,700, nice. Last week good for $3,700.

Broad (Loew-UA) (2,500; 15-30)—'Gambling Ship' (Par); and '11th Commandment' (Hof). Double bill looks good for $3,000. Last week 'Peg o' My Heart' (MG), and 'Women Won't Tell,' a fair $2,600.

Majestic (RKO) (1,100; 15-30)—'Whoopee' (UA). Revival off well and should better $2,200. Last week 'Cocktail Hour' (Col) not so forte with $1,800 take.

After Big 4th Seattle Lets Down a Bit; Biz Still Oke in General

Seattle, July 10.

Some let down this week following surprising biz last week, with July 4th helping beyond expectations. Lots of people out of town, but those who stayed home went to shows, judging from reports from b.o.'s 'Gold Diggers' jumped into big lead, doing capacity most of the time. This one set for three weeks and may go to fourth. Opening beat '42nd Street' by about a grand here. Still looks big this week for 'Diggers.'

Downtown biz looking up; merchants report gains. However, suburban theatres finding things slow. All except Egyptian, Bagdad, Venetian, Arabian and Granada below two-bit scale, figuring the pal night gag, which makes the others 15 or under. This pal stuff started here by the neighbors about eight months ago, as a deluge. Means simply two are admitted with one paid ducat. Many give duals to boot.

Estimates for This Week

Fifth Avenue (Evergreen) (2,400; 25-40), 'The Nuisance' (MG) with Carnera-Sharkey fight pix looks to do good $7,500. Last week 'International House' (Par) okay for $7,100.

Roxy (J-vH) (2,300; 25-35), 'Circus Queen Murder' (Col) and stage show. Indicates $5,500, fair. Last week 'King of Jazz' (U) and stage, good at $6,500.

Paramount (Evergreen) (3,106; 25-40), 'Midnight Mary' (MG), 'It's a Great Life' (Fox), dual, former getting all the attention, anticipated $3,500; last week 'Jennie Gerhardt' (Par), 'Hold Me Tight' (Par), dual, bad, didn't get the matinee biz after the parade as did better located house, around $4,000.

Music Box (Hamrick) (900; 25-35), 'Gold Diggers' (WB), second week, $6,500 fine; last week, same film, great with 50 straight midnight mat doing capacity, also holiday crowds great, helping surprise for wow $9,600.

Blue Mouse (Hamrick) (950; 25-35), 'Life of Jimmy Dolan' (WB) looks $2,500, poor. Last week 'Waterfront' (UA) big enough at $3,500 after week at Music Box.

Liberty (J-vH) (1,900; 10-25), 'Parole Girl' (Mas) with nice layout of shorts, en route to $3,500, slow; last week 'Hidden Gold' (U) big first half week, then weak, for fair $3,800.

Coliseum (Evergreen) (1,800; 15-25), 'Cavalcade' (Fox) getting along for around $3,400, good; last week 'White Sister' (MG) slow, six days, $2,400.

'Humor,' $7,200, B'ham

Birmingham, July 10.

'College Humor' looks like a cleanup this week at Alabama as the week's best draw.

Ritz after two weeks of trying to pull through with vaudeville goes back to straight pictures this week at a two-bit admish.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40), 'College Humor' (Par). A neat pile of jack at $7,200. Last week 'When Ladies Meet' (MG) not so hot from business angle; beauty contest pulled the gross up to $5,500.

Ritz (Wilby) (1,600; 25), 'Peg o' My Heart' (MG). Doubtful of $1,500. Last week 'Cohens and Kellys in Trouble' (U) and vaude, latter roasted locally, around $2,200, poor.

Strand (Wilby) (800; 25), 'Big Cage' (U) and another picture. On split, $1,000. Last week 'Below Sea' (Col) and 'Ann Carver's Profession' (Col) mild, very, $800.

Empire (BTAC) (1,100; 15-25), 'Oliver Twist' (Mono) and another picture yet to come. On split will get $1,000. Last week '20,000 Years in Sing Sing' (WB) good week at $1,500.

CAPITAL'S B.O. TRADE CAPITAL

Washington, July 10.

With bottom of the summer slump about reached the boys have their feet on ground and are sizing up the situation. General move began this week to throw good shows into breach and through widespread exploiting everybody is convinced the upturn is near.

Met is making an heroic effort to put 'Forgotten Men' into big money through ballyhoo and tie-ups with veterans and patriotic organizations. Opening night was staged with all fanfare of a premiere. Pic got good start and bids fair to hold up to big $8,000. Corking reviews helped.

Earle is backing 'Jennie Gerhardt' as another 'Back Street' although tack was bad with press. House asked for comparisons and owners gave it, and 'Jennie' suffered. House is getting femmes though in droves at mats, and if nights carry through should come out o. k.

Both stage spots are angling for trade with festival season gag. Doesn't help much unless they have the talent although the papers gave the idea a nice ride. 'Hold Your Man' is doing second week at Palace on sheer appeal of Gable-Harlow teaming. Advance stuff which hailed it as hottest sex drama ever filmed flopped when they got inside doors, but pic will still do nice figure. Move helped opening. 'Gold Diggers' wound up third week at the Met Thursday, making a total of four weeks at first-run houses. Final week was pretty low but was worthwhile considering nut. Success lay in keeping up exploitation till bitter end.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-50-60), 'Hold Me Tight' (Fox) and vaude. Eilers and Dunn doing usual o. k. trade here. Headed for satisfactory $19,000. Last week 'Midnight Mary' (MG) stood up better than expected, $20,400.

Earle (WB) 2,424; 25-35-50-60-70), 'Jennie Gerhardt' (Par) and vaude. Ballyhooed as second 'Back Street.' Femmes like it and if nights hold up should get a nice $15,000. Last week 'Heroes for Sale' (FN) was weak with light $11,000.

Palace (Loew) (2,363; 15-25-35-50-60), 'Hold Your Man' (MG). Second week will get nice $7,000 on strength of Harlow-Gable team. Last week pic did best in town with big $14,000. Sex exploitation upped opening.

Keith's (Loew) (1,830; 15-25-35-50-60), 'Bed of Roses' (RKO). Bennett in declasse role appeals. Should see nice $8,000 for eight days. Last week 'What Price Innocence?' (Col) opened o. k. following sex bally but slipped and was yanked Wednesday. Way off with $3,300.

Met (WB) (1,583; 15-25-35-50-60), 'Forgotten Men' (Jewel). War bally and tie-ups with vet and patriotic units gave it big send-off. Holding up so far and headed for big $8,000. Last week fourth downtown week of 'Gold Diggers' did meagre $2,500 which, considering it was a matter of milking it anyway, was o. k.

Columbia (Loew) (1,263; 15-25-35-40), 'It's Great to Be Alive' (Fox). Proving house will still do business if it has names. Headed for nice $2,500. Last week 'Sunset Pass' (Par) kicked usual $2,000 for western.

MG'S TECHNICOLOR CARTOONS

Hollywood, July 10.

Metro on its new season program will make a series of cartoons in technicolor, similar to the Silly Symphony' ideas.

B'way Trade Eases a Bit After Bullish 4th Biz; 'Pvt. Detective' 70G; Par Only 22G; 'Hell' 17G's

New flock of pictures on Broadway do not appear as strong as the batch that came in to grab off the Fourth of July trade last week, but with 'Private Detective 62' at the Music Hall leading for between $68,000 and $70,000, depending on weather, there shouldn't be any heartaches. Music Hall's chances to keep up in the 70's, after its enterprising $77,000 over the Fourth, are considered fairly good on the strength of the week-end takings and the better weather, in or out of theatres, that came along yesterday (Monday).

The RKO Roxy was aided last week for a profitable $16,000 by activity around Radio City and 'I Loved You Wednesday,' which had a half week there at above average business. This week the new Roxy falls back to about $12,000 on 'Ann Carver's Profession,' four days, and 'Cocktail Hour,' three days.

After holdover of three pictures in a row, until it looked like old times at the Paramount, the house doesn't rate so lucky on 'I Love That Man,' which came in Friday (9). It will not hold this time. Picture started out weakly and will not do over $22,000, not so forte, but it could be worse.

Other new pictures, except for two openings tomorrow (Wednesday), are at the lesser important theatres, including old Roxy, Rialto and Mayfair.

From indications Rialto will be about the best of this trio with an expected $11,800 or better from the first Metro picture Arthur Mayer has booked, 'Made on Broadway.' In the past holdovers have been a mistake on several occasions down here with pictures, on slides during second week, eating up profits of the first seven days.

New pictures tomorrow include the long-awaited 'Pilgrimage' at the Gaiety on two-a-day basis and 'Gambling Ship,' bought from Par, at the Rivoli. On July 18 a second roadshow comes to town with opening of 'Songs of Songs' at the Criterion. Metro has not yet set either the picture or the reopening date for the Astor.

Except for the Music Hall, Broadway's best payers this week are the holdovers, notably 'Golddiggers,' in its fourth week at the Hollywood, at around $18,500 and Cagney's 'Mayor of Hell,' grinding out between $17,000 and $18,000 at the Strand.

'Mayor' may stick a third week, if keeping its good pace. Otherwise, 'Narrow Corner' comes in Thursday (13).

With the house nut scaled away down, 'Golddiggers' is playing to plenty of profit at $18,500 and can come down much lower than that without being shown outside. It should last quite a while yet.

The Capitol is doing light biz at a probable $25,000 on seven-day retention of 'Hold Your Man,' with Gable-Harlow names, but the Riv is not so hot on its second week of 'Samarang,' a freak. Will clock only about $12,000.

Old Roxy shoved away ahead last week, getting $23,000 from 'Tomorrow at Seven,' but currently doesn't hope for more than $18,500. Picture is 'It's Great to be Alive' but with scale now up to 55c top instead of 35c.

Neither the Mayfair with 'Sphinx' nor Palace, playing 'Melody Cruise' are in for strong money. Former, a murder mystery, will be under $8,000 while Pal looks to only about $7,000. Jim Barton heads the vaude bills at the latter.

State is handing it to the Palace in strong fashion currently with 'Hell Below' providing strong draft there. Theatre's stage show headed by Harriet Hoctor and Ray Bolger. If the weather doesn't hurt, week's gross may end up around $18,000, much better than of recent weeks.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65)—'Hold Your Man' (MG) (2d week) and stage show. Gable-Harlow around $25,000 on the holdover after a first week of $40,000. Picture this week doesn't have the competition it did over the Fourth.

Hollywood (1,543; 25-34-55-75-85-$1.10)—'Goldiggers of 1933' (WB) (4th week). Strongly supported by the New York public and will get $18,500 currently for a good deal of profit at low-overheaded house. Last week the musical got $20,800.

Mayfair (2,200; 35-55-65)—'The Sphinx' (Mono). Failing to excite and unable to reach $6,000. Last week 'Silk Express' (WB) same.

Palace (1,700; 25-40-55-75)—'Melody Cruise' (RKO) (2d run) and vaude. Lucky if getting $7,000 with chances for topping that very slender. On the previous week the Carnera-Sharkey fight pictures helped to get a good $11,800. Feature was 'I Loved You Wednesday' (Fox).

Paramount (3,664; 35-55-75)—'I Love That Man' (Par) and stage show. Draft isn't there and $22,000 will be tops. Last week, second of 'College Humor,' the gross stood up okay to $27,700, profit now that house nut has been chiseler away down.

Radio City Music Hall (5,945; 35-55-75), 'Private Detective 62' (WB) and stage show. Clicking the bell for between $68,000 and $70,000 with a possibility of getting over latter with any break in weather at all. A better showing was made over the Fourth of July week, house finding 'Bed of Roses' a winner to tune of $77,000.

Rialto (2,000; 35-50-64), 'Made on Broadway' (MG). Doing okay at pace suggesting $11,800, but doubtful of holdover unless building. A 10-day stay of 'Woman I Stole' (Col) proved disappointing, $10,500. It shouldn't have been held more than a week.

Rivoli (2,200; 40-55-75-85), 'Samarang' (UA) (2d week). Will wind up its stay here tonight (Tuesday) no more than $9,500, under hopes. 'Gambling Ship,' snatched from Par, opens tomorrow morning (Wednesday). Initial seven days of 'Samarang' fairish $15,800.

RKO Roxy (3,525; 25-40), 'Ann Carver's Profession' (Col), four days and 'Cocktail Hour' (Col) three days. A total of $12,000 for this duo appears the maximum, considerably behind previous weeks' profitable $16,000 on 'I Loved You Wednesday' (Fox) and 'Big Cage' (U).

Roxy (6,200; 25-35-55), 'It's Great to Be Alive' (Fox) and stage show. Indications point to around $18,500, maybe better, but not so good now that the scale is upped from 35 to 55c after 7 p.m. At the old scale the house last week dragged down $23,000 on 'Tomorrow at Seven' (RKO).

State (2,900; 35-55-75), 'Hell Below' (MG) and vaude. Taking the town for a big hunk of cash this week, maybe $18,000. Last week it was $15,000 from 'Picture Snatcher' (WB), nice.

Strand (2,900; 35-55-75), 'Mayor of Hell' (WB) (2d week). Exhibiting nice draw and will be betwixt $17,000 and $18,000. May hold over a third week. First seven days the latest Cagney attracted $21,700, goo

I'napolis Lyric Stays Open, 'Jennie' $3,700; 'B'way' Weak on $3,800

Indianapolis, July 10.

'Gold Diggers' in its second week at the Circle continues to set the pace and prospects for at least $5,000 are bright. Ace Berry is thinking of holding it over a third week. First week wound up with a rousing $7,000, to the envy of everybody.

Lyric remains open, with Henry K. Burton taking charge of the house as the result of an arrangement with the ground owners, who went to court last week to oust the Fourth Avenue Amusement Co., of Louisville, previous operating company at that spot. Theatre is in its second week without vaude, although a stage policy is planned next month. 'Jennie Gerhardt,' the first Paramount film ever to play the Lyric, and headed for a fair $3,700 despite confusion existing as a result of conflicting stories in local press regarding closing of the theatre.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40) 'Bed of Roses' (Radio). Constance Bennett always a bet in this theatre; seems to be weakening a little but her name will mean $3,300, not bad. Last week 'Best of Enemies' (Fox) a bad $1,700.

Circle (Circle) (2,600; 25-40) 'Gold Diggers' (WB) (2d week). Still going strong for $5,000. May hold a third. Last week a swell $7,000.

Lyric (Burton) (2,000; 25-40) 'Jennie Gerhardt' (Par). Second week minus vaude and first under new ownership; film getting enough women to turn in fair $3,700. Last week, 'Arizona to Broadway' (Fox), $3,400.

Loew's Palace (2,800; 25-40) 'Made on Broadway' (MG). Can't offset panning of its story by local critics; will mean a weak $3,800. Last week 'Hold Your Man' (MG), $5,300, good.

Philly Looks Blah This Week; 'Ladies' Best with $12,500; 'Laughing' 14G

Philadelphia, July 10.

Pretty dismal prospects for this week's trade in the downtown picture houses although a couple of the new films received more than ordinarily enthusiastic notices. Opening attendance wasn't anything to brag about and with more heat to tap the beginning of this week grosses are dwindling.

'Gold Diggers,' moved to the Karlton, have four excellent weeks at the Stanley, and 'When Ladies Meet' at the Boyd have the best prospects. Former should get a good, solid $4,500 and maybe $5,000, fine for this small house whose current weekly average is not $3,500. 'When Ladies Meet' figures for a normal $12,500, but won't get a second week. 'Sweepings' opens tomorrow (Tuesday).

Fox has 'Laughing at Life' on the screen and Molly Picon as stage headliner, with Jay Flippen also on the bill; $14,000 likely, hardly satisfactory.

The Earle has Johnny Perkins on the stage and 'The Nuisance' as film feature. Latter won corking notices but nothing better than an average $12,500 expected.

The Stanton has 'I Love That Man' and won't reach $6,500, while 'Eagle and the Hawk' disappointed at the Stanley and won't get more than a week. 'International House' in tomorrow.

'Be Mine Tonight' winds up a three-week stay and no more than $4,500 is indicated for this third week, which was tacked on after better-than-expected start of this picture at Aldine. After that the house goes dark for the summer.

Indications are now that Boyd may make the summer going. Usually it has closed during July and August, but with Mastbaum out of the picture, the de luxe Chestnut street house has a chance of sticking the hot weather through.

Estimates for This Week

Aldine (1,300; 40-55-65)—'Be Mine Tonight' (U). Will probably get about $4,500 in third and final week. Fortnight was all that was originally intended, but when opening pace was faster than expected, extra six days were tacked on. Last week $5,700, pretty fair.

Arcadia (600; 25-40-50)—'Perfect Understanding' (UA). First run for a change but notices were so unanimously condemnatory that Swanson picture got off to a bad start. Won't get more than $2,200. Last week, 'Reunion in Vienna' (MG) got $2,600, quite good.

Boyd (2,400; 40-55)—'When Ladies Meet' (MG). Good notices and fairly good trade; $12,500 indicated. Last week 'Jennie Gerhardt' (Par) $9,500, poor.

Earle (2,000; 40-66)—'The Nuisance' (MG) and vaude. Johnny Perkins is stage headliner. Wobbly $12,500 expected. Last week 'Heroes for Sale' (FN) and vaude, $12,000, two grand under expectations.

Fox (3,000; 35-55-75)—'Laughing at Life' (Fox) and stage show. Molly Picon and Jay Flippen on stage. About $14,000 indicated. Last week 'Arizona to Broadway' (Fox) and stage show. Way over expected figure with Sharkey-Carnera fight pictures helping a lot. A fine $18,000.

Karlton (1,000; 30-40-50)—'Gold Diggers' of 1933' (WB). Moved here after four weeks at Stanley. Should get around $5,500. Last week 'Cocktail Hour' (Col), also second run, $2,800, under average.

Stanley (3,700, 40-55)—'Eagle and the Hawk' (Par). Disappointing and won't stay beyond week; $11,000 indicated. Last week 'Gold Diggers' (WB) had strong $10,000 in fourth week.

Stanton (1,700; 40-55)—'I Love That Man' (Par). Ordinary $6,500 indicated. 'Mayor of Hell' (WB) got $7,200 last week.

U's First Choice

Hollywood, July

Lucille Lund, Northwestern University co-ed, is leading in the race for a film contract in the Universal-'College Humor' National beauty contest.

Miss Lund, from Buckley, Wash., was picked by Carl Laemmle, Jr., from the first group of 25 photographs forwarded to the studio by the New York judges. Fifty photos in all will be selected by the judges from those submitted. Winner goes into U's 'The All-American Girl.'

Grid Yarn Title Switched

Hollywood, July 10.

Andy Devine, Mary Carlisle, Richard Tucker, Herbert Corthell and Paul Hurst added to the cast of 'Saturday's Millions' at Universal.

This is the pigskin pic formerly titled 'All-American Girl'.

Buffalo Seems to Be Rounding That Corner

Buffalo, July 10.

Cooler temp is maintaining grosses. Last week the heat struggled against strong attractions and lost out, Buffalo indicating it is coming around that corner finally. Closing of Great Lakes has also helped.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'Bed of Roses' (RKO) and stage show. New Connie Bennett release looks to get about $11,000, over recent averages. Last week 'Cover Waterfront' (UA) did swell, $14,000.

Century (Shea) (3,400; 25), 'Professional Sweetheart' (RKO) and 'Life of Jimmy Dolan' (WB). Dual bill going good, $7,000. Last week 'Big Cage' (U) and 'I Love That Man' (Par) $4,900, average for spring.

Hipp (Shea) (2,400; 25-40), 'Gold Diggers' (WB) (4th week). Still holding up, an oke $4,500 in prospect. Last week the musical got $8,400, very good.

Lafayette (Ind) (3,400; 25), 'Cocktail Hour' (Col) and 'Sister to Judas' (Mayfair). Looks good for $5,500. Last week 'A Study in Scarlet' (KBS) and 'High Gear' (Goldsmith) under $5,000 when the heat knocked all grosses down.

BALTO HOTCHA, WITH S. A. PIX GETTING 'EM

Baltimore, July 10.

Business on the upgrade currently after having taken the skids badly last week. Weather is a break, also better product; also no holiday opposish as was the case last week, although last week's holiday session didn't hurt as much as expected when the weather turned down sharply into winter classification.

Weather this week broke from a hot start into a severe rainstorm on Sunday (9), which cooled the town nicely and gave indications of helping the box offices for the rest of the stanza.

It's femme week currently, with the good s. a. pumping coin into two registers, Gable-Harlow combo is crooning happy days at the Stanley. Picture got a terrific sendoff from the Loew office, with the advertising cost going above budget, but enough to cover the town with 'Hold Your Man' copy and exploitation. Result was immediate at the box-office, the picture getting away rapidly from the bell and continuing to pile up receipts without letup.

Next in line for winner's money is Constance Bennett at the Hippodrome with 'Bed of Roses.' In both the Hipp and the Stanley it means a bettering of the gross average of the past four weeks, and especially welcome at the Hipp, which has been having a tough time during this period.

Rest of the town wanders around wondering. Century backs down in the running, having nothing to compare with the attractions in the two other ace spots. 'Girl in 419' is not the type of flicker for the fans in this house and the stage has nothing extraordinary.

New theatre goes out of its contract list this week, deserting Fox and Columbia for a Universal piece, the foreign-made 'Be Mine Tonight,' which is getting notices and some results, though the house is not the resort of the arty type for whom this picture was intended.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65) 'Girl in 419' (Par) and vaude. Art Landry band on the rostrum for headliner is not quite strong enough to mean much, while the flicker is itself poor competition for the hotter and shoutier stuff elsewhere. On the whole, goes as a downbeat for the house and not more than $12,000 is probable, a drop of three grand from the handsome take of last week when 'Nuisance' (MG) climbed fast to finish at a walloping $15,800.

Hippodrome (Rappaport)—(2,600; 25-35-40-55-65) 'Bed of Roses' (RKO) and vaude. It's all up to Ina Bennett currently, with Rappaport still hedging on the show cost during the summer spell. Bennett is doing okay by herself and Rappaport, who will make money on the lowered house expense for this week. Looks like $11,000, which will mean plenty of profit on the house's present overhead. Last week was a heart-breaker, 'Big Brain' (RKO) taking it brutally on the button and letting the house slide to a terrible $6,100.

Keith's (Schanberger) (2,500; 25-30-40-50) 'Disgraced' (Par). It's in the general s.a. parade, and the house is spotted beautifully on the shopping street to entice the bargain-hunting matrons who want to take a rest from the heated pavements. On all counts will build up nicely to $4,000, niftiest in some time. 'Gambling Ship' (Par) last week didn't mean a dime and perished in the general debacle to the slow tune of $2,800.

New (Mechanic) (1,800; 25-30-40-50) 'Be Mine Tonight' (U). Foreign-made, ordinarily intended for the sure-seat 'art' spot, is here for lack of product and for lack of an art spot, both being the case in this town at present. Notices on this one will help mightily, and on the general rep will hold despite the somewhat incongruous appearance of this picture in this house. Maybe $2,500, okay. Last week 'Arizona to Broadway' (Fox) was meaningless and showed what it meant to the b.o. at low $2,100.

Stanley (Loew-UA) (3,400; 25-35-40-55-65) 'Hold Your Man' (MG). The honey of the town. Best in months at the indicated $17,000, walloping figure. Previous session only fair for 'Midnight Mary' (MG) at $9,900.

2 MUSICAL REISSUES VERY BULLISH IN PITT

Pittsburgh, July 10.

It's 'Hold Your Man' this week and the Penn is holding its breath, watching the turnstiles click as they haven't clicked in a month of Sundays. Opening was the biggest here in months and whole setup is a b.o. natural that can't possibly miss. Ultimate gross depends mostly upon how many have been saving up their nickels, but from present indications, the Harlow-Gable reunion can't help knocking off a sizzling $16,000 at the least.

Also in the money are a couple of musical reissues, both of them proving the biggest kind of surprises and knocking all previous prognostications into a cocked hat. Fulton has 'King of Jazz,' off to a flying start, and showing signs of hitting above $4,600, a great figure with everything considered, while Davis had its biggest opening day of the summer with 'Sunnyside Up.' Looks like a $3,300 week easily, a figure the Davis hasn't touched since 'Bondage.' House has been playing double features here day and date with Sheridan Square, but a little dubious about the Gaynor-Farrell revival, decided to chance it only at the one house. Looks now as if it could have stood up at both.

With 'Children over 16 not admitted' billing, and femmes flocking, Stanley should get along with 'Story of Temple Drake.' Originally banned by the censors, all the subsequent talk of eliminations won't help it much but a $10,000, or thereabouts, can be hoped for anyway. Warner will have tough sledding with 'Heroes for Sale,' a drab, heavy picture and hardly the thing for summer. Maybe $3,500, maybe not.

Estimates for This Week

Davis (WB) (1,700; 25-30-40), 'Sunnyside Up' (Fox). Revival of Gaynor-Farrell musical a surprise click, indicating that the tune cycle is back again with a vengeance. Neat $3,300, excellent, indicated on basis of opening figures. Last week 'Strictly Personal' (Par) and 'Big Brain' (RKO) pretty sluggish at $2,100.

Fulton (Shea-Hyde) (1,750; 15-25-40), 'King of Jazz' (U). Another reissue and another surprise click. Skyrocketing house to $4,700 in spite of heat and lack of cooling system, which certainly is indicative of something. Last week 'Made on Broadway' (MG) around $3,750.

Penn (Loew's-UA) (3,300; 25-35-50), 'Hold Your Man' (MG). A b.o. natural that couldn't miss if it wanted to. Heat, depression and all of the other factors don't mean a thing when one like this comes along and should have no trouble hitting a sizzling $16,000, which is plenty okay and almost double last week's takings with 'Barbarian' (MG) at $8,800.

Stanley (WB) (3,600; -50), 'Temple Drake' (Par). House pinking this one, with kids under 16 banned, but original censor ban, together with plenty of talk about eliminations may hurt. Should get $10,000, all right. Last week, injection of Sharkey-Carnera fight pictures at last minute was a life saver for 'Baby Face' (WB). About $11,000, fine.

Warner (WB) (2,000; 25-35-50), 'Heroes for Sale' (WB). Heavy, stuffy material for summer, and none too well done either, which doesn't augur for anything too good. Poor $3,500 in prospect. Last week 'Mayor of Hell' (WB) excellent at $6,500.

Lloyd Keeps Megger

Hollywood, July 10.

Clyde Bruckman, Harold Lloyd's director in recent pictures, will meg the comedian in 'Cat's Paw.'

He reported today (10) to work on the script.

Jittery Weather Making Providence Hot and Cold; Temp. Down, Biz Ups

Providence, July 10.

Weather giving Providence showmen the jitters. This hot and then cold stuff has them all up a tree. Now for the last three of four weeks the weather has been so that the average exhibitor can't do any figuring.

Last week especially when the theatre men were all set to take a nice sleep over the holidays, the mercury took a high dive from 98 or thereabouts to a cool 60. Biz built up so quickly that the stands didn't have a chance to get breathing spell until the beginning of the new week when the mercury went seeking new high records.

Nevertheless there isn't a showman in these parts who isn't thankful that the weather has the temperament of a prima donna. The last stanza just when things darkest there was a complete about-face in the business trend. So much so that some stands grossed twice as much as they had figured on.

Cloudy weather with the thermometer bringing early spring-like weather, drove holiday merrymakers to the theatres instead of the beaches. Biz kept up at brisk pace until close of week.

One of the most remarkable build-ups last week was Loew's State which started the stanza way off and came through at the closing with a gross that represented twice as much as figured on. In four days the business garnered brought the receipts well over the $13,000 mark. Luckily the weather broke when it did because the picture, 'Hold Your Man,' seemed to establish a new low record since the stand went vaudeville.

Another buildup of note was 'Gold Diggers' at Majestic. Picture now in its third week, holding over because of showing the second week. First week Old Sol hit a terrific wallop at this picture, which appeared to be on its way to set a new record for the house. Second week 'Gold Diggers' showed excellent strength, and house so enthused that it decided to keep it for another week. Second week gross soared to $8,000, almost twice as much as it first seemed house would get.

This week appears similar to what happened the last stanza. Cooler weather Sunday after two torrid days. Bills fairly good, and with half a break in the weather there's no reason why the stands can't duplicate last week's feat, and come out front from scratch.

Loew's State and the RKO Albee head so far this week. 'Peg o' My Heart' at Loew's with Bill Hall of radio headlining the vaude. 'Don't Bet on Love' at the Albee with Bob Hope, principal name on the variety bill.

Saturday (8) the Modern closed 20 weeks of stock. Reopening early in September. Encouraged by the showing the Community theatre, Centredale, made with the German film, 'Maedchen in Uniform,' for five days split over in two weeks, Samuel Bomes, operator of the nabe houses, Liberty and Hollywood, is bringing the picture this week for its first showing in Providence.

Film booked for first half at the Hollywood, and last half at the Liberty. Fans who wanted to see 'Maedchen' had to travel four miles to the small village of Centredale, just over the city limits. Plenty of interest in the picture in these parts, and it's not unlikely that Bomes will make money at both stands with 'Maedchen.'

Estimates for This Week

Loew's State (3,200; 15-40), 'Peg o' My Heart' (MG) and vaudeville. Marion Davies not much of a drawing card here, but newspapers are giving the picture swell breaks. This coupled with nice vaude show should keep it close to an okay $9,500 if weather is kind. Last week 'Hold Your Man' (MG) started off at miserable pace, despite fact that Harlow and Gable plenty liked here. Build-up started Monday and put this one over in swell style for $13,900.

Majestic (Fay) (2,200, 15-40), 'Gold Diggers' (WB). Started third week meekly, largely due to hot weather, but there's no reason why this corking good film shouldn't be able to get more jack out of this town considering the poor start the first week, and the swell build-up the second week. Looks like at least $6,000, not bad. Last week the gross tilted $8,000 after what seemed a hopeless start. Picture will get around $20,000 for three weeks, if it comes through this week.

Paramount (2,200; 15-40), 'The Rebel' (U) and 'Gambling Ship' (Par). Latter picture is being featured over the former, but the cricks are being more kind to the Universal film made abroad than to the other. Like the other stands week started rather badly, but good chance for a pick-up to put it over at $5,000. Last week 'Jennie Ger-

(Continued on page 62)

General Uptrend Helps Lincoln's Cinema B.O.'s

Lincoln, Neb., July 10.

The heat wave having lulled and the lads along theatre row having uncovered some pretty fair product for the season, grosses are averaging up with pretty fair play falling all around.

Beht Stern of the Lincoln last week churned up a red hot opening on 'Melody Cruise'; this week, he's playing hard the connection between national recovery and 'Looking Forward.'

Biz appears very generally on the up here—not only at the shows.

Estimates for This Week

Colonial (LTC) (650; 10-15-20), 'Men Must Fight' (MG). Should corner a fair $750. Last week 'Diplomaniacs' (Col) held for the full stretch and was very nice at $1,100.

Lincoln (LTC) (1,700; 10-15-25), 'Looking Forward' (MG). Looks okay for $1,900. Last week 'Melody Cruise' (RKO) with hot exploitation went through to a neat summer gross at this spot, $2,400.

Orpheum (LTC) (1,300; 10-15-25), 'Great to Be Alive' (Fox) and 'India Speaks' (Col), split. Typical small take stuff, $600. Last week 'No Other Woman' (RKO) and 'Our Betters' (RKO), bolstered on the last half, fair $750.

State (Indie TC) (500; 10-15-25), 'Don't Bet on Love' (U). Has clicky looks, in for an okay $1,400. Last week 'Cocktail Hour' (Col) only moderate, $900.

Stuart (LTC) (1,900; 10-25-35-55-60), 'College Humor' (Par). Ought to ring the bell here. Town is completely dependent on existence of the university and judging from the turnout accorded a preview two weeks ago, it'll get a pretty neat $3,200 in all. Last week 'Hold Your Man' (MG) pulled hard on the opening and mats to make a very attractive showing, $3,000.

Hub Pretty Fair This Week; 'Roses' 'Wed.,' 'Mary' Best

Boston, July 10.

Fair to middlin' would be the Cape Codder's phrase for the kind o' biz local houses are doing currently. Majestic as the home of 'Gold Diggers' is the outstanding spot, doing well.

Showmen regard these weeks as the ebb interlude of the year. Week-end, with a second east wind blowing in, as the ace in the hole, had cool weather helping considerably.

Estimates for This Week

Majestic (1,500; 35-55-75), 'Gold Diggers' (WB). Doing well in its third week, and expected $14,000 will be creamy. Last week, with holiday and unusual cool weather for a Boston Fourth, house did a fine $15,500.

Keith's (RKO) (4,000; 35-55), 'Bed of Roses' (RKO) and good vaude. Headed for okay $15,000. Last week 'Big Brain' (RKO), fight films, and vaude, $11,100.

Orpheum (Loew's) (3,000; 30-40-50), 'Midnight Mary' (MG) and vaude. Pleasing bill, biz building niftily; $14,500 will be swanky. Last week 'Nuisance' (MG) and vaude, not so hot at $13,500.

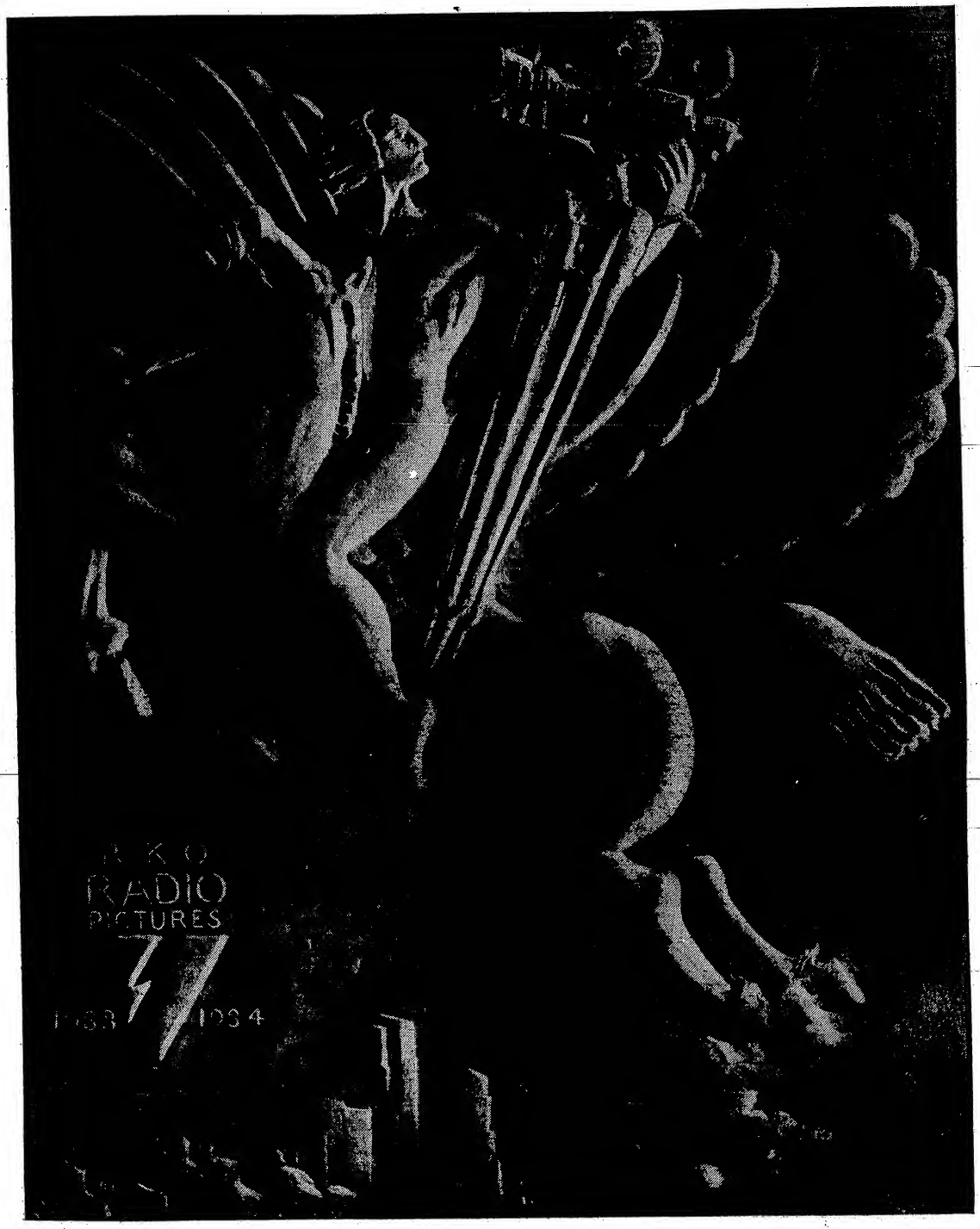
State (Loew's) (3,000; 30-40-50), 'Made on Broadway' (MG) and one act, special bill Sunday of vaude and band. Just fair, likely to hit $10,000. Last week 'Hold Your Man' (MG) and one act, special Sunday flesh, $14,200, nice.

Met (Publix) (4,330; 30-40-65), 'I Loved You Wednesday' (Fox) and fine stage show headed by Evelyn Brent and Harry Fox. Will be lucky to get $14,000 at this season. Last week 'Cover Waterfront' (UA) and stage, grand combination for audience, $18,400.

Scollay (Publix) (2,800; 25-35-45-55), 'Diplomaniacs' (RKO) and 8 acts vaude. Far below average, at expected $9,000. Last week 'Little Giant' (WB) and corking Negro show, swell intake for $11,800.

Paramount (Publix) (1,800; 25-35-50), 'Baby Face' (WB) and 'Gambling Ship' (Par). Neat results, for comfy $8,000. Last week 'Hold Me Tight' (Fox) and 'Silk Express' (WB), little better than fair at $6,100.

Tremont (Indie) (1,600; 25-35-50), 'Be Mine Tonight' (U) (5th-last week). Just lukewarm, at $4,500. Deserves better gross, though, and film pleases patrons, pulled from the Hollywood following. Last week better than poor, at $3,500.

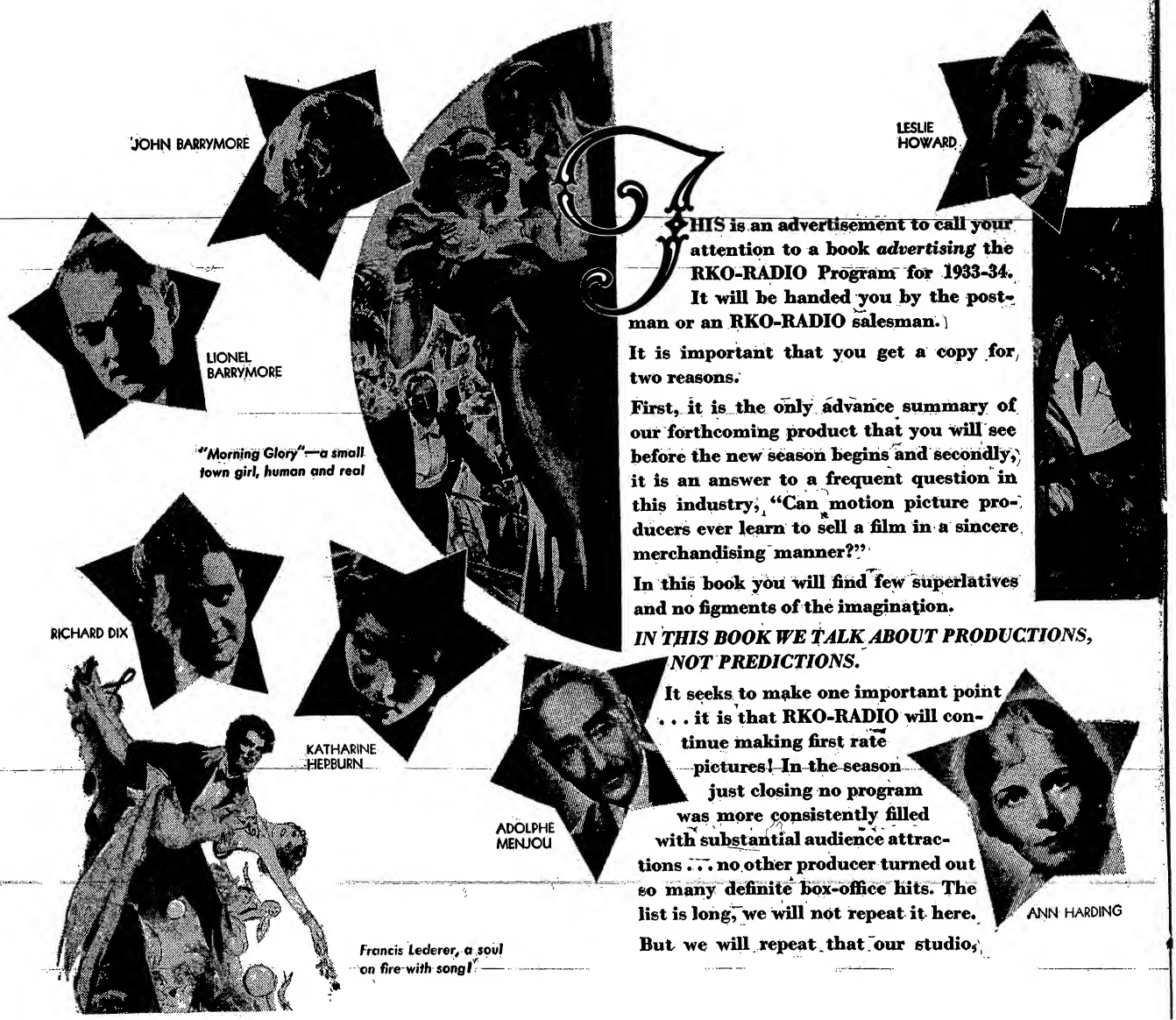


PRODUCTIONS

. . . NOT PREDICTIONS!

52 FROM RKO-RADIO

1933 . . . 1934



THIS is an advertisement to call your attention to a book *advertising* the RKO-RADIO Program for 1933-34. It will be handed you by the postman or an RKO-RADIO salesman.

It is important that you get a copy for two reasons.

First, it is the only advance summary of our forthcoming product that you will see before the new season begins and secondly, it is an answer to a frequent question in this industry, "Can motion picture producers ever learn to sell a film in a sincere merchandising manner?"

In this book you will find few superlatives and no figments of the imagination.

IN THIS BOOK WE TALK ABOUT PRODUCTIONS, NOT PREDICTIONS.

It seeks to make one important point . . . it is that RKO-RADIO will continue making first rate pictures! In the season just closing no program was more consistently filled with substantial audience attractions . . . no other producer turned out so many definite box-office hits. The list is long, we will not repeat it here.

But we will repeat that our studio,

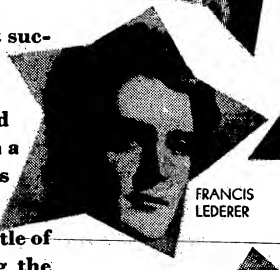
"Wild Cargo" nature saves her greatest thrills for Frank Buck!

IRENE DUNNE

CONSTANCE BENNETT

under the direction of Merian C. Cooper, is committed to a plan to surpass that enviable record in 1933-34.

The frequency with which this company turned out successes is proof that they were not accident, but the product of an organization geared to the production of successful shows, with the genius to conceive and the resources to produce with intelligence. It is upon a record of accomplishment that RKO-RADIO presents in this book an outline of its forthcoming program.



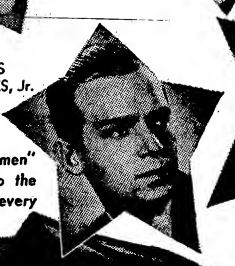
FRANCIS LEDERER

FRED ASTAIRE

This book intentionally does not attempt to list the title of every picture that RKO-RADIO will produce during the 1933-34 season. You know, and we know, that is not practical. In a business as kaleidoscopic as this, almost journalistic in its reflection of shifting public tastes and interests, a producer's course must be laid to grasp every new opportunity, to acquire new books and plays, to sign the new stars that sweep across the theatrical skies.

Our plans and our resources permit us to grasp these ever rising opportunities . . . because we want these things . . . and so do you.

In this book you will find productions not predictions. You will be told about pictures actually made or in production. About books and plays that have been bought and will be produced. About stars and players signed and cast.

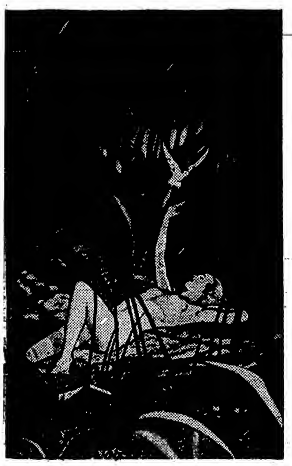


DOUGLAS FAIRBANKS, Jr.

JOEL McCREA

"Little Women" —dear to the heart of every woman

DOLORES DEL RIO



"Green Mansions"—Love beyond the reach of si

The list is too long to talk about here but it includes such notable productions as "ANN VICKERS" by Sinclair Lewis, beyond doubt today's greatest dramatic property with IRENE DUNNE in the most coveted role of the year. "GREEN MANSIONS", W. H. Hudson's majestic novel of idyllic love with the stars of "Bird of Paradise", DOLORES DEL RIO and JOEL McCREA. FRANK BUCK'S "WILD

"Son of Kong"—the Cooper-Schoedsack big show of 1933

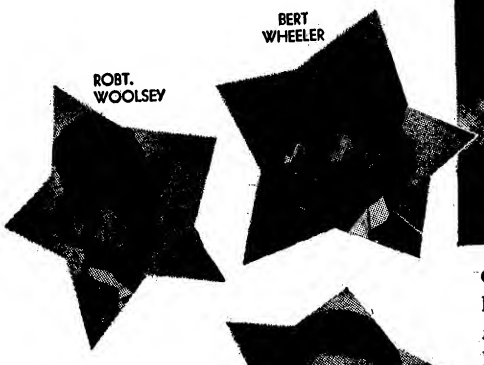
"A Chance at Heaven—"written down to earth by Viña Delmar

"Ace of Aces"—A woman's heroic battle for a burned-out soul.

"Ann Vickers"—This year's greatest dramatic property.

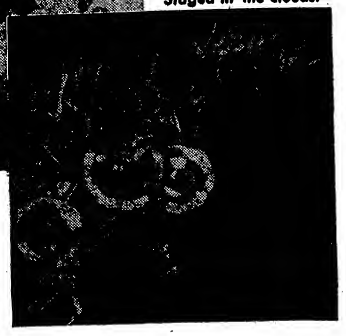
"Fugitive from Glory"—Filmed in Arabia, where Lawrence reigned

"Flying Down to Rio" Staged in the clouds!



BERT WHEELER

ROBT. WOOLSEY

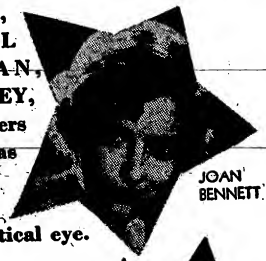


PAUL LUKAS

"Escape to Paradise"—Love and danger in the whaling seas

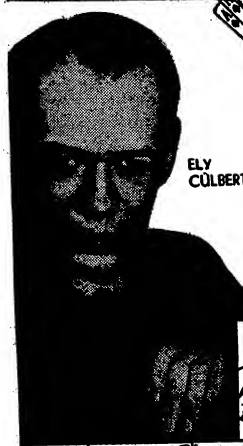
CARGO", W. Somerset Maugham's "OF HUMAN BONDAGE" with LESLIE HOWARD, Louisa M. Alcott's "LITTLE WOMEN", beloved by every woman of every age with a brilliant cast headed by KATHARINE HEPBURN, who will also be seen with Douglas Fairbanks, Jr. and Adolphe Menjou in "MORNING GLORY", John Barrymore in "FUGITIVE FROM GLORY", LIONEL BARRYMORE in "ONE MAN'S JOURNEY", the new Cooper-Schoedsack romantic sensation "SON OF KONG" and the musical extravaganza staged in the clouds "FLYING DOWN TO RIO" with *Fred Astaire*, and music by Vincent Youmans. These are but a few. The starring vehicles of CONSTANCE BENNETT, RICHARD DIX, ANN HARDING, IRENE DUNNE, KATHARINE HEPBURN, FRANCIS LEDERER, JOEL McCREA, DOLORES DEL RIO, DOROTHY JORDAN, WHEELER AND WOOLSEY, BRUCE CABOT and others of our galaxy are equally as impressive to the exhibitor who looks at the new season product with a keenly analytical eye.

ZASU PITTS



JOAN BENNETT

DOROTHY JORDAN



ELY CULBERTSON

You will find a cross-section representative of a program planned to produce *only outstanding shows for the simple common-sense reason that they are the only ones that are profitable.*

GINGER ROGERS

.and SHORTS

that will make 'em say "THE WHOLE SHOW WAS GREAT!"

Cubby the Bear *new star of* ÆSOPS FABLES

AMOS 'N' ANDY

"THE KING" Seglow's famous cartoon. (The above 3 are Van Beuren animated cartoons)

ELY CULBERTSON *in* "My Bridge Experiences"

CLARK and McCULLOUGH

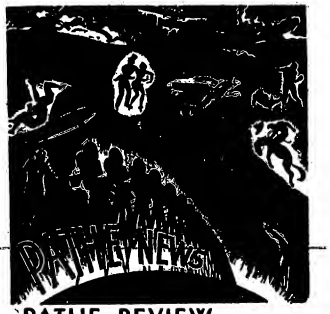
EDGAR KENNEDY and FLORENCE LAKE

CHARLIE CHAPLIN

HEADLINERS

BLONDES and REDHEADS

MUSICOMEDIES with Ruth Etting



PATHE REVIEW ISSUES OF THE MAGAZINE THAT ALWAYS ENTERTAINS

VAGABONDS (VAN BEUREN PRODUCTION) INTERESTING ADVENTURES in the far corners of this curious world.

RKO RADIO PICTURES

MERIAN C. COOPER, *EXECUTIVE PRODUCER*

Talking Shorts

Jimmy McHUGH and Dorothy FIELDS
With Jack Osterman, Pickens Sisters, Ben Alley
9 Mins.
Mayfair, N. Y.
Master Arts

Abbreviated musical of fair entertainment appeal with the song-writers, Jimmy McHugh and Dorothy Fields on top of a cast that includes Jack Osterman, the Pickens Sisters and Ben Alley. There is enough good talent among these to have provided a short of twice this length had Master Arts wanted it.

Not much idea behind the musical brief as it is, being mostly singing, but there's no reason why there couldn't have been more talk. Osterman was around to wisecrack, but apparently wasn't given much rope in that direction. He does m. c., with half of short devoting itself to what's supposed to be a benefit, but outside of introductions Jack is largely an onlooker. Too bad.

Dorothy Fields does most of the work. She opens with a vocal bit, later on doing two numbers. This half of the McHugh-Fields song-scribing team not only tosses out a voice which records well, but has the screen personality to go along with it.

While Miss Fields photographs well, generally the short leaves much wanting in the way of camera results. Print is often below poor in projection.

Pickens Sister and Ben Alley each do a singleton. Former not well liked by the camera, but Alley gets a pretty good break by the lenses. That Osterman personality seems to know no screen barriers, though a couple times he looked right into the inside of the camera to see what it was like. *Char.*

W. C. FIELDS
'The Barber Shop'
20 Mins.
Rialto, N. Y.
Paramount

New chapter in the W. C. Fields series, which is probably the most consistently entertaining line of two-reelers currently coming to the trade. This one isn't quite the equal of 'The Apothecary,' but it has sustained merriment growing out of Fields' fine knack for semi-eccentric character.

Vaudeville comic that he is, Fields has the rare gift of creating his own comedy atmosphere, swiftly, pronto and right away, a trick the studio-trained clowns don't know.

Here Fields is introduced as a village barber, casually honing his razors in front of his shop and carrying on trivial gossip with passing villagers. Simple device, but the gagging establishes the requisite situation instantly. Series, by the way, is all of Fields' own writing.

Nothing particularly brilliant about the collection of gags and gag situations that make up the two reels, except that they all hang upon the comedian's individual style of humor. A hen-pecked husband, for instance, is a well-worn laugh subject, but done in Fields' shyly nervous style, it becomes fresh and funny all over again.

Subject is bolstered with slapstick and hoke and is warranted to register with pretty much any grade of audience for full value. *Rush.*

MELODY MAN
Songlog
5 Mins.
Loew's, N. Y.
Master Arts

Musical filler in which a silhouetted figure urges song and announces numbers. In the issue caught are 'Ho Hum,' 'One Little Rain Drop,' 'Were You Sincere?' and 'I've Got the Bench.' Apparently part of a series, but without distinguishing numbers or titles.

Words are thrown on the screen imposed on vague landscapes which move from bottom to top or from side to side. They have no connection, as a rule, with the words, only the 'Bench' song being crudely illustrated. Vocalist has a very 'white' tenor which grows tiresome even within the five minutes because of its lack of warmth and solor. *Chic.*

'THE PEANUT VENDOR'
with Armida
11 Mins.
Translux, N. Y.
Paramount

Armida in black and white, singing and dancing, is cut into the cartoon matter of this Par Screen Song in an effective manner. A good little brief that will be no scourge to any show.

As Armida is performing behind the jumping ball as lyrics of 'Peanut Vendor' come up from the bottom of the film, she changes costumes twice without stepping out of the picture, a quick cut of the film accomplishing that slickly.

Background of the cartoon division is a zoo. For a finish the animals are dancing. It all gets a laugh. *Char.*

'JAZZ A LA CUBA'
Don Azpiazu Orch
6 Mins.
Rialto, N. Y.
Paramount

Cuba's top orchestra, Don Azpiazu's combo, is featured in 'Jazz a La Cuba,' which intersperses the rumba rhythms with attractive shots of Havana, chiefly those best familiar to the average tourist, such as Sloppy Joe's, the Gran Casino Nacional, the Malencon drive, etc. Against the attractive scenic shots the Azpiazu orchestra does its Cuban rhythms in the same superlative style which took this band off the island republic to Broadway and to the capitals of Europe, where presently they are still holding forth.

Don Azpiazu does two musical numbers, topping off the last with a pair of very rumba steppers. The Don's band is unique in its field, sharing honors as the foremost exponents of that style of music with Ernesto Lecuona, the eminent Cuban composer, and the Antibal Cuban orchestra, now on the New York air waves. Azpiazu should be re-booked by Par for some more stuff.

This short, although a 1933 copyright, and under the new Paramount Productions, Inc., delineation is probably a holdover, made some months ago, and just reaching the releasing schedule. *Abel.*

'ARABIAN TIGHTS'
With Charli Chase
Comedy
20 Mins.
Rivoli, New York
Metro

Chase with three others make up a quartet and sing a couple of times during the film. Not bad. Stuff starts and ambles along okay, but has a weak finish. Doesn't matter much what's in the thing, as the story apparently was intended to be, and is, screwy, but Chase manages to hold ends together for a smooth effect and some Okay program matter.

Setting is the American Legion convention in Paris. With his buddies, Chase gets involved with the French police over a meal check. The boys join the Foreign Legion, after Chase already has met up with a blonde who was on her way to Algeria. Goofy Arabian stuff follows and windup is Chase and the girl running a sideshow of his Arab Pal's harem at resort. Photography okay. *Shan.*

'ASLEEP IN THE FEET'
Pitts-Todd
18 Mins.
New York, N. Y.
Roach-Metro

Good number from this comedy pair. Back from the store to get supper without having the landlady find out, they become interested in the girl next door, who is to be evicted if she does not pay her rent.

Only way to get the money seems to be the dance hall, so they hostess. Vamp shows bale of tickets she's won giving the fleet action and ZaSu Pitts tries to copy her, unfortunately picking up a reformer on the snoop. They're still shy the rent, but another girl gets $20 for a black eye, so ZaSu blacks Thelma Todd's eye, and they save the penniless one.

Well sustained little yarn, which suggests there was more before they reached for the shears, but still enough to interest. Smartly played for sustained laughs. *Chic.*

'THRILLS OF THE RING'
19 Mins.
Translux, N. Y.

An interesting, if sometimes poorly photographed, compilation of highlights of big fistic battles from Dempsey-Firpo down to the present, but not including the Schmeling-Baer and Carnera-Sharkey upsets. Apparently assembled before those encounters, short points to Schmeling as still the champ and lists Carnera and Sharkey as contenders for crown. No mention of Baer at all.

Big bouts covered include all of any importance since Firpo was downed by Dempsey and all the fouls that have occurred. Schmeling-Sharkey battle is the best photographed. A running narrative accompanies the silently-shot film.

Distributor of short isn't credited. Apparently it has been thrown together by the various indies controlling fight films, notably Sonenshine, who gets rights to most. *Char.*

BURNS and ALLEN
'Walking the Baby'
10 Mins.
Rialto, N. Y.
Paramount

This is an oldie, but somehow not in the files. It's not of their best, stretching a few gags for 10 minutes, but the now well-established ether rep of the dizzy comedy pair should carry this for some nice bookings all over.

It was made by Par under the 1932 Paramount-Publix Corp. aegis, the copyright line for that year indicating the age of this short. Aubrey Scotto is credited for the direction from a story—such as it is—by George N. Burns of the stellar comedy pair.

It's silly fodder, Burns alighting from his Rolls in country club manner to take up his duties as a street cleaner. Gracie Allen is a nurse maid and the flirtation encounter leads to some of their characteristic crossfire. *Abel.*

Miniature Reviews

'It's Great to be Alive' (Fox). Try for musical fantasy that pans out at something less than zero. No names, no broad appeal and some nice music sunk in surrounding mediocrity.

'I Love That Man' (Par). Entertaining story of a high pressure con man and a girl. Well made and acted. Edmund Lowe, Nancy Carroll featured.

'Private Detective 62' (WB). Unconvincing plot with too much that's impossible, hence the dramatic situations are incredible and the comedy moments ludicrous rather than humorous. William Powell and Margaret Lindsay for the marquees only.

'Made on Broadway' (Metro). Robert Montgomery, Sally Eilers, Madge Evans, Ivan Lebedeff (latter in a bit) will have to carry this loose and somewhat light saga of a hi-powered p.a.

'The Sphinx' (Mono). Murder mystery, fairly well cast, with sufficient menace and suspense to get by okay. Stars Lionel Atwill as a deaf mute.

'HUSBAND'S REUNION'
Comedy
2 Reels; 20 Mins.
Rialto, N. Y.
Sennett-Par

Walter Catlett and Nora Lane are prominent in this Sennett-Par slapsticker having to do with a reunion of Miss Lane's present and ex-husband, the latter Catlett.

Runs 20 minutes and manages a nice quota of laffs through an obvious sequence of buffoonery. No panic, but will not bore either. *Abel.*

It's Great to Be Alive

(WITH SONGS)

Fox production and release. Musical fantasy with Raul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin and Joan Marsh. Directed by Alfred Werker. Story by John D. Swain; adaptation, Paul Perez; dialog, Arthur Kober. Music and lyrics, William Kernell. Dances by Sammy Lee. Photography by Robert Planck. At the original Roxy, July 7. Running time, 66 mins.

Carlos Martin	Raul Roulien
Dorothy Wilton	Gloria Stuart
Dr. Prodwell	Edna May Oliver
Brooks	Herbert Mundin
Toots	Joan Marsh
Al Moran	Dorothy Burgess
Mrs. Wilton	Emma Dunn
Dr. Wilton	Edward Van Sloan
Perkins	Robert Greig

A cast of demonstrated worth and all the elements of a first-class feature have here been assembled, but the net result is unhappily below even minor program value, the result of a weak, straggling idea and a treatment to match. Weighs in at extremely lightweight status.

Finished work looks as though it might have been through many studio mutations, subject to the whims of many minds and the result is an amazingly awkward bit of filming. They've salvaged a handful of catchy tunes, but the story and idea, after they got through with it, was beyond salvaging in the cutting room.

Central idea has to do with a situation in which there is only one man left in a woman-ruled world, and the action, of comedy intent, surrounds the calling of a world convention at which all the nations argue in song their claim upon the precious male—in brief a possible idea for a musical short.

In blowing it up to feature length they have kicked the idea all around. First they tacked on a romantic comedy introduction which takes better than half an hour to plant, worked in a low comedy butler in the person of the usually funny Herbert Mundin and propped up the whole weak structure with mobs of fluttering girls with no special aim and small connection with the development of the story.

Raul Roulien has done nicely elsewhere in congenial roles as a personable leading man. Here they make him a self-centered lady-killer working at that profession with great earnestness and effrontery, apparently with the vague idea that they could create another Chevalier. The result is altogether synthetic, because it isn't a 'Chevalier situation' and Roulien isn't a Chevalier. They waste half an hour or so demonstrating this.

Story is constantly going off at tangents. They have a long sequence to develop a travesty idea on a femme gangster in a world of women kidnapping the sole surviving man. Then, when the idea is planted, it is as suddenly dropped. Whole treatment is full of similar build-ups sans climax. Edna May Oliver, among the best of the femme comedy types, does wonders with an altogether vapid role. Best gag of the picture is her declaration, re disposition of the sole male, that 'posterity is just around the corner.' And that's an oldie.

Fatal defect of the whole production and idea is that it tries vaguely to blend class musical comedy atmosphere with low comedy of the burlesque wheel 'Irish justice' type and the result is sad to behold. It misses effective low comedy by a mile, and it doesn't achieve at any point the class fantasy goal it vaguely aimed at.

There are no names upon which to depend for marquee help and the effort goes down as one of those things that come out of the amazing, unexplainable and unpredictable Hollywood. *Rush.*

I LOVE THAT MAN

Charles R. Rogers production and Paramount release. Nancy Carroll, Edmund Lowe featured. Directed by Harry Joe Brown. Story by Gene Towne and Graham Baker. Dialog by Casey Robinson. Milton Krasner, photog. At Paramount, N. Y., week July 7. Running time, 75 mins.

'Brains' Stanley	Edmund Lowe
Grace Clark	Nancy Carroll
Labels	Lew Cody
Driller	Robert Armstrong
Mousey	Warren Hymer
Ethel	Dorothy Burgess
Dentist	Grant Mitchell
Angelo	Luis Alberni

Edmund Lowe is here pretty bad boy for a solid seven reels, yet the likeable kind. When he dies at the finish it's the squarer for everything. Net result is an entertaining picture, well made and expertly played.

Lowe, as 'Brains' Stanley, marries the girl in the death scene finish, saying, 'I do' with his last breath. Up to then he's been a high pressure con man, always in jams. The girl manages to stay nice, in a way, after meeting him, falling in love and teaming up, always thinking she can straighten him out. She almost succeeds, but the past reappears to ruin her plans.

'Brains' dabbles in everything from gasoline savers to glass caskets. And the kind of guy who seldom misses. But after each day's take he turns chump and gambles it all away. The picture of this extremely illegitimate fellow was clearly, forcefully, naturally drawn by the authors. Director has carried the baton along the same paths and at a similar pace, and Lowe tops it off with a gem performance. There's also Nancy Carroll, who plays the girl sympathetically and understandingly—in other words, as she should be played. Miss Carroll makes the picture's attractive title no misnomer.

Robert Armstrong and Warren Hymer are a couple of muscle men who do so much comedy that their sudden turn to the serious, when one of them shoots 'Brains,' thinking he squealed, is rather a shocking surprise. But they manage to get laughs where they belong, and because they constantly threaten violence in a comic way the shooting climax isn't altogether out of place. Armstrong and Hymer comprise a team that can be developed. *Bige.*

Private Detective 62

Warner Bros. production and release. Directed by Michael Curtiz. Starring William Powell. With Margaret Lindsay, Arthur Byron, Ruth Donnelly, Gordon Westcott. Author, Raoul Whitfield; screen play by Rian James; camera, Tommy Gaudio. Dialog director, Arthur Greville Collins; art, Jack Okey; film editor, Harold McLernon. At the Radio City Music Hall, week July 6. Running time, 67 mins.

Donald	William Powell
Janet	Margaret Lindsay
Amy	Ruth Donnelly
Bandor	Gordon Westcott
Whitey	James Bell
Rogan	Arthur Byron

Looks doubtful without support. William Powell and Margaret Lindsay lend interest and allure, and there is a moderate amusement value but for the main the story of 'Private Detective 62' is unconvincing.

Former U. S. operative, down on his luck, lands as a private detective through accident. He falls for the girl whom he was to frame and everything ends hunky-dory. Lad gets reinstated in the U. S. Service and wins the girl.

As it unfolds on the screen it's episodic and disconnected. Powell does some admirable work, both in the comedy moments and elsewhere, but so much of the action is implausible that it curtails real customer satisfaction which could have reacted to Powell under better story conditions.

Among the unsolved items in the story is how come the figures '62' in the title; how Powell, after being indicated as stony broke and without a shred of baggage, turns up with a $100 overcoat at the pawnbrokers; how Powell's detective partner could have known the girl carried a pistol; why Powell was reinstated in the U. S. service; how a pistol would lie uncovered on top of an ash can on a busy sidewalk; besides other implausible stuff.

The dialog in general is all right. Photography is simple. Cast, as a whole, does a good job. *Shan.*

MADE ON BROADWAY

Metro production and release, co-starring Robert Montgomery and Sally Eilers. Directed by Harry Beaumont. Based on Courtney Terrett's original, 'Public Relations,' adapted by Terrett. Camera, Norbert Brodine; film editor, William S. Gray. At the Rialto, N. Y., commencing July 6. Running time, 65 mins.

Jeff	Robert Montgomery
Mona	Sally Eilers
Claire	Madge Evans
Terwilliger	Eugene Pallette
Mayor Starling	C. Henry Gordon
Adele	Jean Parker
Ramon	Ivan Lebedeff
Mayor's Secretary	David Newell
Mr. Lepedis	Vince Barnett
Schultz	Joseph Cawthorn

A lightweight, loose flicker. P.a. theme has been done before and better. Montgomery is not particularly convincing as the demon public relations counsellor who has the mayor and his political underlings constantly paging him to square journalistic imbroglios. References to Tammany establishes the jazz mayor's identity quite easily. Principally the film suffers from script trouble.

It starts loosely and proceeds that way all of the way. Sally Eilers is co-starred in an uncertain and ultimately unsympathetic role. A would-be suicide, she is rescued by the p.a., who metamorphoses her into a publicity notable. She starts a little double-dealing on her own, and after getting out of a murder mess, through the efficient offices of her guardian public relations' counsellor, the latter suddenly gets wise that he's being double-dealt and returns to Madge Evans. All this motivation may have been more plausibly planted originally, but as cut down to 65 minutes—and a very good idea in view of everything—it evolves into a loosely connected sequence.

Save for Montgomery's flip playing, which fits the p.a. assignment well, there isn't much to distinguish the film. Miss Evans is a modern divorcee still in love with her ex-spouse, and Eugene Pallette as a confidential butler gets much out of his end of it, but for the rest one wonders why Miss Eilers should shape up so attractively to the rest of the characters in the plot.

That it has wound up first-running on the screen of the indie Rialto on Broadway, and sold away from Loew's own houses, best tells the story on this Metro release. *Abel.*

S.A.-MANN BRAND

(First German 'S. A.' Film)

Berlin, June 28.

An Emelka production directed by Franz Seitz. Camera, Franz Koch. Sets, Max Seefelder. Music, Toni Thoms. Screenplay, J. Dalman and J. Stoecker (and Curt J. Braun who, just before the premiere was taken off the screen credits, because the Nazi press was attacking him for having associated with Jews and Marxists too, much).

Old Man Brand	Otto Wernicke
His wife	Elise Aulinger
Fritz Brand	Heinz Klingenberg
Frau Lohner	Hedda Lembach
Erich, her son	Rolf Wenkhaus
Anton Huber	Joe Stoeckel
Genoveva	Helma Rueckert
Old Baumann	Fritz Greiner
His wife	Magda Lena
Anni	Vera Liessem
Turrow	Max Weydner
Schmitt	Manfred Koempel-Pilot
Jewish Factory	Rudolf Frank
Spitzer	Theo Kaspar

It should be explained that 'S. A.' in Germany, does not stand for 'Sex Appeal,' but for 'Sturm Abteilung' ('storm troops') as that the hundred thousands of brown shirts marching all over Germany are called 'S. A. Maenner.' Under age, they are called 'H. J.' meaning 'Hitler Jugend.'

This picture was put over in grand style at the Ufa Palast, with Hitler, Goebbels, General v. Blomberg and some of the other big bosses present in the flesh, with hundreds of S. A. troops in the house and thousands guarding all the avenues of approach.

Strange to say, only a few days before the premiere, the picture was bitterly attacked by the Nazi press, on the ground that the rise of the S. A. movement was too sacred a theme to be handled by commercial film producers who, although their own blood-test might be 100% Aryan, had not minded mixing with Jews and Marxists as long as the mixing was good.

The papers however, evidently, got orders to pipe down, with the funny result that all the real Nazi press, in surprisingly short notices, just sulkily admit the success and sincerity of that first 'Super Nazi production,' with all the praise and eulogy left to such papers as were supposed to be liberal or democratic before March 5.

American availability of the picture would be nil from any ordinary entertainment angle. Rated as an historical document, however, the picture might draw crowds to houses owners of which don't mind their audiences booing and throwing things at the screen, as long as they come in at all. No kidding, the picture might be a big money maker in houses catering to serious minded and politically interested audiences. I have personally advised the London Film Society to book the picture for their highly select and highbrow members.

As a production, the thing is well made and quite above average. Photography is good, and the crowd scenes are excellently han-

(Continued on page 29)

PARAMOUNT, N. Y.

An overlong production overture, Leo Carillo and a ballroom team are in as trimmings, but the stage show this week is mostly the Teatro di Piccoli, a $5,000 puppet show. At $5,000 it might be expected to be more of a drawing name than it is, but as an entertainment the Piccoli is a distinctive novelty entertainment, departing from all familiar picture house paths and a genuine article for both children and adults.

The Par is trying mightily to get back some or all of that $5,000 through the box office, billing Piccoli as containing '400 performers' in its advertising, without explaining the '400' are rag dolls on strings.

Puppet show runs about a half hour at a quick pace and without a moment's letdown. It delighted the Par audience, seeming particularly bright and speedy in contrast to the slow stuff up ahead.

'Moment Musicale' is the title of the overture, and just a title. Instead of a moment it seems to run a couple of seasons, taking in a quite large stage troupe of singers and dancers in addition to the pit orchestra under Irvin Talbot's direction. A painting comes to life by the lighted scrim method, the characters sing and one of them even plays the violin. And the Bines ballet, out of the picture but on the stage, contributes a toe number. It's another effort to follow the Music Hall style and seems as out of place as previous attempts. Beuvell and Tova, dance team, have a spot here and another later in the show, both at the same gait and too similar.

Carillo does his stuff out in 'one' and all alone, telling a few gags and then the telephone bit which he uses every time he plays the Paramount, which is often enough to prompt a change in material. While Carillo isn't doing the telephone bit, Harry Burns is. Between the two it's now about as familiar to the Broadway audiences as the first two lines of Lincoln's Gettysburg Address.

'I Love That Man' (Par) is the picture. It wasn't drawing against the heat Friday night, but on merit ought to build before the week is over. *Bige.*

MUSIC HALL

New York,

This big house presents a nicely arranged specialty show, somewhat different than the usual Roxy offerings. It takes okay and smacks in instances of some vaude influence. However, there's one big deficiency and that's in background color and lighting atmosphere. Not a good or attractive currently. The lighting of the Roxy created shows always has been an outstanding item and what has made them different on the whole from other de luxe types. That's aside from their expense in staging and number of performers.

At least two of the numbers indicate this deficiency rather glaringly. One of these is 'Cubana,' which opens with a double piano solo, on a raised stage, against a drop with an undistinguished painting of a cock fight painted upon it. Emma Otero, singer, stands between the pianos, which are encased in overlong coverings to give them an oversize effect.

The lighting on this number is such as to diminish rather than to enhance the pianists work, and the presence of Miss Otero, besides. With a stage as big as the Music Hall's and with the eye throw distant from any spot in the house, failure to strike more definitive light and color atmosphere on the trio of performers shrinks the number for reception.

Same goes for ' ig Top' number which opens with a great flash of the Music Hall ensemble coming out from the side platform against colored dressing tables which turn out from behind the curtains. A barker pantomines on the stage but without any lighting support making his motions unintelligible to the audience from any kind of angle and hardly comical. Doesn't raise any kind of interest but rather a lagging feeling of delay for the actual circus thing.

Then that comes it's Bee Jung doing her high trapeze work. This small performer on her high trapeze without the array of multi-colored costumed people on the stage, and if working alone on that big stage under a single spot, would probably increase the punch of her reception manifold.

Five numbers in the show, the final being 'Chapeau Parisien.' Of the order of the usual de luxe fashion show, but bearing a more detached feeling somehow than the intimate sense such things should give. Here again the background coloring and lighting are sombre and uninteresting. Roxy has made this fashion show different than others by introducing a bit of pantomine. Has a male hip weaving character supposedly showing off the manikins to a couple of customers.

Staging well done here. The two women customers are by the two women on a small dory stage or something which later slides back into the right wing and off. Opens with a supposed window scene where only the beans of the models are visible through cutouts, the bodies being hidden. Later these trot out to a finale ensemble in usual fashion show number.

The snappiest piece of entertainment, as usual, is in the next to closing number, 'Cubans,' when the Roxyettes trot out. Snappy precision and accurate movement timing brings that number to a high-point for reaction. Cuban melodies by the pit and Miss Otero down front for a song, after the two pianists who had previously accompanied her are taken from view when a scrim comes down to hide them.

Finest lighting piece and a sweet number from a musical point and classical dancing angle is 'The Water Lilly.' This is Patricia Bowman's moment, when she ups from a supposed water lilly in the middle of a mirrored pool and dances to slow, waltzy music while the ballet corps make flow formations around and on the metal covered turntable representing the pool. A very good effect is obtained as the shiny metal covering the turntable reflects the shadows on a darkly painted drop.

Distinctly Roxytica, this number and the best staged piece of the five numbers shown. The opening number is a 16-minute overture by the pit, Charles Previn conducting, when caught. Handled different currently with the pit mostly being an accompanist for Dick Liebert at the organ.

Feature, 'Private Detective 62' (WB) and when caught Thursday (6) opening night biz looked big. That's spilling some biz and the Music Hall has been doing this for the past four weeks added, of course, by a better helping of films, but at the same time indicating that the intrinsic draw of the theatre plus the Roxy influenced shows are maintaining a certain drawing pace not to be discounted. *Shan.*

MET, BROOKLYN

Good staging helps the current layout here considerably, so that a vaudish vaude bill turns into a nicely acceptable show. Not many high spots, but it plays smoothly and works out for entertainment. Chester Hale girls start the proceedings. They're on roller skates for the time being, which is quite something. Double dozen gals in the line and going through comparatively ordinary routines, but on skates it goes for a swell effect.

Management happened to find itself also with Three Cossacks on the bill, a legitimate skating turn. So the gals go through two numbers to open the show, then come back for the last act to bolster the Three Cossacks. Works out very nicely, the Russians using their turn on a raised platform in the center of the stage, and the gals propped all the way around. Gives the show a sort of production tang. It was at the Capitol last week.

Number two act is Cookie Bowers, who romped away with things. Easy manner of doing his imitations and impersonations impressed the Brooklynites quickly and they ate it up.

Bomby and his Radio Gang spotted in the center. Two men and two women, with another gal at the piano. It's singing with gestures. Mostly gestures. Bomby is presumably the plump male who does the announcing with a smirk and mush in the mouth. None of his announcing can be understood. The others all sing near-operatic tunes in a near-operatic manner. None of them have worthwhile voices and the choice of numbers is none too happy, either.

Herman Timberg fortunately follows and picks things up again. It takes plenty to pick things up at this point, but Timberg did it with ease at the Friday night show. Timberg's turn is the same one he's been doing, with Timberg, Jr., but good for sufficient laughs to satisfy anybody.

Screen end of the show supplied by 'I Cover the Waterfront' (UA) and a Hearst newsreel. Biz Friday night about three-quarters and okay. *Kauf.*

LOEW'S STATE, L. A.

Los Angeles, July 6.

Third week of the Ted Florito band on stage starts by building over the previous pair, having as an aid the picture, 'When Ladies Meet' (Metro). Only trouble with the stage fare is that the orchestra re lies entirely on old numbers. While the unearthing of the faves of the past years is shrewd showmanship, a full dose of this, with no current ditties to give a change of pace, gets monotonous.

To counterbalance the strictly musical presentation, a line of girls is on for the finale for a hot number and the closing flash consists of 40 kid banjoists strumming away on a back platform.

Florito's vocalists, Lief Erickson, Betty Grable, Muzzy Marcellino and Bill Carey, score effectively. Nice set, good lighting and smooth mike control all contribute to the performance. *Leny.*

PALACE, N. Y.

Clean-cut specialty show on the stage, with James Barton as the lure, but scarcely enough to overcome a dud feature in the thick of Broadway competition. Bill works out nicely enough and has its moments, but a Barton, premiere entertainer though he be, can't turn the trick alone against the whole field of de luxe metropolitan theatre zone. Feature is 'Melody Cruise' (Radio), on second run and weak. Layout is shrewdly picked for general purposes, only defect being that it is overboard on stepping. Barton trips a nimble toe, himself, but that's a detail with him. Most of the others of the five-act bill depend upon that department principally.

Opening are Case Bros. and Marie, two men in wire walking of an acceptable grade but not sensational. Feature is a somersault without balancing aid, but the bulk of the material involves the use of a parasol. All in good gymnastic form, but routine, and just serves as a neutral show starter.

Cherry and June Preisser pepped things up considerably in the No. 2 spot. Couple of bouncing girls specializing in acrobatic stepping, with a cute blonde trick developing a lot of sensational things in contortion to mix with the legmania. Tricks are first rate, but it is the gingery personality of the girl herself that gives them the kick. Has exceptional command of such stuff as jolting 'Arab' front somersaults and zippy back flips to mix with the usual run of tumbling and all mixed with step routines. Contrasting brunet sister makes a sightly foil and the pair stand out in their class.

Stuart and Lash supplied the desired low comedy interlude, in the No. 3 spot, working hard and to good effect with their collection of stooges, male and female. Energetic workers this pair, strong arming their stuff over, but managing to keep within bounds in the audience approach. One of the dependable items is a medley of parodied pops by the straight member and their cross-fire has a certain brisk quality, with the grotesque clowning of the comic helping to give it point.

Barton switched from his last week routine at the Brooklyn Albee in minor details, but the act shapes up along similar general lines. Instead of the 'Mad Dog' tale he's using one about a couple of drunks just arrived at the quarrelsome stage. There are only a few story tellers who can sustain a long recital without a quick tag line. Ability to do it is the ultimate test of the story teller-art, as distinguished from mere gagging. Barton doesn't merely plant a gag and then spring it. He builds character atmosphere and character as he goes along and his stories are really thumb-nail playlets.

Gracella and Theodore supply the finale with their nicely framed adagio dance specialty, one of the few that have thought of backgrounding the acrobatics with some sort of idea. Here it's the 'Sleeping Princess' scheme for the opening, and a caveman idea for the finish, slight dramatic theme running through the dances both cases to give them point beyond the mere skill of balance and grace of pose which is the mainstay of most turns of the kind.

Nothing in the Palace current show to put it on the front page, but it makes satisfying entertainment, and with strong screen support—which it doesn't happen to have this week — it might have meant business. *Rush.*

HIPP, BALTIMORE

Baltimore, July 8.

This house is getting an unusually lucky break currently, or the booker is extremely clever. Maybe it's both. For the house is working under a peanut budget for vaude this week, and didn't expect anything much for its money. Was depending entirely on the flicker, 'Bed of Roses' (RKO) with Constance Bennett. All advertising concentrated on the picture and devoted no space to the vaude at all, except for an insipid piece of institutional lining such as 'also gala stage show.' Gala stage shows without dependable name talent turn out to be bloomers 99 times out of a 100. This was the 100th time.

On paper there was nothing that hinted a ray of hope. But on the stage these five acts came through with entertainment. People who come in this week for Hippodrome vaude will not be disappointed. They won't come in for names, for there are no names. But the lineup demonstrates once more and powerfully that vaudeville is bigger than any of its parts or any of the individual members, on and off the stage, who think that vaude depends on them.

Show opened to form with the Four Vespers, a neat tumbling and hand-to-hand turn. The four men have an extremely fast turn. They finish in a whirlwind of teeterboard work, with somersaults to catches as the main stunts of the latter routine. Interspersed are occasional flashes at comedy. Injected without forcing or stalling.

Kirk and Lawrence have their type of novelty all to themselves. Nobody has ever quite gotten the knack of handling the prop ponies the way this man can do it. It's a laugh just to see him jog the horsehead across the stage. But there the act ends. It would pay dividends if having a little real material. They have a swell basis for a standout act, an idea that's in a class by itself. But after the opening two minutes it goes no place.

Hilbert and Skelly are two girls, one playing the piano and filling the waits with some good dancing, especially high kicks, while the other devotes herself to impressions, finishing with a Charlie Chaplin, which strange to tell, was a riot with this house. And no kids in on this show, either, but mostly women in to get a load of Constance Bennett.

Gross and Ford were next to closing with talk and singing. The femme is especially okay with her selling of '42nd Street.' Audience could stand more of the same. Spend much of the turn finishing with a Chevalier-D'Orsay impression. Their comedy chatter is old in spots, but somehow effective with this house.

In the closing session is a seven-person dance flash, 'Rhythmania,' which contains three girls who do challenge work, a good adagio team, and a pair of hoofing singles. The adagio on the Oriental bit is good enough, but they could do without the Bowery number. The dancing singles were oke, especially the lad with the heated legomania.

Business was good at the first show Friday, the first time in the past month.

NEWSREELS

TRANSLUX

Over here they get a show that's usually more varied than to be found at the Embassy, which this week is top-heavy with a lot of newsreel matter of little moment. T-L makes the best bid for attendance with thrown-together short of bits from fistic battles under title of 'Thrills of the Ring,' probably compiled from film controlled by indies.

Along with this, which is ballyled outside for b. o. draft, there are two other shorts, 'Peanut Vendor,' a Par screen song, and 'Blue of the Night,' a Mack Sennett releasing through Par.

With this shorts material on the show, the Trans is truly less of a straight newsreel house, but on entertainment it may be considered a better buy. Show at least has more variety. And too much of newsreels that aren't even near news might become tiring in the long run.

Leading off with Par coverage of the golf championship in England and the Prince of Wales being hailed by the Scots, show stays abroad for a half dozen clips, including Jimmy Walker in a capricious little spiel from London, German troops stemming a flood, Grand Prix race and U. S. S. R. birthday celebration.

It comes back to America for a group of items under News Flashes. Two such groups are included, the other from Par. In the first allotment Pathe scores on sister reels by getting the camera close to Barbara Hutton on her wedding day abroad. Pathe also dellvered something on Lindy and preparations for his Arctic hop, which is among sights missing at the Emb.

Two other steals against FM and HM, as current at the Emb, are in Paramount's Elliott Roosevelt's divorce thing at Reno with side shots of the place for light interest and same reel's interview with Wiley Post on his round the world trip.

Par also got Thomas Morris to say a few words about those Wendell millions he was after. He was on his way somewhere when Par got him. As against takeoff of the President from Canada, seen only at the Emb, Pathe has a stronger plug for the chief exec over here with men and women in the street asked their opinions of him, new deal, etc.

U's most important contribution is the Jewish pageant at the Chicago fair. The balance of the material it sent over almost anybody could have forgotten about. Air races and stunting at Los Angeles, at both houses, covered excellently by Paramount. It would be nice if the newsreels could forget some of those carnivals in Europe they dig up every year. They all look alike.

Fair take at b. . Saturday afternoon. *Char.*

EMBASSY

Home of the Fox-Movietone and Hearst-Metrotone reels has the edge over the Trans-Lux, where Par, Pathe and U reels fall heir to first light on Broadway, but at neither hour's drop-in stand is there anything particularly startling. Much is on this program that could release any week or not be released at all. Novelty stuff, matter in the outdoors, athletics and fetes or celebrations of various kinds are in abundance. There's too much of it, with the routine of newsreel clips running 67 minutes in itself, a longer show than the house used to give.

Emb leads off with President Roosevelt returning from his vacation, not found at the T-L, but aside from that offers little of import as news that the opposition doesn't have. What there is includes a brief glimpse of Ellsworth and Balchen, who plan an Antarctic trip, building it up with a chart of the course they will take and cut-in shots at Antarctica, penguins, icy lanes, etc.

Also, there's some intimate glimpses of Al Smith with his lately-arrived grandchild in his lap and Al later on the golf links. It may be news but on a newsreel program is of perhaps more importance around New York as relief from all the foreign catalogue-like material too often clutters up newsreel shows. T-L reels apparently didn't find Smith down on Long Island but squares by having something on Jimmy Walker from London.

There's an interesting little spiel from Hugh S. Johnson on the show. The Recovery Act administrator makes a good showing on the screen, explaining the situation as it affects the cotton planters of the south.

A better showing, though perhaps this personality is not so looked to by all of America as Johnson, is made by Roy Howard, president of the Scripps-Howard newspapers. He was rounded up in Japan by Fox and gives listeners good reasons why Japan should be included in the international scheme of things regardless of secession from the League of Nations. Howard's is a fine voice and records well.

Both houses have the English victory at golf, the Grand Prix race at Paris, swimming meet at Jones' Beach, L. I., Carnera and a kangaroo boxing at Atlantic City, WCTU convention, and marble championship, among lesser items that may be considered of some news value.

Present here but missing at the Lux includes the takeoff of the Balbo air armada for the Chicago Fair as of the most importance. On two different occasions girls are spotted vacationing on snowy peaks in Colorado, probably on program as cooler-offers. The Hearst reel seldom misses an opportunity for a plug. This week it's the Chester Hale Girls at the Capitol on roller skates as buildup for a skating act. Tied into program in line with roller craze around just now.

Magic Carpets short is 'The Kingdom of Sheba,' which was first released in 1931 and is now brought back.

Biz light Saturday mat. *Char.*

PARAMOUNT, L. A.

Los Angeles, July 6.

Not attaining the standard set here by Fanchon & Marco, current show needs one sock applause act to round out the stage entertainment. Draw has been supplied by Marge of the radio team, Myrt and Marge, who was apparently responsible, according to the applause she garnered, for the capacity first show. But Miss Damerel, while pleasing to the eye and ear, doesn't offer anything to tear the house down during what is announced her initial stage appearance.

Band lingers longer than its accustomed opening number for some acceptable clowning and a Rube Wolf trumpet solo. Regulation deuce spot vaude cross-fire team, Burt and Hickey, follow with laugh teasing material, not all of it new or spotless, but okay.

Closest approach to a panic is furnished by a five-year old, Little Aileen, who smacks 'Stormy Weather' across the foots in vet style.

Single production number is built around 'Gypsy Fiddles,' with a quartet of girl violinists, the chorus line and Jack Frost, baritone, performing. Neat but not sensational.

Marge follows, opening a bit stiffly, but easing down when she goes into a snatch of radio continuity with Glen Boles foiling. Does about 12 minutes, including a nicely rendered vocal number.

Finale, an attempt at Harlem heat with Marion O'Connell snake-hipping between contortion stunts, seems out of place on this stage. *Leny.*

STATE, N. Y.

It shouldn't be a burn to tip off house manager Al Rosen on vacation that Friday night's attendance was excellent. The draw is Metro's 'Hell Below' and just enough stage show to keep 'em interested.

Bill was kept to five acts because of the film's length. Harriett Hoctor and Ray Bolger divided headline billing. While both are essentially dancers, there was no conflict because the slim Bolger is as much a comedian as he is an eccentric hoofer.

Pleasant to note the development of an artist like Bolger. He got his best chance in 'Scandals,' but it didn't go to his head. Bolger, no longer a jumping-jack, got to the house with topical chatter. The 'Cabin in the Cotton' routine for a finisher took Bolger to the exit on high. Could have stayed, but smart enough to turn attention gracefully to Miss Hoctor, who closed the show.

The late Flo Ziegfeld was right about Miss Hoctor. No classier artist on the boards, today's Pavlowa. That certainly looks right in regards to at least most of Miss Hoctor's performance. Settings used were simple but attractive. Three dancing boys fitted in nicely while she changed.

Joe Morris had the keystone spot. Dorothy Ryan, the well appearing blonde warbler in the turn, knows how to use the microphone, but doesn't need the amplifying stuff.

Sheila Barrett, down from the Ha Ha club added to the class part of the show. In appearance and performance she counted, the impressions of several picture stars in rugged song bits standing out. Paul Sydell and his balancing dogs opened interestingly. Quite a trainer. He applies equilibristic stunts to canines to a greater degree than others and does not depend upon one dog.

Good show, as good a combination bill as offered along the street.

Ibee.

Leicester Sq., London

London, June 27.

Harry Foster has assembled a colored troupe for the basis of his Leicester Square program. They were recruited from various places, including the Cotton Club, New York.

Some half-dozen scenes are filled with specialty acts and the affair is titled 'Dark Doings,' produced by Clarence Robinson. In the troupe are Elisabeth Welch, Alma Smith, Arita Day, Five Hot Shots, Tom Brookins, Tiny Ray, Troy Brown, Sammy Van, John Payne's Jubilee Singers and others.

After the first show a long comedy scene was deleted, with Foster switching the shots around for the first few performances in an endeavor to secure the best results.

For more than an hour the audiences were regaled with about as fast moving an entertainment as has been seen here since Lew Leslie's 'Blackbirds.' It is a regular hotcha time-killer and entirely enjoyable, with the exception of a few moments when Elisabeth Welch tries to get ritzy.

Remainder of the show is made up of the permanent Jackson Girls, Stetson the juggler, Neil McKay, Valle and Richardson, operatic duo, De Wolfe, Metcalf and Ford, with a sort of after-piece 'The Street Piper's Dream,' wherein a penniless Scotch piper asleep on a public park bench, has a beautiful dream which is visualized on the stage. Entire show is splendid value for the prices.

Colored troupe must have been cleverly advertised, because the receipts Monday were $500 more than the previous Monday. Some word of mouth should draw West-Enders to the house during the stay of the high yallers.

Jolo.

ORPHEUM, N. Y.

No robust vocalizing leaves something to be desired in the five-act layout this first half at the Orph. Otherwise the quintet of acts, from opening to final disperse good variety entertainment. Harry Rose sings, but it's not counted in the general observation. The femme allure is in Doc Baker's 'Flashes of 1933,' which carries four chorines. Looks like an okay first half on biz with 'Picture Snatcher' (WB) heading the flm end and to which the vaude lends fair support.

Fact that the layout spreads comedy more or less consistently for around 40 minutes of the aggregate 65 of the stage end, should make this program take okay. The humor comes rather continuously, starting with Caites Brothers in deuce and sprinkling right through to Rose, who is next to closing.

That kind of stuff is a body builder for the b.o. for the regulars who trapse in here from this neighborhood. A couple of blue spots in Rose's chatter could go by the boards and looks like he uses an overabundance of Hebe, but here okay. Rose in his customary energetic manner romps off an easy winner. When caught he had everything to himself and was forced into extra bows. Quite a recommendation, considering that two comedy turns preceded him.

Directly in front of Rose is Marshal Montgomery. Uses a special drop setting of a Chinese cafe with a blonde waitress character assisting Montgomery and his dummy. Novel opening has the dummy working alone and without Montgomery's presence in front. Montgomery has his stuff well timed and he romps.

Caites Brothers coming after the opener, Winnie and Dolly, get the first laughs in the layout when the lights go off. No imitation stuff by the boys, who are celebrating their 25th stage anniversary, but the elder Caites' muggery gets its quoted reception. Their double dance number closes entertainingly, as usual.

Only four girls to the line, with seemingly Baker using six previously in this act which last year was known as 'Flashes of 1932.' New specialty team being used sounds like Frank and Madeline Dumas. Couple of snappy youngsters who trot out in 'one' after the opening tramp scene of Baker's, do a zestful dance.

Winnie and Dolly are the openers. It's ring and trapeze stuff of an unusual kind with a special full stage setting of a sailing ship's framework. The two open the show with a kick.

Teddy King and his pit orch pull a community overture in which the seven band boys participate with bits of chatter. Looks like this step is taking hold here, with King making plenty headway as a local fav.

Shan.

HOLLYWOOD, L. A.

Hollywood, July 7.

Well-balanced bill with Teddy Joyce held over for a second week for the presentation afterpiece following the four acts. Joyce sells his personality and scores with a mediocre band and so-so talent. Robert Twins, juve girl tappers, Erline Boling, acro dancer, Bernie Myers, tenor, and Audrey Farncroft, operatic soprano, work in front of the band. All are pleasing, but have little to do. Band contribs three numbers, all hot. Standout bit is Joyce's limber leg dancing.

Vaude portion opens with Chappelle and Carlton, man and woman hand balancing team. Chappelle does a roll-over up a flight of stairs carrying Miss Carlton aloft. Pair work salesmanship to a degree and are a sock opening act for any house. Lucille Sisters, harmony singing duo, follow, Girls do but two numbers, a hot opener and an imitation of the Duncan Sisters as Topsy and Eva. Latter number has the girls doing a strip change. They're good performers with nothing outstanding to offer, but briefness of their act shows intelligence on their part.

Frank Melino and Co., knockabout hoke dancing trio, next. Too much talking, face slapping and meaningless gab to take this act out of the ordinary class, but they fare well with a fast tumbling finish. Will Aubrey, next to the presentation, with stag gags that are out of place in this house.

Business off at Friday's mat, with a weak draw feature, 'Silk Express' (WB), getting the blame. Bobby Jones short and Universal news.

Call.

RKO, L. A.

Los Angeles, July 7.

Patrons seeking gross quantity and not so interested in the quality of the entertainment will welcome the RKO's show this week with open arms. It runs just short of three , which means 8c. an hour afternoons and 13 coppers per hr. nights.

There's a sex feature, 'What Price Innocence?' (Col.); six reels of Carnera-Sharkey fisticuffs; a Negro floor show and the Horace Heidt band—plus newsreel. In seeking to draw those interested in dipping into the fountain of sexual knowledge; the patrons of the manly art; the connoisseurs of sepia hoofery and choral work, and the followers of stage band divertissments, the house has not succeeded in furnishing anything outstanding.

Earl Dancer's Club Ebony revue has been shifted bodily from the floor of the colored cab for an hour of darktown performing that taps the audience to death. Songs are mainly from 'Lucky Day,' colored musical that played here a year and a half ago. Rutledge and Taylor do their precision hoofing acceptably and Alma Travers sings several numbers to good effect. Line of eight girls rather ragged.

Heidt band in on as a separate unit after the fight picture, doing 17 minutes of music that it topped by the leader's drumstick juggling. A glee club imitation of an organ is a neat idea.

Business about three-fifths downstairs opening show.

Leny.

TROCADERO, LONDON

London, June 26.

This is a part of a chain of seven houses operated by H. & G. Kinemas, Ltd., with the Hyams brothers at the head. House is typical neighborhood, located in the Elephant & Castle, a thickly populated district, with about the biggest toll of unemployed in London. When the Hyams built the theatre it created a sensation as the biggest house in England. It was said to have a capacity of 7,000, but the actual figure is around 5,000. It is still the biggest house in England. Policy is double and sometimes treble- feature program, with about four stage acts for full measure.

This week house has acquired the Palladium habit and gone 'Crazy.' To help it along, it has a bill of 10 acts, headed by the 3 Bill of 10 brothers, Condos brothers and Collinson and Dean, the latter having just terminated a 'Crazy' season at the Palladium. Austin Cole acts as compere, introducing the acts, and clowning with most of them.

Show opens with a 25-year-old silent of the cowboy type, with the 'gang' sitting on the stage and razzing the actors. Then the turns are brought out in rotation, with lots of interruptions.

Some of the acts are quite good. The Sensational Carsons, knife throwers, kept the locals on tenterhooks, expecting something to happen, and disappointed when nothing did. Act gave scope for burlesque bit, which was good for laughs.

Rusty and Shine, one colored and the other, Clarke, formerly of Clarke and Ritchie, do a deliberate steal of Manny and Roberts' 'Messenger Boys from Broadway,' even to the costumes. This is particularly ruthless as Charlie Manny has just revived the act. Collinson and Dean do their 'Dentist' sketch, with the whole gang as patients, as recently done at the Palladium.

Five Magnets, four women and one man, in miscellany of music and song, which natives here just love. Condos brothers are still supreme in the art of fast hoofing, but the boys are very anxious to do comedy, and as comedians they are still the best hoofers around.

There are plenty of 'blackouts,' and any amount of dirt but the locals just eat it up. Show lasted two and a half hours, but it did not seem a minute too long for the audience, with everything being appreciated, only one gag of Austin Cole's falling on deaf ears.

Fifteen thousand people paid for admission on opening day, and with prices ranging from 12c. to 60c, looks like first day's intake was around $3,000. There seems to be no doubt house will gross $18,000 for the week of six days, which will be the best business of any house in town, including the West-End, whether pictures or legit. Vaudeville program only cost $1,600, which includes a troup of 10 Trocadero Angels. Picture is 'Half-Naked Truth' (RKO), but it is the 'Crazy' business that's pulling.

FOX, BROOKLYN

Brooklyn, July 7.

They toss the folks a lot for their loose change over here, the same as at the Roxy, N. Y., under the same management, and that, no doubt, is what the chary showshoppers want out in this neck of the terrain. It won't be so cheap from now on as it has been, however, with Fox (and Roxy, too) upping its price to 55c. Formerly top was 35c., with the extent of the cut under Loew's Met and RKO's Albee never any fun to those houses.

Fox makes money at over $10,000 or $11,000, depending on the varying cost of the shows. Both the Albee and Met have to get much more to knock. Same was true of the Brooklyn Par, when operating, but if it reopens around Sept. 1, Publix will have the overhead neck and neck with the Fox.

While both this house and the Roxy have been doing better at a 35c. top than previously, the boost in prices is expected to have the effect of lassoing better pictures for both houses to justify 20c. more for adults. At the 35c. scale, for sometime in effect now, both houses have also worked up a certain clientele favoring their shows.

Policy on both sides of the East river calls for a long afternoon or evening's relaxation, usually over three hours, and sometimes nearer to four if the picture is a longie. Stage bills, closer to a vaude lineup of eight acts, played in a presentation background, than most picture houses try, almost always eat up an hour or more.

This week 69 minutes go to the playing of the stage show. And not tiring, either, though it could be trimmed for swifter results by 10 or 15 minutes.

Overtime on F&M unit partly caused Friday night at the last performance through Vaughn DeLeath applying the air brakes and the encores by Ted and Al Waldman, who admitted they 'never went over this good before.' Waldman boys' blackface turn was seriously impeded by talk at the outset, but as they got into their harmonica playing, with attendant effective comedy, the act ran away. Should the Waldmans dope out some better gags for themselves, they'd stand to click well anywhere.

In addition to Miss DeLeath, who since first coming into vaude has developed into a smart entertainer, current stage complement has Lucille Page, dancer. Between these two and the Waldman lads there's enough sock on the show to satisfy anyone looking for 55c. entertainment. In fact, it's worth more than that.

Miss Page, in excellent form, is on twice, smartly impressing on both occasions. Not only very clever, the late 'Vanities' dancer is also more than a little original in the routines she has devised. It's that as much as any other factor that delivers her for strong approval.

Supporting acts are Lowe and Hite, rather funny Mutt-Jeff team, and the acrobatic troupe, Seven Trojans, who close in the midst of a flag-waving display, with the Gae Foster Girls in the red, white and blue pattern of Uncle Sam and a drop of columns of flags on march upstage. It's laid on pretty syrupy but serves the purpose intended.

Wesley Eddy is the m.c. over here and from all indications has a following. Over and above the m.c.'ng and band driving, he does a ventriloquism bit that's clickful.

There's also an 'amateur show,' with several members of company going intentionally bad for laughs. As Joe Flop, the short of the Mutt-Jeff combination, opens this spasm, taking spills in a tap routine. Three girls as the Lousewell Sister (Stanley, Smith and Boyce) and two men as awful comedians, precede Eddy's first ventrilo bust. A novel idea that works out as wanted. Of the three routines by the Foster line, their puppet number is the best.

Screen catches 'It's Great to be Alive' (Fox). On final de luxe turnover Friday night house was doing fair on population.

Char.

G. O. H., N. Y.

Saturday's sultry matinee found a substantial number of the male customers in the balcony stripped down to their undershirts. Sartorial code prevailing here made it okay from the management viewpoint, but the mixture of b. o.'s arising therefrom, particularly when the house fans were halted for the vaude innings, created for the more sensitive olefactories an impression decidedly marked. Despite the mugginess of the afternoon and the little comfort to be derived here there was a sizable turnout with the kid contingent equally substantial.

Topping the guest list for the stage occasion was Agnes Ayres, no whit less pulchritudinous and certainly important company for the G. O. H. customers. For her act she did a windy spiel on her picture past, sprinkling her reminiscences with such names as Rudolph Valentino, Cecil DeMille, Wallace Reid. To the mob here it was a piquant autobiography right from the source and rapt was the attention they gave her recital, with this even going for the youngsters, to whom the face and name could conjure up little familiarity, if any. They rewarded her heftily for the visit and as an encore she attempted a pop ballad that vocally was pretty bad, but sufficed to gain her an additional vote of approval.

Preceding and following the personal appearance were two dancing turns, but neither had any trouble making the grade. Al Norman, in deuce, had the first crack at the stepping art. Also a couple of youngsters who shook a fast and oddly loose-jointed eccentric and brought them up unanimously pounding for more. Other hoofing act was the Lovejoy troupe, a line of eight real dancing academy grads, a slow-motion contortionist and a mixed team of two exceptionally sprightly misses when it came to dishing out the more intricate tap designs, and a little lad of likewise capable proportions in the same field. Last three drew heavy on the applause.

Tail end of the bill went to Barney Grant for his tintype-hillbilly conglomeration. There was the usual plying of the harmonica, fife, minstrel bones and guitar, the coy leering out at the audience, bits of barn clogging and the regulation costume get-ups for acts of this type. Included in the routine here was a burlesque acrobatic bit that helped gather the giggles. They liked the efforts of the troupe here and did well by it on the farewell. Alexander Bros. and Evelyn filled the opening niche with a ball bouncing novelty that at least pleased the kids.

House is on the single feature standard this half, with 'Peg o' My Heart' (Metro) the current. With it there's a newsreel and a Mickey Mouse.

Odac.

ROXY, N. Y.

Method of presentation rather than the substance of the show itself continues to save the original Roxy entertainment. Intrinsically the five acts that enter into the proceedings are not especially important, but the hookup with a stage band, salesmanship of Dave Schooler and a background of 24 Gae Foster girls, blends it all into a show that has a world of flash for the clientele attracted to this house by the low scale.

The line enters into the build-up in an important way, aided by a production system that aims for a maximum of sight at a minimum of cost. Just on the strength of 24 girls near the footlights and a score or more of bandsmen beyond that makes a swell peopled stage and mere numbers have a tendency to make the proscenium space look important.

Heavy assignment goes to two turns, Lamberti, who roughens up his buffoonery to the limit for this date, and Jones and Hull who go even further in stepping on the reliable old hoke. For purposes of this peculiarly naive Broadway clientele, the results are perfect. These two turns supply wholesale quantities of low comedy, the main ingredient of the layout.

Methods aren't always very fastidious but they get results. Lamberti's business with the old shoe and the flit gun, for instance, is far from the Tiffany standard of neat comedy, but the audience response here was the pefect alibi. In like manner Jones and Hull go to their finish with an acrobatic bit, a somersault of one of the boys over four chairs in line. That called for an encore, and they supplied it with a vocal duet. A song session as a topper for an acrobatic thriller doesn't recommend itself, but here the returns were eminently satisfactory which disarms comment then and there.

By way of supplying quieter interludes for change of pace, there are Jack Holland and Miss June (new billing brought about by the protest of June Knight, the femme member); Do, Re, Mi, girl harmonizing trio from CBS and, rounding out the show for the closing spot, the Wing Wah troupe of Chinese equilibrists. Opening were the four Step Brothers, colored quartet of steppers, a whirlwind for speed in the authentic Negro manner.

Value of the Foster girls is not to be disregarded. This line and the way they use it does wonders for the performance. Girls open the stage interval with a brisk routine, attractively dressed in scant costume of striking canary yellow and vivid blue, making an arresting opening, with the Step boys on for the climax of the dance routine. In like manner the girls supply a preliminary buildup for the song and dance act of Holland and June and finally they've contrived a Geisha ensemble as introductory to the Chinese troupe at the finish. These things are expertly done and have a showmanly effect in establishing the importance of the specialty people, with Dave Schooler working as m. c. to the same end.

It might not be amiss, however, in weighing the general effect of the staging, to suggest that dressing the bandsmen in short sleeved polo shirts gives them a sloppy look. Schooler, leading them, calls attention to the slipshod aspect of the band by wearing a particularly trim mess jacket of white.

Feature is 'It's Great to Be Alive' (Fox) which needs all the support it can get from the stage. An especially amusing Mickey Mouse chapter contributes a good deal to the total score. Attendance at this Friday evening performance half capacity or less, weather being sultry.

Rush.

Golden Gate, Frisco

San Francisco, July 5.

Cliff Work has had nothing but sell-outs for this RKO house since he opened. Al Pearce and his radio gang (NBC). Opening day's attendance record was smashed, and since then there has been a turn-away every first matinee with hold-outs in the lobby by noon.

It looks like a top money week for the house and its chief attraction, and with a straight percentage deal from the first dollar everybody will make dough. Pearce, with a payroll of around two grand, stands to gross around $8,000 or more for the act.

The Pearce act is a daily radio matinee, two to three p.m. over NBC's western network. Formerly it was the Happy Go Lucky gang on the CBS-Don Lee chain, but left there less than a year ago after commission differences. Since coming to NBC the hour has built to considerable proportions until now it is one of the Coast's outstanding shows and the best money-making radio act to hit a western showhouse. NBC doesn't get commission from this date, nor does the chain pay Pearce for his radio show. He supplies all talent, paying out of his own pocket, and NBC permits him to plug his public appearances—the

(Continued on page 20)

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WARNER BROS.

THE NO 1 COMPANY

Variety House Reviews

Golden Gate, Frisco

(Continued from page 17)

only deal of its kind on the Coast. As to sponsorship he has a cooking preparation, which is on twice weekly, and a food company which starts once weekly July 14. On sponsorship deals the network bills the bankroller for stations and talent turning over check for the latter to Pearce.

At the Golden Gate the troupe does four shows daily, the opening mat being broadcast to the entire Coast direct from the stage. This means that the gang does its regular stage show three times daily, and a new show each afternoon, except Saturday and Sunday when they're not on the air.

As a vaude act the Pearce gang is no more vaudeville than a rodeo. It's strictly a radio show done on the stage always in front of the omnipresent mike. But whether it's vaude or not doesn't count so much. What does matter is that the box-office is bulging and the customers beat their hands off. Proof of the act's reception is in the timing. It's supposed to run 45-50 minutes, but this night did 77 minutes because of encores. Didn't get off the stage until nearly midnight.

Pearce does the m.c. job and little else except to straight for the comics. He brings on Mabel Todd, comedienne and singer; Cal Pearce, brother, who sings; Tony Romano, juve warbler and guitarist, Tizzie Lish (Bill Comstock), burlesque cooking expert; Monroe Upton, English character comic; Morey Amsterdam, comic; Three Cheers and Rhythmettes, vocal trios; Andy Andrews, comic singer; Marjorie Truesdale, juve chanter and hoofer; Jackie Archer and Homer Smith, pianists, who provide the act's only musical accompaniment; and Carlyle Bennett, tenor. All score decisively.

Just to make sure, house booked four vaude acts. But they're needed here like an Eskimo needs electric fans. After initial mat they were clipped to three and five minutes apiece. And as vaude acts they stacked up as pretty weak stuff. Bee and Ray Goman did a few gags and hoofed a bit for the best returns of the four. The Zaros, roller-skaters, opened, working briefly on a raised platform. Morton and Jewel juggled and told jokes they oughtn't have told. Ethel, Lewis and Joe danced poorly.

Screen feature, 'Professional Sweetheart' (Radio), blended perfectly with the stage offering. Added was the Sharkey-Carnera fight reels, which opened Sunday of last week, but held over for this'n, to pick up a few extra dollars. *Bock.*

FOX, DETROIT

Detroit, July 10.

'Keep Cool' offers a lot of flash and an all around entertaining show. Bill comprises five acts, including the return of Ross MacLean, who played just a few weeks ago in 'Scandals' at the same house. Other acts are Olivene Johnson, Stadler and Rose, Pickard and Seal, and George Campo.

One improvement made was the importation of a greater part of the line. Locally recruited group lacked class and ability. Present troupe offers the producer, Alexander Oumansky, something to work with, and the difference is noticeable in the first show.

Set in two parts, first a beach and then a night club. Both tasteful. With sets built by the house crew, big item of cost is eliminated.

One routine on the beach scene has the girls dressed in the new rubber bathing suits, a nice flash for little money. This is a tie-up with the manufacturers of the suits.

MacLean and Olivene Johnson both offer vocals. Not too highbrow nor to low down, both help the show for prestige. For the real socks, however, Master Eugene and Campo deliver. The seal, a novelty these days, is the first act of like nature seen around here, outside of outdoor shows, in a long while.

Stadler and Rose do three routines, their rag doll number, an acrobatic hot routine, and a ball room. All three okay, with the rag doll, as usual, the standout.

For the overture Sam Jack Kaufman, permanent m. c. and director of the orchestra, sticks to popular numbers. Idea is perfect for this house and for this time of the year. Frankie Connors singing with the overture is a likeable youngster who has a good pair of pipes.

Picture, 'It's Great to Be Alive,' and newsreel. Biz good. *Lee.*

PALACE, CHICAGO

Chicago, July 7.

Jack Benny got the Palace out of the trough last week and it looks as if the impetus will carry over into this week. This is not to detract from such box-office magnetism as reposes in the names and presence of Helen Morgan and Benny Rubin, current twinklers but good business, like bad, frequently runs in cycles.

Bill is slow. There is a lack of sock throughout. Even the Four Flushers, who are in perpetual motion, did not offset the essential dogtrot at which the show unfolds. Karre, LeBaron and company missed distinction by a mile but got friendly appreciation for trying. This is the sort of dance turn that follows well-trod paths, hands in a nice uneventful performance, and is erased from memory before they've finished their bows. Which may be a harsh interpretation; after all the ability to get over is not to be brushed aside.

Rubin worked through the show, with the orchestra, with the Four Flushers, with Papa Moreno and with Helen Morgan. He spotted and timed his bits adroitly and piled up if not a mountain at least a hill of laughs. He was reported to be working while ill Friday and if so his performance was doubly commendable.

Helen Morgan helenmorganed four songs. Papa Moreno, who super-stooges for Benny Rubin, ought to have a paragraph to himself. For years he toured vaudeville as a Spanish dancer with that other Spanish dancer, his daughter Rosita. Bit by bit, gag by gag, Papa Moreno built up a comedy routine about a bull fighter who describes his profession in mutilated English. It may now be read from the dais by the clerk of the senate that Papa Moreno has become a full-fledged comedian and his bull-fighting routine a classic.

Under new acts, Frankie Jaxon's orchestra is reviewed in detail. This turn closed the bill. Columbia's 'Ann Carver's Profession' on the silversheet. *Land.*

MG BORROWING SCHOEDSACK

Hollywood, July 10.

Metro is negotiating with Radio for the loan of Ernest Schoedsack to direct 'Malibu,' wild animal picture, which Metro contemplates making in the Rockies this fall.

ALBEE, BROOKLYN

Almost a good show at this house currently. It was just a matter of routining when caught, Saturday afternoon. By now it probably plays well. J. J. Franklin is the new house manager here and for his inaugural proceedings he was handed as nice a quintet of turns as could be desired.

Donatello Brothers open the proceedings. Despite the billing or anything else they want to believe it's a sextet. Musikers and dancers. Starts off with three boys musicians and a girl dancer. Then pappa is introduced. And then mamma. Fortunately pappa and mamma both are entertainers, so all that amateurish introducing business doesn't hurt too much. It's comparatively easy to become a pappa and mamma. What gets them the applause is the fact they can play those musical instruments the way they do.

Walter Dare Walh is deucing and doing as well as usual with his goofy acrobatics.

George Beatty in the center groove is a natural. His easy chatter and song delivery are made to order. A single that can stand the pace for 15 minutes and go over solid, without the use of props or stooges, is something these days.

Three X Sisters, from radio, in penultimate, drop the show considerably. Nice croonin' and the mob recognized them with an ovation, but too slow and on too long. Drops the pace too much. Probably better to have switched their spot with Beatty's.

Ben Blue closes the show. Blue's material is not what it could be all the way through, but he knows how to dish it out. About all he retains from former turns is the Russian dance thing, just as well. He's got three boy stooges and a nice blonde, for good effect in toto. Some brushing up of lines and some new material are undoubtedly forthcoming. They'll help.

Whole lineup is pretty good, with a few minor flaws here and there, but, as mentioned, needs rearranging. One fortunate thing, from the management's standpoint, is the Phil Fabello overture, which opens the show. Anything can follow on that overture, because it's showmanly and calculated to wake up the customers. So the management doesn't have to worry about getting an opening turn to start things. After Fabello an act is actually number two, not opener.

'College Humor' (Par) is the big attraction on the white sheet and biz Saturday matinee, a plenty hot day, very much okay. *Kauf.*

County Receivership for Essanay Studio, Chicago

Chicago, July 10.

Cook county appointed a receiver last week for the old Essanay studio at 1349 Argyle street, Studio, still owned by George K. Spoor and used for occasional educational picture productions, owes $13,176.20 on 1929-'30 taxes.

Spoor has a demonstration of his wide film at the World's Fair.

Pickford's War Horses

Hollywood,

Mary Pickford has protested against the use of story material in Radio's 'Rodney,' which she asserts is similar to that she has in mind for her next picture. Actress claims priority on the idea.

Both yarns have to do with war horses. Miss Pickford's story is being developed by George Hill. Radio yarn is being written by Albert Shelby LeVino.

Fox Title Changes

Hollywood, July 10.

Will Rogers' Fox picture, 'Life's Worth Living,' will be retagged 'Dr. Bull.' Studio will also change 'Lady Cop' to 'Woman and the Law.'

Preston Foster gets the male lead in the latter with James Tinling directing.

Diggs Shifts About

Hollywood, July 10.

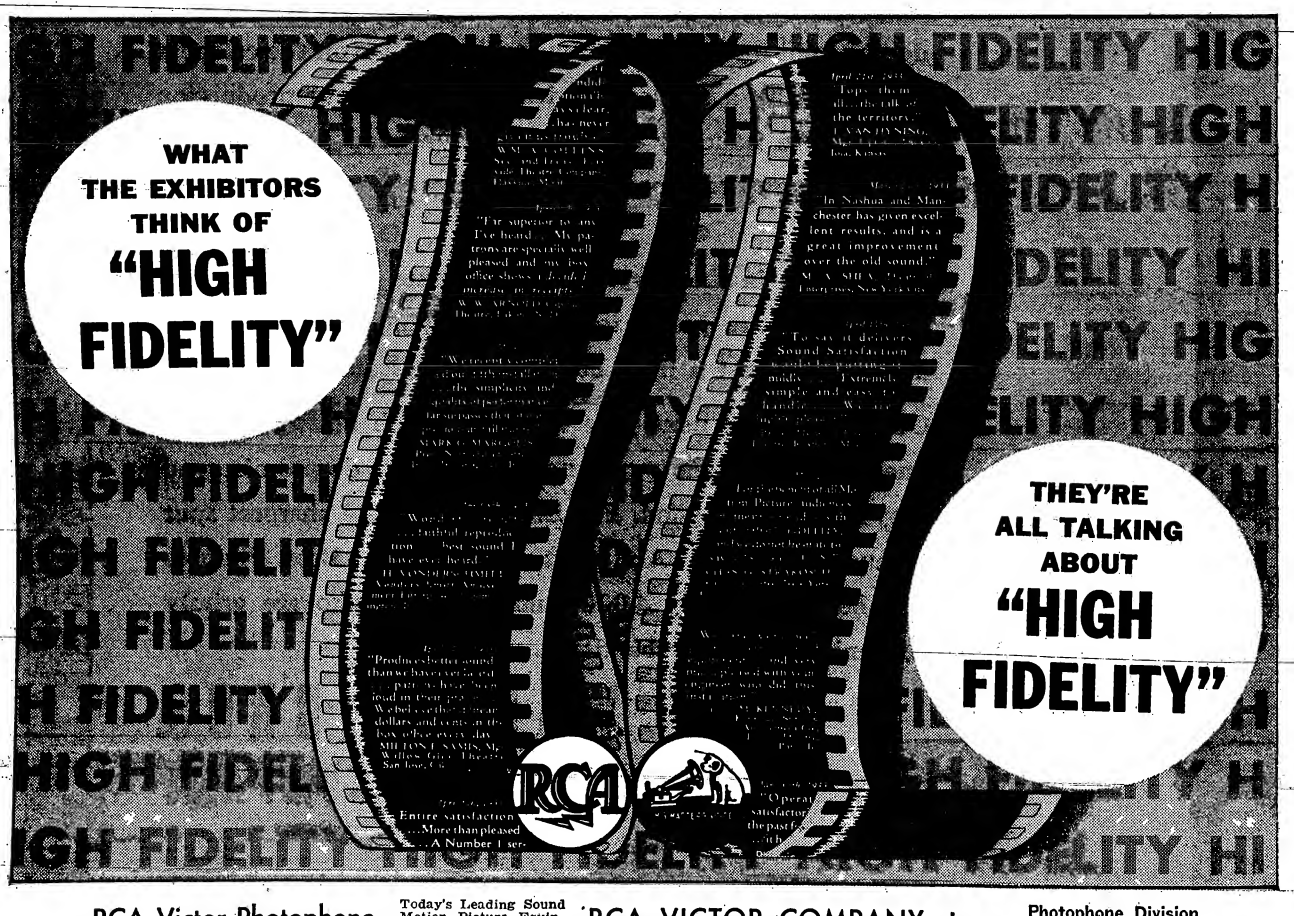
Richard Diggs has been taken off the Paramount story board to become assistant to A. M. Botsford in handling writers with William Wright.

Latter's former aide is becoming assistant to B. P. Schulberg.

COL'S 12 COMEDY TRAVELOGS

John Medbury Travelaffs which are to be produced in New York by Walter Futter will be released through Columbia. Deal calls for 12 of the short subjects.

The release arrangement was closed last week by Futter after patching up with the humorist with whom Futter had some differences.



RCA Victor Photophone Today's Leading Sound Motion Picture Equipment. Write for Details RCA VICTOR COMPANY, Inc., Photophone Division CAMDEN, N. J.

Overloading France on U.S. Film Spurs Native Embargo Agitators

Looks like nothing can stop France from administering a healthy slap against the U. S. and the world in the form of a definite film bar for one year. New quota law, which was due July 1, has not been issued yet, and considerable wrangling is going on over the matter in political circles, but admitted in well informed foreign business circles that there is little hope of an outcome favorable to film importers.

Situation in France has been made worse in the past few weeks by the American companies' attempt to cash in on foreign exchange. All companies, major and minor, have been shipping every available foot of film abroad in the hope of quick money at an accelerated exchange rate, with the result the market, especially in France, looks like being flooded. Anti-U. S. partisans in Paris are quick to notice this and use it for their arguments.

Imports Piled Up

At last count there were about 410 imported films, mostly from the U. S., at the Paris censor office, awaiting passes of entry. That is more than sufficient for the market even without consideration of the 125 or so French films ready or to be ready within the coming year. Which gives the French producing firms the chance to squawk to the government that the local made product is in danger of being shoved aside or drowned out in the maelstrom of foreign product.

Last year's French contingent law, still in effect, is a comparatively liberal one, allowing films to be imported without bar except for the fact that films must be dubbed within France and several minor provisos of that sort. That, the anti importers are shouting, has brought about the current situation.

Chambre Syndicale, French film trade body, pretty well dominated by producers, has passe l a resolution, asking the government to bar all imported films for one year. That, they claim, would give theatres in France a chance to catch up, without hurting local made films. Government thus far has paid no official heed to the request, but, especially in view of the failure to reach agreements on stabilized currencies at the London Economic Parley, is giving French alarmists a chance to argue.

Only balm comes from the fact that exhibitors in France are against embargoes of any sort, but even this angle is hurt considerably by the Pathe-Natan hookup. Pathe-Natan, France's leading producers, also own Europe's largest theatre chain and it is this company that proposed the embargo and has been fighting for it to become official.

Pathe-Natan Staff Cut Arouses Labor Enmity

July 1.

Considerable disgruntled agitation has been started here by Pathe-Natan's rigorous economy slashes during the past few weeks. Operators were most heavily hit at first with staffs in the booths cut from three to two operators.

Labor unions in allied trades are backing the operators' kicks, pointing out that with unemployment in France growing daily, the move by Pathe-Natan is a particularly tough one. Pathe-Natan is the biggest theatre chain Europe, and it is feared the littler fellows may follow suit.

German Supply Drops; 9 in May, 20 in April

Berlin, July 1.

Only ine feature films were passed in Germany during May, five of them being German and four foreign. All four foreigns, it happens, were American.

That compares with 12 Germans and eight foreigns in April and 11 Germans and one foreign in March.

German Exiles' Setback

Prague, June 30.

The of the Czechoslovak film interests to foster domestic film production is again shown by a decision of the Czechoslovak government, that foreigners planning to open film studios in Czechoslovakia must employ artists who are Czechoslovak citizens, especially in films in the Czech language.

The new decree is aimed chiefly against German refugees driven away from Germany, who are planning to continue their former activities in Czechoslovakia.

Australia

By Eric Gorrick

Sydney, June 9.

Her Majesty's theatre, Sydney, will pass out of existence this week with the revival of 'Maid of the Mountains.'

House was originally opened in 1887 by J. C. Williamson. E. J. Tait was employed in the Melbourne office of the company and later rose with his brothers to complete control with the organization changing to Williamson-Tait Ltd.

The old theatre has always been regarded as the premier legit house of Australia and has witnessed within its walls some wonderful successes—and failures.

Now in the very near future the old theatre will be remodeled to make way for a dry-goods store.

Sameness No Help

Australian exhibitors are puzzled by the cycle methods of the Hollywood producers.

The cycle craze has been evident on the Australian screens with the advent of gangster, back-stage, war, air and jail pictures in rapid succession. Now the big worry is that so many features coming here have their action solely confined to either on trains or ships. Exhibs say that the sameness of the stories is doing business over here no good.

Business

'Cavalcade' still a smash all over Australia. Picture will gross the biggest scale in memory.

Other attractions pulling well include 'The King's Vacation,' 'Luxury Liner,' 'Employees' Entrance,' 'Tonight Is Ours,' 'Tell Me Tonight,' 'Jack's the Boy,' 'No Man of Her Own,' and 'The Man From Toronto.' 'Today We Live' and 'Madame Butterfly' not hot.

Legit is fair with 'Maid of the Mountains' and 'Our Miss Gibbs.' Athene Seyler and Nicholas Hannen have proved an artistic failure over here. Ernest Rolls' 'Honi Soit' should build into a solid hit. Revue is fast-moving and full of entertainment. Rene Riano is the featured player.

Brussels Deluxer Opens

Brussels, July 1.

Eldorado, Brussels latest cinema, with lifts to mezzanine and balcony, opens July 7 with 'Les Ailes Brisees' ('Broken Wings'), Gaumont Franco Film Aubert production.

House seats 3,000.

B'ways Comeback

(Continued from page 1)

Latter tap was to keep the riff-raff out.

Re-educated

The $1-a-drink thing, plus the fancy scale for good food, has educated a clientele which is all set to patronize the legal 'lobster palaces' and, what's more, pay more for the said crustaceans and wine than in the pre-prohibition days, say restaurant men. The legalized beer thing, proves it, they point out. People are paying 3-for-$1 (that's $8 a case of 24) for imported 3.2% beer when even in prohibition days you could get high-powered brew for $6 a case. Of course there are the 3-for-25c bottle beers as well, but the willingness to pay bootleg prices for supposedly superior legalized beer evidences how educated the American public has become to the above-par price scales.

That's why American tourists abroad, who pay 75c a cocktail in a Bermuda bar reconcile themselves that at least it should be the McCoy even if the British possession is charging bootleg prices.

DEEP SEA FILMING

Paris, July 1.

Henry Diamant-Berger has completed shooting of 'Miquettes et sa Mere' (Miquette and her Mother').

Considerable footage on the film was taken by Diamant-Berger and a French cast in New York several months ago, other shots being taken aboard the ocean liners enroute to New York and back.

COL'S FIRST BRITISH

Miller Megging 'Lady Willing' With Leslie Howard, Binnie Barnes

London, July 10.

Columbia begins work on production of its first British-made next Monday (7). Picture is 'The Lady is Willing', adapted from a French play.

Gilbert Miller is megging and the cast includes Leslie Howard, Binnie Barnes and Cedric Hardwicke.

PEACE NEAR IN TOBIS SOUND DISPUTE

American film companies were on the way to a settlement over the differences with Tobis on foreign royalty rights yesterday (Monday). Indication was that a definite agreement would be reached before another week passed, basis of the agreement having been reached and awaiting okay all around.

Trouble arose after the agreements reached at the Paris patent pact of 1930 began annoying American filmers. Numerous objections brought about what looked like a complete breakdown for a while, a second meet in Paris last year leading to the appointment of a committee of American filmers to arbitrate the matter. Laudy Lawrence, Metro's European chieftain, is head of this committee.

Lawrence has been negotiating with Tobis on the home grounds for the past couple of months and had just about reached an amicable conclusion when he was suddenly called to America by the death of his father.

E. Otterson currently in Europe on what was intended as strictly a vacation, but indications are he will put the finishing touches on the compromise deal while there.

New Belgian Producer

Brussels, June 27.

Les Films Artistiques, new producing company with headquarters in Brussels, will shortly commence a film entitled 'Appareillage' ('Getting Under Sail'), by M. Raymond Villette.

The picture will be produced in French and Flemish, mostly at Antwerp, with M. Lucien Mussiere and Mlle. Marcelle Floria of the Parc theatre, Brussels, in the leads.

Germany's Loan Scheme Plays Safe on Guarantees of Capital

Berlin, July 1.

The Film Credits Bank, lately founded at initiative of the Government, has started work. A committee has been appointed to supervise the workings.

Members are Mr. Scheuermann and Dr. Bokies (Renters), Engel (Theatre Owners), Menkel (Tobis), Klitzsch (Ufa), Dr. Pilder (Dresdner Bank), Raether (Ministry of Propaganda), Strehle (Agfa), and Wehner (Studio Owners). This committee has now stated the basis upon which credits will be granted; these are:

roducers must show a complete story ready for work, and a complete cast together with proofs that all rights have been fully secured; a contract with a renter must also be shown.

The producing firm or individual must be a member of the 'Spio.' All rights secured from authors, composers and all artists contracts must be transferred to the Credit Bank. A credit contract can then be made which must be guaranteed by the suppliers of the raw film, by the sound equipment contractors, by the studio owners and the copiers.

The producers and renters must then give bills which the Credit Bank discounts up to 70% of the total production costs, the remaining 30% must be provided by the producer himself.

Representatives of the Credit Bank will supervise production in order to keep down costs, and will later assist in renting in order to secure greatest measure of exploitation.

The bank also offers its services to private financiers who wish to have some supervision exercised as to the spending of their money on film production. The Bank takes no part of any excess profits produced by particularly successful film, but merely expects the return of its advances and interest.

Foreign Bally Resumes

Paramount has started re-issuing 'International News,' a foreign office weekly paper. Used to be called 'Paramount Around the World.' It hasn't been issued in over a year. Albert Deane edits the sheet, along with three other house organs, in between regular jobs.

Luigi Luraschi leaves for Hollywood Thursday (13) to take over foreign publicity from the studio angle for Paramount. He'll work with Albert Deane, as the h.o. contact in New York.

Slump of Dollar Abroad Proves An El Dorado for Film Companies

HICKS' FOREIGN O.O.

Paramount International Boss On Tour

John W. Hicks, new head of Paramount International, sails for Europe July 20 for his first o.o. of his company's European offices. He'll visit all the European spots and make a general survey of conditions besides acquainting himself with his various staffs. Eugene Zukor, newly appointed special foreign department representative, goes with him.

Several other comings and goings in the Par foreign office include the departure of Saul Jacobs for Panama, where he will become special sales representative, and Jerry Sussman for Mexico to handle some special assignments. George Weltner, Hicks' assistant, has just returned from a Mexican survey.

$200,000 Frozen in B&D's 'Queen'; May Finish Film on Coast

London, July 10.

Script trouble is said to have figured British & Dominion's freezing around $200,000 of the proposed $300,000 production cost of 'The Queen' co-starring Jeanette MacDonald and Herbert Marshall. After much delay it was decided to call the whole thing off, for the time being anyway, and possibly complete the production in Hollywood.

Both stars meantime were paged by Hollywood along with the imported American technicians—Sam Taylor, director; Eddie Cronjager, camera; Merrill White, Lubitsch's head cutter, and others.

Samson Raphaelson was also brought here to work on the script and Arthur Schwartz, American composer, is still on this side working on tunes for the picture.

Stunt Man for Lead

Berlin, July 1.

Salto King, double in many German sensational films, who carried out hazardous feats in 400 films in the last 15 years and was severely injured 40 times, is to play lead in a film called 'Hell's Speed.'

Doctors state there is not a bone in his body which has not been broken at one time or another.

from foreign department business has gone up about 25% for all U. S. picture companies during the past 30 days. That's due almost entirely to the fact that dollar fluctuations abroad have made money obtainable abroad worth about 35% more than it was.

ituation, from an American film standpoint, is prettier than that because money abroad has gone from a discount to a premium. Means that whereas previously the American filmers were better off—if they could possibly afford it—to leave their money abroad to accumulate, they now can bring cash home regularly and enjoy a profit on it.

Immediate result is that all the foreign departments have gone in for frenzied finance. Number of the companies are unavoidably gambling in foreign exchange, but all companies are calling in francs, pounds and pesetas as rapidly as they can get their hands on them, and turning them into dollars to benefit by the current rates of exchange.

From Red to Black

Tipoff on the situation is best seen in the Paramount matters, where that company testified on the stand in New York last week that foreign monies coming into this country have risen sufficiently to turn its books from red to black. Paramount is averaging about $80,000 a week from Europe and rushing all that into the company coffers in New York as rapidly as available. Pointed out that this is not all net, and that some of it may have to be returned to take care of obligations abroad, but figured that the money when sent back, may be cheaper and certainly it's doing some good at hand here.

Under normal conditions American film companies leave about 25% of their net receipts abroad in banks there. During the past year or so, however, that has been considerably switched about, almost from day to day, to take care of current situations. In a number of spots money was forcibly accumulated by local money embargoes. In England, those companies could afford to do so, allowed their money to accumulate in the hope of getting a better exchange break. Now almost all majors have switched completely and are dragging over every penny they can.

Still several spots in central Europe, where cash cannot be exported. But the most important spots abroad, from an American film standpoint are Paris, London and Madrid. Spain has come up in financial possibilities for American filmers in the past six months to a remarkable extent, advancing in that time from one of the lowest in the line of important countries to the third. It's the one spot where business has definitely gone up for U. S. pictures and takes up a good deal of the loss suffered in Germany and several other countries.

Germany's Hitler situation has also helped American film export business somewhat. Number of countries have shut down pretty hard on German product, with U.S. films naturally getting the break. Germany had built up a considerable hold in its foreign market, during the past couple years, Germany's export business being second only to that of the U. S., and in some countries being better. Came the Hitler regime with its anti-Jew angles and the resultant embargoes everywhere with the result that Germany's exports flopped all down the line and the Americans were ready to take advantage of it.

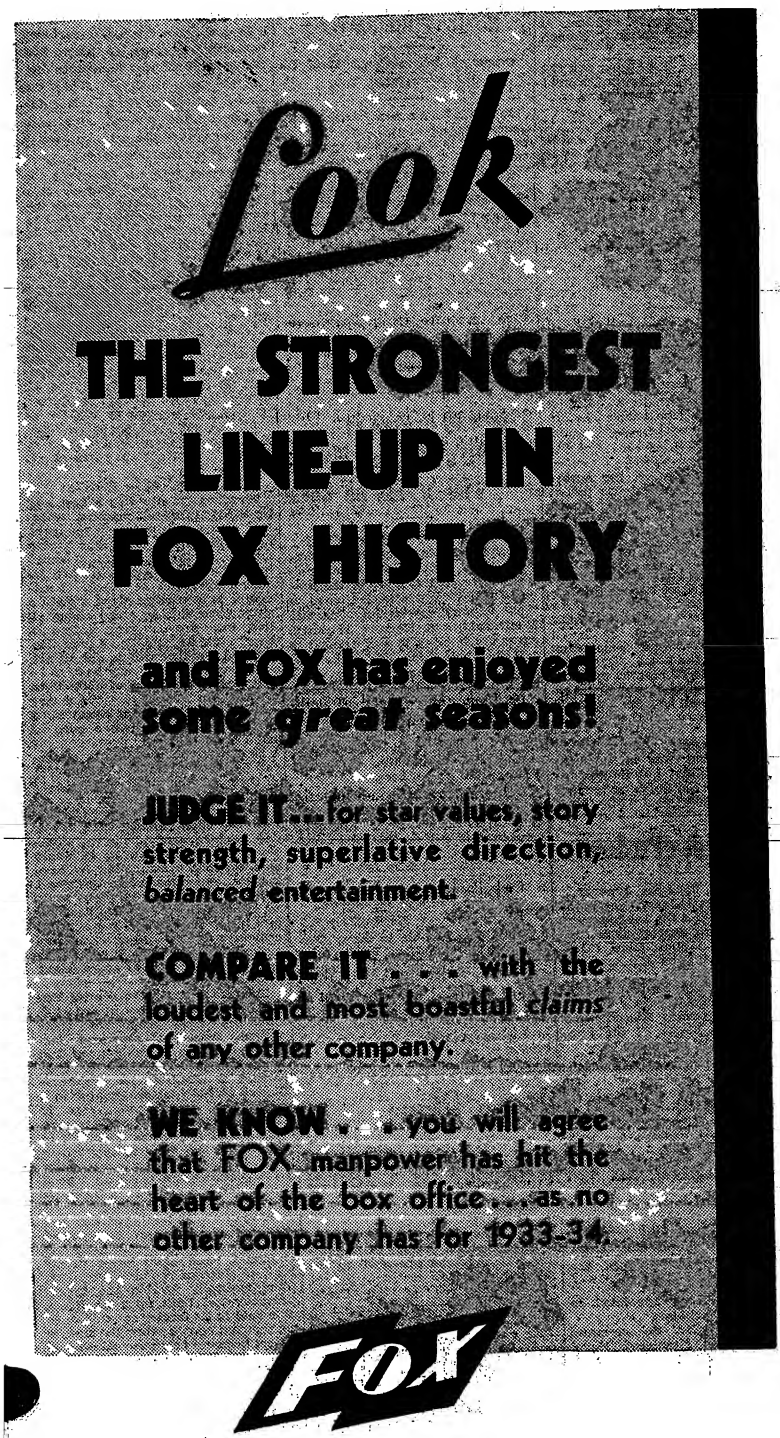
HARD TIMES GAMBLE

russels, July 1.

Though there is little money i circulation, due to unemployment, low wages and huge home loans, men are to be found courageous enough to open new cinema houses. Two venturers have opened a fine little picture hall called the Merawigli Cinema. It is rated second class but is superior to many enjoying a higher rating.

The building was originally erected for a large goods store, but when finished the merchant venturers ould not adventure and quit.

Top price is about a quarter dollar, while the cheaper seats are as low as 18 cents



My Weakness
Lilian Harvey, Lew Ayres, Sid Silvers, Charles Butterworth, Harry Langdon. Girls! Girls! Girls!...and still more beautiful Girls! B. G. DeSylva musical production. Directed by David Butler.

Pilgrimage
Henrietta Crosman, Heather Angel, Norman Foster, Marian Nixon. Story by I. A. R. Wylie. Directed by John Ford.

Paddy the Next Best Thing
Janet Gaynor, Warner Baxter. Remember "Daddy Long Long Legs"? From Gertrude Page's novel. Directed by Harry Lachman.

Charlie Chan's Greatest Case
Earl Derr Biggers' Charlie Chan adventure. Warner Oland, Heather Angel. Directed by Hamilton MacFadden.

The Good Companions
Musical romance based on J. B. Priestley's best seller and stage smash. With Jessie Matthews.

Doctor Bull
Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. From the sensational selling novel, "The Last Adam" by James Gould Cozzens. Directed by John Ford.

The Power and the Glory
Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson. Jesse Lasky production. Directed by William K. Howard.

Walls of Gold
Sally Eilers, Norman Foster. From Kathleen Norris' American Magazine serial and popular novel.

He Knew His Women *[Tentative Title]*
Warner Baxter in further adventures of "The Cisco Kid," O. Henry's famous character, footloose on the Bowery in 90's.

The Worst Woman in Paris?
Adolphe Menjou, John Boles. Jesse Lasky production. Written and directed by Monta Bell.

Berkeley Square
Leslie Howard, Heather Angel, Irene Browne, Beryl Mercer. From John L. Balderston's Broadway smash. Directed by Frank Lloyd. Jesse L. Lasky production.

The Mad Game
Spencer Tracy, Claire Trevor, Ralph Morgan. Directed by Irving Cummings.

Jimmy and Sally
James Dunn, Sally Eilers. Story by Mauri Grashin and James Seymour.

My Lips Betray
Lilian Harvey, John Boles, El Brendel. From the play sensation by Attila Orbok. Directed by John Blystone.

The Last Trail
Zane Grey story. George O'Brien, El Brendel, Claire Trevor. Directed by James Tinling.

The World Moves On
Based on an original screen play by Reginald Berkeley. Directed by John Ford.

Fox Movietone Follies
Musical super production with every star on the Fox lot, and 300 of the world's most beautiful girls.

Hoop-La
Clara Bow, Norman Foster. With Chicago World's Fair Background. Directed by Frank Lloyd.

I Am a Widow
John Boles, Ralph Morgan. From the story by C. N. Williamson and Sidney Arundel.

Frontier Marshal
George O'Brien. Based on the story by Stuart N. Lake.

Untitled Picture
Janet Gaynor, Lew Ayres. Based on the Broadway stage success, "The House of Connelly" by Paul Green. Directed by Henry King.

There's Always Tomorrow
Will Rogers, Zasu Pitts, Florence Desmond. Frank Borzage production. From the Saturday Evening Post story, "Green Dice," by Anne Cameron.

Kiss and Forget
Henry Garat in a spicy, delightful musical romance.

Music in the Air
Broadway's current outstanding musical hit (in its ninth month), by Jerome Kern and Oscar Hammerstein 2nd. Watch for important cast announcements.

David Harum
Will Rogers. Based on the famous American classic by Edward Noyes Westcott.

In Your Arms
Lilian Harvey. From the story by Sig Herzig and Maurice Hanline.

Peking Picnic
Jesse Lasky production. From the novel by Ann Bridge. A brilliant cast is being selected.

I Come from Hell
El Brendel. Comedy riot by George Marshall and Andrew Bennison.

Dressed to Love
From the Parisian stage hit, "Dressmaker of Luneville" by Alfred Savoir.

As Husbands Go
Philip Merivale. From the stage hit that ran for a year on Broadway by Rachel Crothers, author of "When Ladies Meet." Jesse Lasky production.

The Favorite
James Dunn, Sally Eilers. Roaring, rollicking story of the race track.

Woman and the Law
Preston Foster, Claire Trevor. Story by Judith Ravel and Lowell Brentano.

Odd Thursday
Warner Baxter. Based on the story by Vera Caspary.

Orient Express
Heather Angel, Norman Foster, Herbert Mundin. From Graham Greene's novel. Directed by Paul Martin.

Smoky
From the Will James story that lives forever in the hearts of millions. Directed by Eugene J. Forde.

Marie Galante
From the sensational story by Jacques Duval . . . A tremendous cast is being assembled.

The Grand Canary
The story scoop of the year. A. J. Cronin's novel, high ranker in all best-seller ratings.

Untitled Picture
Lilian Harvey, Charles Boyer. Musical special directed by Frederick Hollander.

Three on a Honeymoon
An original story built on unusual romantic theme. Details will be announced when advisable.

Nerve
George O'Brien. Roaring, rousing outdoor drama from the story by Peter B. Kyne.

Sleepers East
From Frederick Nebel's high-speed, best-selling novel. With an important cast.

The Constant Nymph
The outstanding best seller and Broadway hit by Margaret Kennedy. With a cast worthy of its bigness.

Three Against Death
Marion Burns, Kane Richmond, Harry Woods. Directed by Clyde Elliott.

I Was a Spy
Herbert Marshall, Madeleine Carroll, Conrad Veidt. Directed by Victor Saville.

WATCH this week's
TRADE PAPERS
for indisputable *proof* that
FOX is the new leader of
this industry.

Publix Balks at Charge for Cuts

Minn. Division Spends $150,000 a Year for Adv—Objects to Petty Layout Tolls

Minneapolis, July 10.

Publix here has rebelled at the local newspaper practice of charging theatres for cuts used in the Sunday drama sections' lay-outs. During the last two Sundays the Publix theatres were without representation in these lay-outs. The only cuts to be published were those of the Orpheum, World, the 10 and 15c grind theatres and several of the neighborhood houses, all non-Pub-

Minneapolis is said to be one of the few c'ties in the United States where newspapers charge for cuts. Publix makes it plain that it is not engaged in any war with the newspapers, and that it has served no ultimatums on them. 'We simply haven't the money to spend on publicity cuts,' it told the newspapers. 'Every dollar of income is going into contractual obligations. In view of the fact that we spend more than $150,000 a year on newspaper advertising for our 22 Twin City theatres and pay a higher rate than that charged ordinary commercial advertisers and, in view of the further fact that our rate is supposed to include a certain amount of publicity, and that we are not given any whatsoever during week days, we feel that we should be entitled to the cuts without cost.'

The cost for the newspaper cuts sets back Publix approximately $100 a week, or $5,200 a year, no inconsiderable item in these tough times, it is pointed out.

As yet, the newspapers show no indications of yielding in the matter, while the Publix theatres apparently are able to go along without the lay-out cuts.

Syracuse Casualties; 2 Fold; Riviera on Block

Syracuse, N. Y., July 10.

Summer casualties on the Main Stem will be restricted to the Paramount, which folded on Thursday, it is indicated. A secondary house to darken was the Ritz, unable to make the grade with a double feature policy, after an equally disastrous try with stock burlesque.

Closing of the Paramount, while not wholly unexpected, came suddenly, with only 12 hours' advance announcement. This is said to be due to the fact that two picture deals were hanging fire.

In all probability, when the theatre reopens in late August, it will be under new operating management. Now under lease to the Empire State Theatres, Publix subsidiary, chances favor its acquisition by the Schine interests of Gloversville shortly.

A second offer for the theatre, made by RKO, is said to be definitely cold. It was based upon a pooling arrangement which would have made the Loew circuit a third interested party.

Andy M. Roy, Paramount manager, meanwhile will vacation.

Riviera theatre, South Side de luxe neighborhood house, was bid in by the bond holders at a mortgage foreclosure sale last week. Plaintiff in the action was the Lincoln-Alliance Bank & Trust Co. of Rochester. Property was struck off to William W. Gerber, representing the bondholders, for $60,000, with the purchaser assuming taxes of $15,000 in addition.

Bidding was brisk, with Myron J. Kallet of Kallet Theatres, Inc., of Oneida, operating the Regent here, the principal competitor of the bondholders' representative.

Harry Gilbert, as receiver, has been operating the house. Reorganization is planned, it was said.

irdome's Inconspicuous Start

Indianapolis, July 10.

After a lapse of more than 21 years an airdome picture house has again made its appearance in town. Operators of Broad Ripple park, reasoning that crowds were not attending downtown houses because of the heat, opened an airdome July 2 in their playground bounding the north city limits.

Unfortunately, the night was one of the coolest this summer so plans for another showing of pix have been tabled for the time being.

Court Holds Customer To Blame for Injury

Ottawa, July 10.

Declaring that a theatre manager is not obligated to provide ushers to escort patrons to seats, Judge E. J. Daly in the Ottawa civil court refused to award damages to Rose Alma St. Amant in an action against the Francais theatre.

Plaintiff claimed she had injured her ankle as a result of a fall while proceeding to a seat in the theatre. A jury awarded her $100 damages but Judge Daly declined to accept the decision of the jury, claiming there was no justification for allowing any award.

W.C.T.U. IN CONV. NO LIKE 3.2 BEER AND PIX

Milwaukee, July 10.

The W. C. T. U., which held its convention at Milwaukee the past week, is going right after this beer thing in Congress, and in addition to that plans an attempt to influence the national law makers for higher standards in the production of motion pictures, according to a legislative program mapped out.

Maude Aldrich Graham, Oregon, head of the W. C. T. U. department on motion pictures, is a firm believer in legalized censorship and claims the present grade of films is responsible for the breakdown in the general makeup of American children whose sense of right and wrong has been thoroughly muddled by the kind of entertainment they are offered in today's cinema palaces.

In her report to the convention, Miss Aldrich said that censorship obtained through the cooperation of social organizations and theatres had never been successful and never could be. She wants the task of eliminating objectionable picture material handled by the government.

Minn. and Dakota Allied In Alliance on a Code

Minneapolis, July 10.

More than sufficient dues have been pledged by Minnesota exhibitors to underwrite the estimated $6,000 cost of operating Northwest Allied States, independent theatre owners' organization, for a full year, W. A. Steffes, business manager and president, announces. By the end of this month, Steffes claims, all of the 300 exhibitors doing business in the state will be signed up as dues-paying members, giving the body 100% representation among independent theatre owners.

North Dakota independent exhibitors also are fully organized, says Steffes, and they will be affiliated with Northwest Allied. South Dakota exhibitors are now effecting organization.

Steffes is in receipt of 218 powers of attorney from exhibitors giving Abraham Myers, Allied States' counsel, authority to represent them before General Hugh Johnson in the industry code matter under the national recovery law.

Dubinsky Sued Over '30 Theatre Explosion

Kansas City, July 10.

Edward and Irwin Dubinsky have been sued in district court at Leavenworth, Kans., for $10,000 damages as result of an explosion in the Orpheum theatre there Aug. 20, 1930.

Albert R. Evans, machinist, called to work on the refrigeration, which exploded, is the plaintiff. Joseph G. Eisch, orchestra leader, said to have gone to the basement to cut off a valve on the cooling plant was killed. Evans charges he received permanent injuries.

MISS STUART IN CANTOR PIC

Hollywood, July 10.

Gloria Stuart has been borrowed from Universal for the ingenue lead in the modern section of 'Roman Scandals' starring Eddie Cantor.

A Tip

Syracuse, N. Y., June 10.

A tip for exhibitors: If you want to foil burglars, furnish the cop on the beat with a key to the theatre.

Manager of the Franklin here did, and when the patrolman on the early morning trick stepped in to look around a burglar fled. Officer commandeered a car to chase the machine in which the thief and his accomplice fled, and made two arrests.

NO GRIFFITH, SWANSON VIA UA NEXT SEASON

A picture this season from D. W. Griffith and one from Gloria Swanson is not looked for by United Artists from present signs and will not be announced on the schedule of productions for announcement at the national convention in Chicago Thursday (13). Both are part owners of UA.

A singleton each from Chaplin, Fairbanks and Pickford will be announced and sold. Sam Goldwyn will provide five, one more than was anticipated a few weeks ago. If Eddie Cantor makes two, a total of six is a possibility.

Reports of formation by Mary Pickford of a producing unit in association with other stars of Hollywood may mean more from Miss Pickford. Richard Barthelmess, among others, is mentioned in this connection, together with Frances Marion, scenarist, who would join on permanently.

Monroe Greenthal, Leon Lee and Sammy Cohn of UA are in Chicago in advance of the Thursday convention opening.

Exhib Attacked; Unions?

Milwaukee, July 10.

Stepping from his automobile which had been forced to the curb by a sedan containing two men, Manning Silverman, operating the Fern and Murray, independent nabes, was so badly beaten that he had to be taken to the county emergency hospital.

His assailants escaped before the arrival of police. The license number of the car used by Silverman's attackers was that of a business agent of a Chicago union.

Con. Cummings, 20th C.

Hollywood, July 10.

Constance Cummings has been signed for a long term contract by Twentieth Century. She is due here in October.

Likelihood is that her playwright husband, Benn Levy, English dramatist, will also be signed by that organization.

Incorporations

New York

Albany, July 10.

Solar Talking Pictures, Ltd., Manhattan; picture business; $10,000.

Raymark Theatres, Inc., Manhattan; theatrical; 100 shares no par.

Penn Yan Theatres, Inc., Pen Yan; theatrical; 50 shares no par.

Bowers Productions, Inc., Manhattan; theatrical; $1,000.

Sharefkin Amusement Corp., Kings; amusement places all kinds; $5,000.

Motion Pictures Exhibition Corp., New York; general pictures; 200 shares no par.

Change of Capital

Audio-Cinema, Inc., Bronx; 13,000 shares—1,000 pfd. $100; 12,000 common no par reduced to 1,750 shares: 750 pfd. $100, 1,000 common no par.

United Projector and Film Corp., Buffalo; 5,000 shares no par reduced 1,500 shares no par.

California

Sacramento, July 10.

Monogram Productions, Inc. Capital stock, 1,000 shares; subscribed, $3. L. Ryan, A. Bosche, N. Wollman.

Cafe de Paree, Inc. Capital stock, 100 shares; $30 subscribed. Peter Dokes, Mina N. Marco, Bell Newman.

Certified copy of **Rainbow Pictures, Inc.**, city of Dover, Del. Changing name to Pioneer Pictures, Inc.

Permits to sell stock issued to:

Romance Productions, Inc. M. p. production. To issue 30 shares out of 2,000, no par.

Fanchon and Marco School of Dance, Inc. Dancing school. To issue 50 shares out of 500, no par.

Oklahoma

Oklahoma City, July 10.

R. & R. Theatres, Inc., Watonga, Okla. Capital stock $7,500. Incorporators, C. G. Richardson, E. D. Rook, both of Sayre, and C. C. Rook, Watonga.

Judgments

Mark A. Luescher; Bulwark Realty Corp.; $770.

Wafilms, Inc.; J. P. Bradford and others; costs; $94.

Chippewa Theatre Corp.; H. Coplon, Inc.; $11,806.

Stock Market

(Continued from page 6)

ernment itself have come to fear that the big gamble on the depreciated dollar, commodities and stocks was getting out of hand. Even the most enthusiastic bulls have turned to the belief that the present need is for a resting space during which the enormous gains in American prices may have a chance to become consolidated.

Fall of the dollar itself has aroused some apprehension. With the value of the national unit already expressed at 70 cents in terms of foreign currencies, there must come a time at which it strikes a balance, a stated level that limits its speculative possibilities. The President is loath to declare a lower legal gold content which automatically would check advancing prices and there is almost no limit of inflation that would be possible if the present pace of soaring securities were to be maintained.

The Administration is concerned with another phase of the price campaign. The stock market has not alone been busy with feverish speculation. Producers of goods in scores of fields have increased production on a large scale, passing output into merchandising channels where the seller in turn is carrying on a speculation, taking on goods far beyond demand in the fear that he might later on be caught with bare shelves in a rising market. Meanwhile, volume of consumption has not kept pace with accumulation of goods and a pyramid of inventories is being set up that may well become unwieldy.

With business running along at a brisk pace, industries have changed front on cooperation with the Administration. Certain trades were willing to cooperate when the depression was at its worst, but things are better now and they are raising objections. Farmers were all for reduced acreage, for instance, when wheat was below 50 cents. Now that the price is above a dollar they see the situation differently. These are only a few of the excesses of speculation that imperil the whole 'new deal' at this time.

Amusements Marked Up

These under-the-surface factors were ignored by the ticker last week. Prices closed Saturday close to the top for the whole movement, particularly in the amusements, practically all of the active issues in which finished the week near their best, after moving ahead into new high ground.

Penetration through the old tops was not very spectacular, except in the special case of the Paramount bonds, but new high levels were remarkably well maintained. Practically everything from the blue chip Eastman Kodak to the humble Warner Bros., some time during the six trading days established a new mark in the forward movement. Profit taking Saturday shaded these peaks somewhat, but the final average was but slightly below the best.

Loew's set a top at 25⅝ and carried to the finish with the loss of less than a point from the best. Movement here has been very cautious. Every new adventure into high ground has been followed by a minor retreat, a rest at a lower level and then a new drive at a new goal further on. Result probably is that the stock's market position is excellent in the respect that it is free from a top heavy speculative structure.

Columbia Pictures increased moderately in volume and pushed forward to a new peak at 22⅛, holding all its gains but a small fraction and finishing with a net gain of more than 3 points. Currently the stock is selling at more than three times its low c' the late winter, one of the largest relative gains in the group. Warners' was run up to 7 and finished at 6⅝, which was the top of its previous thrust, while Radio Corp. went into a characteristic campaign of spectacular dealings to achieve a new high for the recovery at 12¼. Dealings on the week here were substantial at 600,000 shares, topping anything else in the amusement group and challenging most active issues in the general list.

Fireworks in RCA

Spectacular campaigns in RCA generally drew attention to the whole amusement section and at this time the fireworks in RCA inspired the idea that the whole group was due for a play on the approach of its active autumn season. Dealings in Warner Bros. increased to nearly 200,000 shares, giving special significance to its improvement in price. Circulation of the recent bull tip in the stock also was active.

Probably the news item that turned general attention to the film issues was the formal statement that the picture division of Paramount had finished the second quarter well in the black. It was freely admitted that much of the net profit on the ledger resulted from realizing on foreign balances converted into depreciated dollars, but it is so long since a hard-pressed major film company has reported profits of any kind that the statement was received with jubilation.

Probably the development is not as important as it looks on the surface. In the trade the feeling is that foreign branches have been urged to make the largest possible remittances, bringing on a flow of money to the home office for the time being. It is likely that sooner or later the drift will be the other way, particularly on any material recovery of the dollar in world exchange.

Whatever the eventual outcome, the present figures put a new aspect on the company bonds, together with vague reports of a new reorganization deal calculated to improve the position of bond holders. There was insistent demand for the 5½'s at steadily advancing prices, climaxing in mid-week at a price of 26¼, at which the lien had doubled in value in a few days. Movement of the older 6's were less turbulent, but the price moved up steadily to 26⅞, also a 100% gain, and both issues held the bulk of their gains to the close, the 6's at 25 and the 5½'s at the same level, representing gains of 11 and 12 respectively.

Warner Bros. liens advanced in sympathy, while the Loew bonds were quiet but firm, closing the week at 83, up 2⅛ on moderate transactions. Preferred stocks did not do as well as the bonds, in most cases showing minor losses on the week, 3⅝ net in the case of Loew's preferred, which is not as large as it looks in view of that stock's recent sharp run-up. Universal first preferred slipped a bit further, going to 28 for a loss of 1 on negligible dealings.

The senior Pathe issue went ahead persistently for a gain of 1¾ at 7⅝, apparently on the story that it may become active in picture making, walking out on the old RKO agreement.

Summary for week ending Saturday, July 8:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last	Net chg. for wk.
7	⅞	4,700	American Seat	6⅝	6	6⅝	+1
5¾	1¾	4,600	Consol. Film	5	4	4¾	+ ½
22⅛	6⅝	10,400	Columbia P. vtc	22⅛	19¾	21⅞	+3¼
14¾	5⅞	9,400	Consol. Film pfd	12⅝	11⅛	12⅝	+ ⅝
86¾	46	12,500	Eastman Kodak (3)	86¾	81¼	84	
4⅝	¾	22,000	Fox, Class A	3⅝	3⅛	3⅝	
30¼	10½	542,000	Gen. Elec. (40c.)	30¼	25	30	
25	8	600	Keith pfd	20	20	20	
25⅝	8½	46,000	Loew (1)	25⅝	23	24¾	
73¾	35	200	Do pref. (6½)	71½	70	70	
7	1⅝	1,700	Madison Sq. Garden	5¼	4¾	4¾	
20¼	13½	.....	Met-G-M pref. (1.89)	..	..	17½ bid	
2½	⅛	43,400	Paramounts cfs	2¼	1¼	2⅛	+1
2	¼	11,100	Pathe Exchange	1⅞	1⅝	1⅞	+ ⅛
7⅝	1¼	20,700	Pathe, Class A	7⅝	5½	7⅝	+1¾
12¼	3	590,000	Radio Corp	12¼	9⅞	12	+2⅛
5¾	1	27,600	RKO	4⅝	4	4¼	+ ⅛
35	10	100	Universal pref	30	28	28	−1
7	1	10,300	Warner Bros	7	6⅛	6⅝	+ ½
21⅞	4¼	600	Do pfd	21⅞	20	20½	− ½
56⅛	19⅝	178,100	Westinghouse	56⅛	48	54⅝	+7⅛

CURB

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last	Net chg. for wk.
23		600	Columbia Picts	23	19¼		
⅞		3,800	Gen. Thea. E. pfd	¾	⅝		
10½		1,200	Technicolor	8¾	8⅛		
3¾		900	Trans Lux	3	2¾		

BONDS

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last	Net chg. for wk.
7	1	$101,000	Gen. Thea. Eq.	5⅛	4⅝	4⅝	− ¼
50	20½	20,000	Keith 6's, '46	50	48	40	+2⅝
84½	48	33,000	Loew 6's, '46	83	80	83	+2⅛
78	47½	11,000	Pathe 7's, '37	76	75	75	
26⅞	4½	351,000	Par-Fam-Lasky 6's, '47	26⅞	13⅛	25	+11
26¼	5¾	768,000	Par-Pub 5½'s, '50	26¼	13	25	+12⅛
24	8½	8,000	RKO debs 6's	24	22¼	23½	
38	12	473,000	Warner Bros. 6's, '	38	35⅝	37½	

Produce Exchange

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last	Net chg. for wk.
2⅝		41,300	Par-Pub	2⅝			

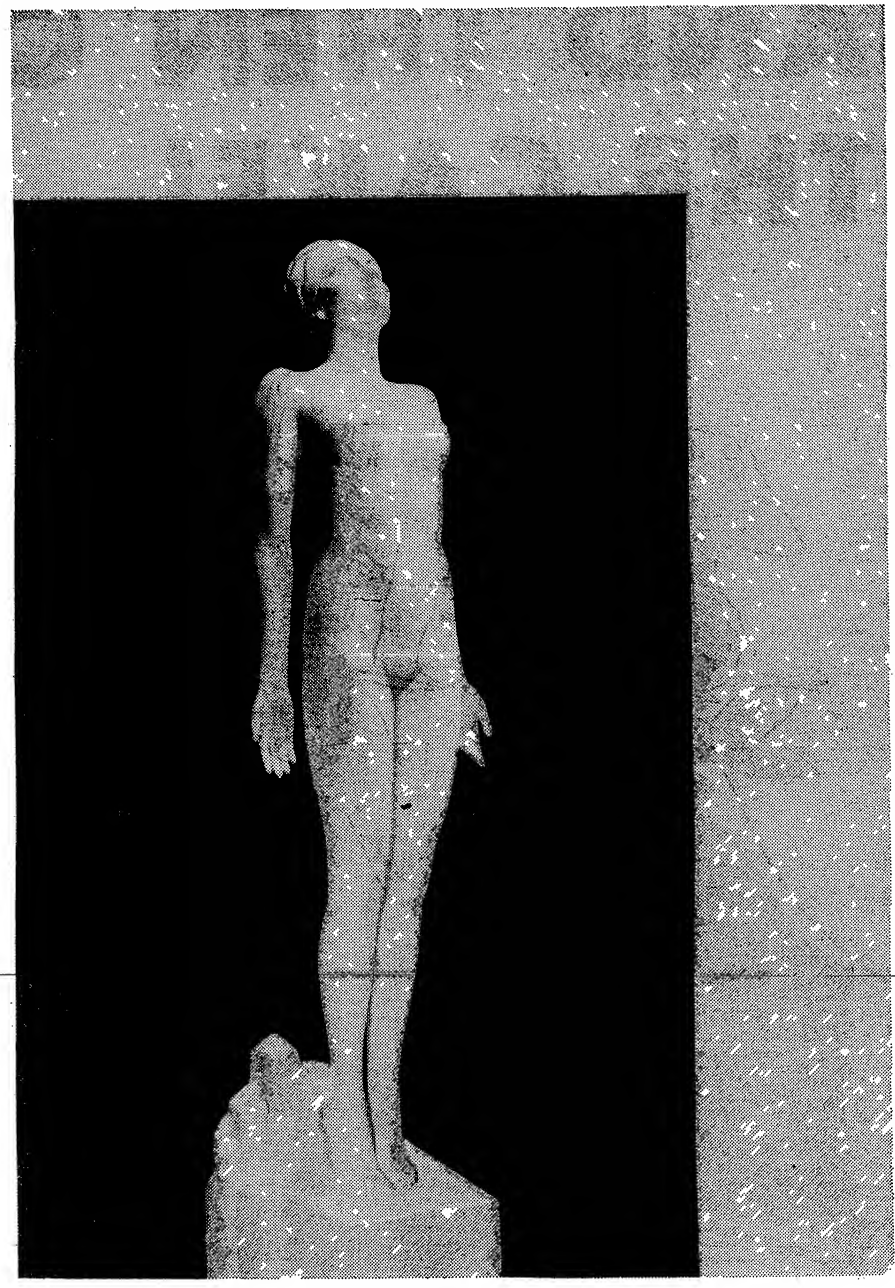
Over the Counter, N. Y.

Bid.	Asked.		
⅛	1	.....	Roxy, Class A ..

Gen. The. Equip. cfs. sold $13,000, 4⅞, 3⅞, 4⅝, net up ⅞.

Par-Fam cfs. sold $6,000 @ 25, 15, 25, up net 11.

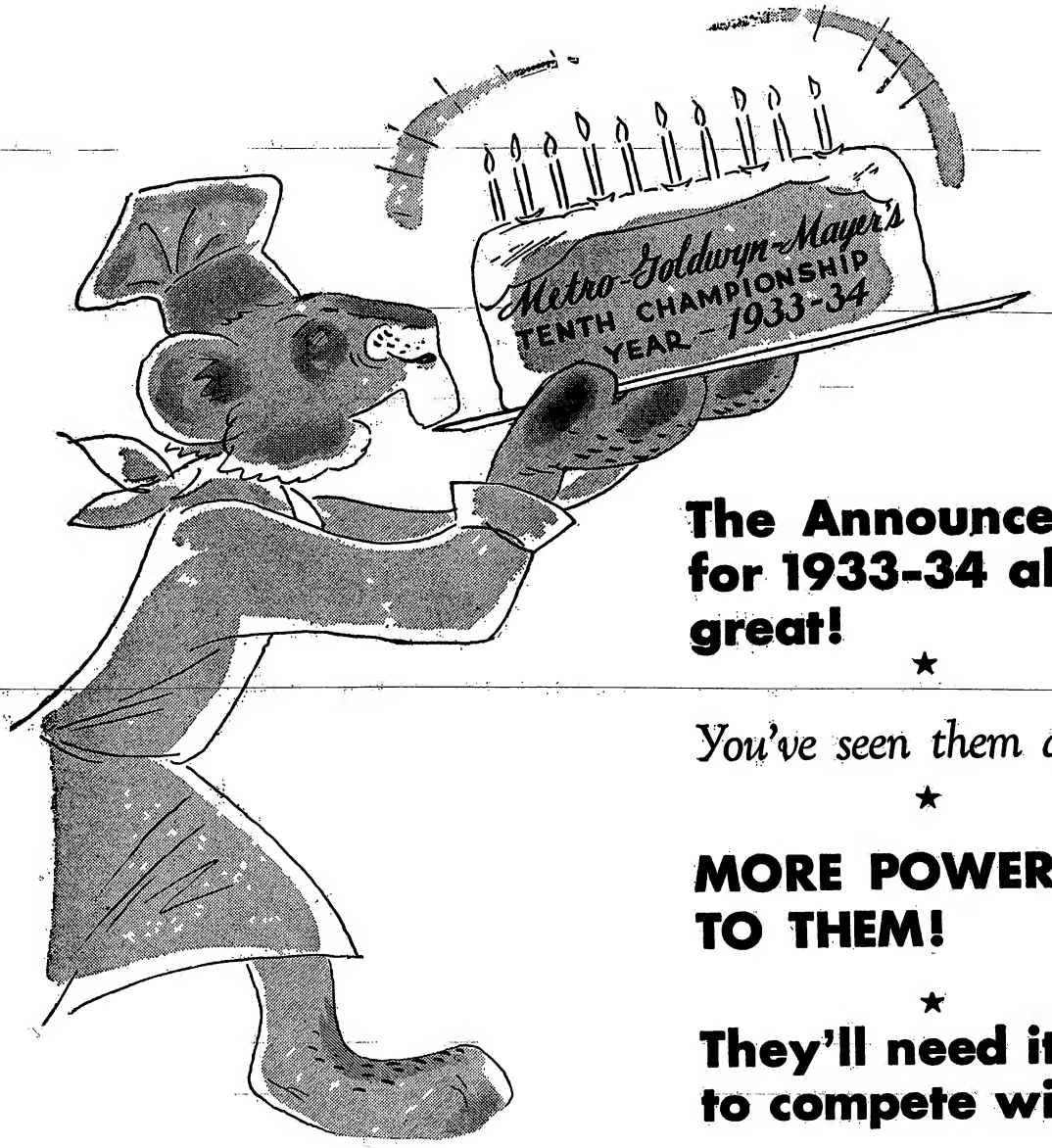
Par-Pub cfs. sold $13,000 @ 25⅛, 14, 25⅛, net up 11⅛.



"THE SONG OF SONGS", a statue by S. C. Scarpitta inspired by certain incidents in Paramount's motion picture, "THE SONG OF SONGS" A Rouben Mamoulian Production, starring MARLENE DIETRICH, with Brian Aherne, Lionel Atwill and Alison Skipworth. "THE SONG OF SONGS" is Dietrich at her best!

Paramount Pictures

AND THEN COMES THE CAKE!



The Announcements for 1933-34 all look great!

★

You've seen them all—

★

MORE POWER TO THEM!

★

They'll need it to compete with—

METRO-GOLDWYN-MAYER's

10th CHAMPIONSHIP YEAR—1933-1934

★

Watch for the Announcement of THE MAJOR COMPANY in Motion Picture Herald, issue of July 15th; Film Daily, issue of July 12th; Motion Picture Daily, issue of July 11th; Variety, next week's issue

EXPLOITATION

By Epes W. Sargent

Trick Contests

With the youngsters out of school and full of pep, it's the time of year to revive trick contests for off nights. They do not cost much to run off, get a laugh from the adults, bring in proud parents and help along generally.

Pie-eating and watermelon munching are, of course, standard stunts, but there are loads of others. The ice cream stunt is very popular, the gag being to lap up a half pint of chocolate cream in the shortest possible time without the aid of a spoon or finger. Another is eating an apple, a string of the fruit being suspended from a batten by five-foot cords. This is also without hands.

Another laugh-getter is feeding the kids soda crackers while the orchestra or a phonograph record plays 'Pop Goes the Weasel' or some similar tune. Kids have to whistle at each pop. Miss-outs are disqualified until only one remains. Needle threading contests for boys are good fun, and the girls can get a chance driving three two-inch nails into a plank in the quickest time.

It all helps to jazz things up and even cutting a hole in a sheet and letting the boys make faces through it will help, the main essential being to make it known that there'll be something doing that particular night every week.

Selling Fight Films

Boxing bouts on the marquee have sold fight stories and fight films, generally with kid boxers, not only because they are cheaper, but because they work harder. Trouble is that it's difficult to build up the ring so it will get attention down the street. The figures are dwarfed over on the next block.

One way to get around this and 'enlarge' the fight is to use a shadowgraph sheet and one strong spot. Will work only after sundown, but is reasonably good during twilight, and will stand out better than a 24-sheet.

Trick is to give the boys plenty of room and tell them to stay away from the screen. At a proper distance they can be enlarged in shadow to 10 feet high, and that's big enough to be seen a block away. The closer they come to the screen, the smaller they become, further back the figures are larger, but less distinct. Idea is to determine the distance which gives the greatest size with reasonable sharpness of outline and hold the boys to that stage.

Phonograph Layoff

With so many radio and other recording artists in the pictures, particularly the shorts, there is almost constant opportunity to lay off some of the exploitation to the phonograph stores. Couple of years ago this was the regular thing, but it appears to have dropped off lately, though the idea is as good as ever.

The theatre advises the record sellers in advance what acts are booked, and the records are listed in window display or on a package stuffer with copy reading, 'If you enjoy the work of the Siam sisters in 'Bumped,' coming to the Strand July 10-11, you will enjoy these records. If you like their records, hear them from the screen.'

Record sellers supply the printing, the house contributing the material for window work.

Renting a Store

Theatre with stores on either side of the lobby was taking a loss on the vacant shops until propositioned for half the space of one of the stores for a candy store. Negotiator explained he did not need all the space, but the rear could not profitably be cut off.

Deal was closed when the theatre promised to cut a doorway into the auditorium and partition the rear of the store to give a room to which patrons could retire for a soda or ice cream during the show or on the way out.

Probably much of the trade would have gone in through the front door anyhow, but making it easier did seem to help, and the confectioner pays his rent regularly.

Sell Ladies

Probably 'When Ladies Meet' can be sold on the appeal that it was a real Broadway hit, but the manager who rests content with that effort is losing the best angle of this picture. It's one of those rare combinations of good dialog and good acting in a competent setting, and it should be seen by a class of persons who do not ordinarily go to a picture theatre.

Contact should be made with the better womens' clubs to interest them in the coming of the play, and every effort made to get them in. If the picture is in for a week get some representative women to come the opening mat, and collect on the word-of-mouth comment. Where time presses, some other and more immediate means should be used.

But do not make the mistake of overselling. Do not announce it as a greatest or biggest. Sell it merely as real entertainment for the intelligent. Say it's something every woman of culture should bring her husband to see. Raise expectation too high and nothing will seem right.

Selling Something

Recent sales copy on an overstressed dramatic feature a manager felt would not appeal strongly to his patrons was put over with this sales' copy.

'If you don't care for heavy drama these warm nights, drop in around 2, 4, 6, 8 or 10, enjoy the sprightly shorts and then spend a comfortable time in the lounge reading your newspaper, or just relaxing after the heat and hard work of the day.' He went on to sell all of the shorts by titles, with stress on the players in the comedy.

One patron told him on the way out he had never enjoyed an evening more. It gave him a new slant on the possibilities of the theatre, and he's become a regular patron of the lounge.

What sells the ticket is not always the feature. It does not pay to educate a clientele to come or stay away according to their valuation of the main event. Sell the house from every possible angle. For years the Rialto theatre, in New York, had a regular patron who never saw half the show. He had a seat spotted where he could lean his head back against a prop and go comfortably to sleep. He was troubled with insomnia and the music helped him to doze off. So long as such a patron doesn't snore, his money is as good as anyone else's.

Solid Comfort

Manager of an intimate house got a new slant on comfort when a stout patron who had a fondness for palm beach suits complained that the upholstered seats were too hot even in a cooled house. Next time the obese ticket buyer came around he was provided with a square of oilcloth. The idea spread and now the theatre boasts a dozen oilcloth seat covers which not only act as non-conductors but save the seats from perspiration.

It was the same man who was told by one of his regulars that she was anxious to see a coming feature but that she had to go on to a party and did not want to soil the light party dress. He told her to come down anyway and see him as she entered. He provided an old, but clean sheet, which was spread over the chair, fully protecting the dainty party dress.

Comes under the head of special service, but that sells seats.

On Ice

Most theatres using the poster in a cake of ice set it in the lobby, with or without an estimate contest on how long it will last. That's been current for years with no new angles cropping up. Here's something different, at least.

Manager noted that a restaurant had a display case with foods disposed around a cake of ice in the center of the refrigerator. Block supplied the chill for the surrounding display. Tickets to the restaurateur and the ice plant results in a couple of window cards being frozen into the cake, and now the theatre gets as much advantage as the restaurant. Works so well that the manager is planning specially painted cards instead of the ready print to give the cards individuality. If this is done the card will also be lettered with a one-line appeal for the eatery's special for that day. Of course oil paint will be used.

Stamp Cards

Changing over an old idea is to provide patrons with cards containing 10 blank spaces. Each space is printed with one letter of the word 'prosperity' and nine merchants are provided with stamps, which are pasted into the proper space when a purchase amounting to $1 is made. Grocer gets the doubled 'p' as the most likely to get the bulk of the trade, all other stores have only a single letter and purchases must be made at all nine (with $2 buys at the grocery) to be good for a free admission.

Used cards are paid for at the rate of 2c per stamp, which makes the take 20c per admission and virtually amounts to a 2% discount on the part of the storekeeper.

Not a very strong incentive, but there is some appeal to the idea of something for nothing, and that gets extra trade. In return for the fact that many cards will not be filled, the merchants pay for the stamps, which are not gummed.

Got Around It

Managers who supply paper drinking cups free find they are apt to be wasted. In hot weather children will take several drinks during a visit, and use a new cup each time. It mounted up. It was feared that the installation of coin-operated cup dispensers would be regarded as a chisel and be resented. Something had to be done.

The solution was the installation of the coin-operated dispensers, but with a sign stating that the machines were operated for the benefit of the local day nursery. Each week the sign adds 'Last week $—— were turned over to the Nursery Fund,' to show that the gag was on the level, and usually this item was good for a couple of lines in the daily paper.

The gag worked so well that a similar machine has been installed in the lobby, with a bottled water company and the ice factory making it a three-way contribution.

Class Reunions

Something a little different in school stuff is being worked this year in a house in a residential section. Before school closed the idea was canvassed of holding a reunion of each class in the public school during the summer. Vacation plans of the teachers were consulted and all who were to remain in town were permitted to select some Tuesday or Thursday afternoon for a get-together.

After the dates were set, the classes were notified of their spot. Only about 20 of the teachers expected to be in town but the others gave their list to these, and through the summer every pupil will be the guest of the theatre. Idea back of the scheme is that while from 20 to 35 are admitted free, there'll be members of the other classes who will pay to meet the deadheads. Idea remains to be proven, since it is scheduled to start July 11, but the promoter thinks it will help hold the kids to his house as against the opposition.

Sliding Scale

Just to have something to talk about, a manager tacked a reliable thermometer alongside the box office and offers a rebate of one cent for each five degrees of heat above 70. If the temperature is 70, he chops the ticket price to 23c, and it's 22 when the mercury climbs to 75.

Reduction is not much of an inducement, but it is something to talk about and seems to bring in sufficient extra trade to offset the cut price. People come down to see how much off they get and it makes for a lot of funny cracks which sends the patrons into the house in good humor.

Might not be so good where the skipper is not a glib talker, but this man makes business through his contacts. It's advertising when the man on the street tells his friend it's hot enough to save 5c at the Gem.

Mickey Contest

Mickey Mouse's latest 'Mickey's Gala Premiere,' a parody on a Hollywood opening, is capable of yielding a different sort of identification contest that can be worked into something of real interest.

Play it up as the cleverest series of caricatures ever in one screen collection and offer small prizes for those who make the most complete identification. Most of them will probably be stumped by the doorkeeper, who is Sid Grauman, but most of them can spot practically the entire cast, so make neatness one of the judging points or you may be swamped by ties.

If you can obtain copies of the caricatures, blow them up for the lobby, and then hold them to advertise the stars themselves when they happen along. Here's a short that can be sold for feature value if handled properly.

Ancient Lizzie Gag

'College Humor' getting one of biggest campaigns seen in St. Louis in long time. Department stores cracked for tie-up ads and window space, teasing on screen and special lobby and front.

Christy Wilbert dug up antiquated Ford with buggy body which is ambling around town.

Better Snow

For years managers have been building snow miniatures and using cut tissue paper blown up from a hopper. This gave a good effect, with the snow mostly going up in the center and down on the sides of the picture.

Newest device is a little more difficult to make, but gives a much more realistic effect. Eiderdown is drawn into the bottom of the hopper and blown up the sides of the device, which are masked in to form a chute. Strikes against a curved ceiling above the picture and slowly floats down. Once down, it falls into the hopper in the usual way and is again sent up the chutes.

Just as simple to work, once it's made, and the construction difficulties will not tax the average stage carpenter.

Bareback Contest

Might not work in some towns, where they're censorious, but it's possible in many places to take advantage of the backless bathing suits for a new style contest. Limited to just enough girls to fill the stage. A drape is hung to conceal their heads and some barrier erected to cut slightly below the waistline, which leaves only their backs exposed as they stand or sit with their faces away from the audience.

New bathing suit is promoted for a prize for the best back, voting being either by ballot or applause, according to whichever gives the best results in the house using the scheme. Best idea is to lead out only the winner. Where votes are cast, numbers above the posers give the only clue.

This can be worked up for one night they keep away from the bathing beach.

Fond Parent Appeal

Ill Zeller, St. Louis Ambassador manager, has novel lobby display this week. Local photographer conducted baby contest with about 300 entrants.

All photographed in 11x14 color photos and entire group of pictures on display in lobby. Figure to bring in some business as fond parents must first buy tickets before viewing little Mary.

Caught the Kids

New Haven.

As a means of holding kid fan interest, Paramount arranged a free show for youngsters as a goodwill gesture in a tieup with local newspapers. Sheet ran a group of advs., sponsored by merchants, and admission to show was gained by a sales receipt from any merchant listed.

Studio Placements

Lucille Gleason, George Barbier, Donald Meek, 'Love, Honor and Oh! Baby,' Universal.

Genevieve Tobin, Julie Haydon, Elizabeth Patterson, Berton Churchill, Roscoe Ates, 'Golden Harvest,' Charles R. Rogers, Par.

Marion Orth and Lester Cole, adapt, 'Three On a Honeymoon,' Fox.

Blanche Friderici, George Walsh, Warren Hymer, Esther Muir, Harold Huber, Pert Kelton, Herman Bing, Fletcher Norton, Oscar Apfel, John Bleifer, Ferdinand Munier, 'The Bowery,' 20th Century.

Nunnally Johnston, Henry Lehrman, writing on untitled story, 20th Century.

William Harrigan, 'The Invisible Man,' Universal.

Howard Estabrook moves from 20th Century to Metro following completion of 'The Bowery' script.

Ray Harris, adaptation-dialog, 'Duck Soup,' Par.

Claude Binyon, Frank Butler, adaptation, 'Golden Harvest,' Par.

Joseph Mankiewicz, adaptation, 'Alice in Wonderland,' Par.

Harry Schuitz, 'I'm No Angel,' Par.

Mary Howard, Adrian Rosaly, Harry Langdon, 'My Weakness,' Fox.

Maidel Turner, 'Beauty Parlor,' Metro, and 'Worst Woman in Paris,' Fox.

T. Roy Barnes, 'Dancing Lady,' Metro.

Norma Cecil, James Donlan, 'Life's Worth Living,' Fox.

Edward Everett Horton, 'Design for Living,' Par.

Allan Dinehart, Walter Connolly, Clarence Muse, Noel Madison, Frederick Vogeding, 'Fury of the Jungle,' Col.

Wallace Ford, 'Going to Town,' Col.

Ned Sparks, 'Lady Sal,' Radio.

Harold Entwhistle, 'Little Women,' Radio.

Edwin L. Marin, 'Heads Up,' Mono.

Torben Meyer, 'Lilies of way,' U.

Maureen O'Sullivan, 'Stage Mother,' Metro.

Ray Wray, 'Tammany Young, The Bowery,' 20th Century.

Clive Brook, 'Long Lost Father,' Radio.

Robert Benchley, Radio.

Dorothy Wilson, 'Family Man,' Radio.

Fuzzy Knight, 'Lone Cowboy,' Par.

Rochelle Hudson, Dewey Robinson, untitled, Richard Thorpe directing, 'Invincible.'

Contracts

Sam Mintz and Leonard Praskins get contract extensions with 20th Century.

Preston Foster, contract pickup, Fox.

BEHIND the KEYS

Council Bluffs, Ia.

F. R. Felker has reopened the Broadway, having leased it from the Blank interests. Former manager will operate as an independent.

Dyersville, Ia.

Etta Gray of Boone has leased the Plaza here and will operate it.

Akron, O.

H. Hall and J. Cobak have taken over the management of the Portage, neighborhood house here, formerly operated by I. Fuss and H. G. Coon.

Norman Britton, formerly of West Salem, now operating the Opera House, Belleville, which formerly was managed by C. E. Hall.

The Wallace, Wooster, formerly a Schine house, dark and will be dismantled.

Elkhart, Ind.

Sidney Holland, formerly with Publix, has assumed charge of the three theatres of the Elkhart Amusement Co. here.

Lelpsig, O.

J. Stechschulte has been appointed receiver for the Mystic theatre. R. E. Wanamaker is the operator.

Dan Robins has leased the Butler, Niles, O., formerly owned by John Peruzzi.

Council Bluffs.

R. Felker, former manager of the Broadway, Council Bluffs, has leased the house from A. H. Blank and will operate it as an independent.

Harold D. Barnes, manager of the Palace, Burlington for nine years, to take over management of the Capitol, Clinton, Iowa. Lawrence Wegener of Clinton, former assistant manager, Paramount, Des Moines, repiaces Barnes in Burlington. Both houses are operated by Central States Theatre Corp.

Publix has closed the Palace, Cedar Rapids, and closing the Palace, Waterloo, this week.

Platteville, Wis.

Francis Fischer has taken over management of the Gem.

Sioux City, Ia.

A. B. Friedhan has been elected president of the Interstate Amusement company, recently incorporated with $10,000 capital. Sol Shulkin is vice president, and Nathan Dax, secretary-treasurer.

Syracuse, N. Y.

J. Karp, proprietor of the Cameo, will have the town's first beer garden tied in with a picture theatre. Karp proposes to develop now vacant property adjoining the neighborhood. There will be a dance floor.

Ottawa.

Leonard Bishop, formerly manager of the Rideau and Mayfair, Ottawa, has gone to Midland, Ontario, where he has taken over the management of the Capitol for Famous Players Canadian. The Capitol was formerly the Model before it was rebuilt and was operated for many years by the late A. A. Bugg, former mayor of Midland.

Easton, Pa.

Harry Hartman has relinquished the Lyric, Northampton, near here, the new owners being Jack Greenberg and James Clark, of Philadelphia, who have started to improve the building and expect to reopen Labor Day. Hartman opened the house 24 years ago and will retire.

West Salem, O.

True Jackson has acquired the opera house and will realter for re-opening it within a few days.

Clinton, Ia.

Harold D. Barnes, for nine years in charge of the Palace theatre, Burlington, has been appointed manager of the Capitol theatre here.

The Central States Theatre corporation operates both houses. L. J. Wegener succeeds him in Burlington.

HOT from the HEADLINES

TODAY'S BIG NEWS
in a 3 STAR SHOW
CRAMMED WITH
CROWD-PULL!

I'm Max Werner

I got infloonce. Nobody's got any hold on me!
(Oh, Yeah?)

The crook they couldn't arrest is in the hoosegow now!

He shook down the nation with crooked bonds . . but he had no defense for crooked blondes! . . . .

BRAIN"

The Little Napoleon of wildcat finance . . . his life and love

With

GEORGE E. STONE
PHILLIPS HOLMES
FAY WRAY

Minna Gombell, Reginald Owen, Lilian Bond, Reginald Mason, Sam Hardy, Lucien Littlefield

Directed by George Archainbaud. Samuel Bischoff, associate producer.

"Okay"
Says the National Exhibitor

RKO Radio Pictures

HUFFMAN SEWS UP 9 IN DENVER

Denver, July 10.

Harry Huffman, who last year startled Denver by tying up the Orpheum with his string here, this week organized a company which includes several the Denver's 'Sacred 36' (society) and leading financiers in a theatre chain that is the strongest Denver has seen. This puts Huffman in control of nine theatres, the Denver, Paramount, Aladdin, Rialto, Tabor, Orpheum, Broadway, Bluebird and Bideawee.

The new company, formed to operate these houses is General Theatres, Inc., and in addition to Huffman as president, includes Claude K. Boettcher, Wilbur Newton, W. W. Watson, Frazer Arnold, L. C. Brown, John Evans and Horace Bennett. The capitalization is for $50,000, and the company will operate and lease theatres in this territory. For the present their activities will be confined to Denver.

By the first of August Fanchon & Marco stage shows will go into the Orpheum, the Denver will be used for class A pictures for the downtown, while the Aladdin will take other class A films more suitable for its neighborhood. It is located two miles out, in a combination business and residential section. The Rialto will continue second run, with the Tabor the same, with stage shows. Stage shows at the Orpheum will be made up of names, with the lines staying here. Fanchon & Marco will put in a producer. Stage shows at the Tabor will continue as at present, with the same line, but with vaude acts changing each week.

Huffman will continue to manage the Orpheum for the receiver. The house made $8,000 over operating expenses in April and May, but $5,000 was set aside to cover expected losses in July and August.

Karloff Again Set at U After Freelancing

Hollywood, July 10.

Boris Karloff was set on a new straight two picture deal with Universal Friday (7), and will be starred in 'The Return of Frankenstein'.

Monster sequel was written by Tom Reed, and will be megged by Kurt Neumann. U is also dickering to bring back Colin Clive and the rest of the original cast of 'Frankenstein' to support Karloff.

Karloff's option on his old contract was not exercised on June 2 following his 'Mummy', understood to have demanded more money, took a vacash and free lanced.

4-Way Newsreel Tie

Pittsburgh, July 10.

Plans, months old, have finally gone through for a radio newsreel tie-up between Warner Brothers, Pathe, KDKA and the Pittsburgh 'Press.' Theatre's newsreel sound track, giving descriptions of news events, together with notables, etc., supplied by Pathe, will go on KDKA twice weekly, with the 'Press' the sponsor.

In return, Warners get a certain amount of ad display space each week from the 'Press,' in addition to a plug from the station each time the reel goes on the air.

Back to Classroom

Hollywood, July 10.

Robert Gessner, whose Indian book, 'Massacre,' is to be Paul Muni's next vehicle, following 'The World Changes,' has completed collaboration on the script at Warners and is on his way back to New York, where he will resume his professorship of English in New York University this fall.

Writer is stopping off several weeks at his home in Michigan.

Fox Has Herzig Script

Fox has taken 'Lottery Lover,' an original story by Sid Herzig, who did the 'Moonlight and Pretzels' screen play.

Maurice Hanline collabed on 'Lover.'

Warner Brackets Pagano, Walker on Brown Story

Hollywood, July 10.

Ernest S. Pagano, Educational's scenario head, has left the company to go with Warners on a two picture contract. Pagano and H. M. Walker were given joint contracts and will script Pagano's original, 'His Royal Highness,' for Joe E. rown.

Warners will produce three Brown features by February for the new program. 'Son of the Gobs,' to be directed by Lloyd Bacon, is to be first. Paul Gerard Smith, who worked on the script, stays at Warners to do another for Brown, working on the story with Ben Markson.

POST-MORTEM SUIT AGAINST ARBUCKLE

Los Angeles, July 10.

The late Roscoe Arbuckle and 10 other film people were named as defendants in a Superior Court suit filed here to collect $84,548 from stockholders of the Southern California Realty Co. by Fred W. Dietzel, Thomas R. Lee and E. W. Adams, holders of gold sinking fund bonds which have been defaulted.

The picture folk are sued for amounts depending on the number of shares in the real estate company they own.

They are: Lou Anger, $9,528; Roscoe Arbuckle, $5,789; Harry Brand, $1,206; Sid Grauman, $5,789; Joseph T. (Buster) Keaton, $5,789; Joseph Loeb, $2, 894; Louis B. Mayer, $2,894; Harry Rapf, $1,447; Joseph M. Schenck, $10,131; Irving Thalberg, Joe Toplitzky, $6,513.

Singer Seeks 13G

Los Angeles, July 10.

As a result of an auto accident in Chicago last September, in which he lost the sight of his right eye, Andre de Segurola has brought suit in Superior court here for $13,625 against the Continental Casualty Co. Defendant, according to the suit, had insured the former opera singer, now in pictures, against injury.

De Segurola is seeking $10,000 for the loss of the eye, $2,100 for total disability at $100 a week, $1,125 for doctors' bills and an additional $400 indemnity.

Lyric, Indpls., to Remain Open; Vode Maybe Later

Indianapolis, July 10.

After a week of uncertainlty, it's definitely decided the Lyric will remain open. The Fourth Avenue Amusement Company, tenants of the Wash. & Ill. Realty Co., was ordered to vacate the theatre when an order of Probate court declared a 99-years lease forfeited and turned over the theatre to the ground owners.

The owners, desiring to keep the house open pending the making of a lease with a permanent tenant, entered into an agreement with Henry K. Burton to operate the house. Burton will present a summer season of Paramount pictures, furthering plans made by the FAA Co. It is understood the house will go into vaudeville by Sept. 1.

Burton, associated with his brother, Courtland D. Burton, in Burton Theatrical Offices, a booking agency, formerly managed the Lyric, and is at present local representative of United Theatres Company, owners of B. F. Keith's theatre. The personnel of the Lyric staff, other than the change from A. J. Kalberer to Burton as manager, will remain unchanged.

SPLITTING UP JOSEPHSON

Pittsburgh, July 10.

With the resignation of Gilbert Josephson as Main Line district manager for WB, Pittsburgh territory has been completely realigned, with all of Josephson's houses being divided among three remaining district chiefs, C. J. Latta, Jimmy Balmer and Tom Fordham.

Latta, who has the naborhood houses here, gets New Kensington, Tarentum, Johnstown, Donora and State College; Balmer, of the West Virginia territory, takes McKeesport, and Fordham, in the Erie division, gets Butler.

New Acad By-Laws Okayed by Meggers; Producers Hesitate

Hollywood, July 10.

Directors branch of the Academy okayed the by-laws of that organization with the exception of recommending an amendment to the section referring to ratification of codes and pacts by a majority of the board. Amendment calls for a two-third okay instead.

Producers' branch decided to cast its votes by mail, having the next week in which to do so. Latter have suggested that, since the Academy won't recognize production company dominance and wants separate corporate members, a new branch, composed of individual producers, be organized. Jesse Lasky, Sam Briskin and William Wright were appointed as a committee to work this out.

A six hour meeting of producers preceded the producer's branch meeting. At that time it was agreed that the prods would ratify the by-laws as individuals, but when the constitution is in effect, the companies themselves would retain their rights to act on important Academy members as they see fit.

Deposed, Bank Prexy Sues for 750G Libel

Los Angeles, July 10.

Richard Hargreaves, husband of Helen Ferguson, actress, and former president of the defunct First National Bank of Beverly Hills, has filed suit against Emerson C. Eachel, H. A. Comey, directors of the bank; James B. Henderson and Nellie Eurata Taylor, stockholders; H. F. Schilling, receiver; and Albert M. Gardner, former governor of Maine and attorney for Henderson and Mrs. Taylor, charging libel and slander and asking for $750,000 damages.

Alleges that the defendants were responsible for his discharge as conservator of the Park Savings bank of Washington, D. C., a post he assumed after the Beverly bank went under, by circulating false information about him. Says he was accused of having wrecked the closed bank.

Col's 6 Sidney-Murrays

Hollywood, July 10.

Columbia is working on a series of six shorts with George Sidney and Charles Murray in their familiar team-up. Contract includes an option for an additional half dozen should these work out satisfactorily.

Deal was engineered by Freddie Fralich.

'Laughing at Life' Misses Major Spot

Hollywood, July 10.

Mascot's 'Laughing at Life,' on which several deals were in negotiation for major release, will go out on the state right market after all.

Nat Levine was unable to make satisfactory terms with majors on the $75,000 indie.

Picture opens in New York July 18 at the Rialto.

Wiecke's Support

Herbert Marshall sailed on the Berengaria from London Saturday (8) to join Charles Laughton and Walter Abel, who preceded him to the Coast, all to appear in support of Dorothea Wiecke in 'White Woman.' Laughton and Abel both left for the west last week, Abel, from Broadway legit, by car.

While abroad on vacation, Laughton made 'Henry the Eighth' for Alexander Korda.

Bricktop Sequel

Hollywood, July 10.

Jean Harlow and Clark Gable will make a sequel to 'Red Headed Woman' under the title 'Redheaded Woman in Paris.'

RADIO SHORTING ERROL

Hollywood, July 10.

Leon Errol has been given a contract for three shorts by Radio. Comedian arrives the first week in August to make the trio.

William S. Gill office agented the deal.

Film Reviews

S. A.-Mann Brand

(Continued from page 15)

died. The screen play wisely introduces a lot of comedy relief into a sombre theme. Otherwise it's unspeakably naive, with all the Nazi characters snow white angels and all the others, Communists and Jews, blacker than the devil could possibly be.

Only exception is a Communist's daughter who has been assigned by the Boishy leader to lure young Fritz Brand (the 'S. A. man') by her charms and make him a stool pigeon. She falls genuinely in love with him, however, and saves him by her timely warning that his life is threatened. The Soviet agent is mainly characterized by sinister looks and a Russian accent; also he drinks a lot of vodka, and whenever he isn't plotting to kill off Hitler boys, he wears a Russian blouse and is surrounded by loose women.

There isn't really much story, the whole thing being a series of incidents loosely knitted together and leading up to the triumphant climax of Hitler's grip for power. There is one very good and really dramatic scene of the young Hitler boy (excellently played by Rolf Wenkhaus) getting from his mother the letter which his father wrote her just before he fell in the war, an admonition to bring up their small boy to be a decent man and a good German patriot. (There is nothing in the leter about making a Nazi out of him, because at that time, with Hitler still a sergeant in the army, there wasn't such a thing.)

There are also several crowd scenes with the Nazi war cry 'Juda verrecke!' ('Perish Jewry') sounding on the screen. There is also the absurdly distorted caricature of a Jewish merchant who, early in the story, fires the hero because he is a Nazi, having to take him back and to make a ludicrous escape to Switzerland after Hitler's triumph. No Jewish actor was found to take that part, and the Christian who played it made a very bad job of the accent.

This picture is doubtless the forerunner of several similar ones, with one, 'Hitlerjunge Quex' already nearly through the Ufa studio.

There probably will be quite a few productions of this kind, with the one reviewed here certain to stand out as a documentary record of a certain epoch in German history

H. Fraenkel.

THIS NUDE WORLD

('THIS NAKED AGE')

Chicago, July 7.

Pictorial visits to nudists colonies in America, France and Germany. Imported by Mike Mindlin, Illinois, Indiana, Wisconsin rights controlled by C. E. Beck. National distribution by Monogram. Presented at Castle, Chicago, for extended run opening July 3. Running time, 62 mins.

It is understood that New York state will not see this film because of censorship and that the Chicago engagement is the American premiere. Chicago City censor board passed it as a pink (no children) but protests from civic bodies resulted in police interference and a two weeks' postponement. At present the theatre accepts an arrest slip daily pending the formal trial of the case. If the decision should go against them they are liable for $200 each day the picture is shown in defiance of the police.

When the film opened and for several days thereafter the 300-seat Castle had waiting lines three deep a half block long. After the daily paper reviews explained the innocuous and purely educational nature of the film attendance dropped off but was still good.

Obviously 'This Nude World' has two characters. First what the title and the lobby exploitation lead the boobs to expect and hope for. Second, what is actually delivered. Oddly enough the Chicago censors rejected the original title 'This Naked Age' but allowed 'This Nude World,' a twisted perspective too much for most showmen to understand. Newer title was theatrically the better one.

Civic organizations blew up at the mere suggestion of a picture dealing with nudism. Protests were real, not publicity frames, and the police were alarmed. Of course, none of the protests in advance of the opening could have been written by anybody who had seen the film. It was just a squawk on general principles.

Money-making possibilities with this property are good. But troublegetting chances are equally reliable. It depends on the community and each exhib must decide for himself. Bookings will come from downtown houses with drop-in trade rather than houses with steady clientele.

A moment's reflection indicates that the whole picture had to be photographed from the rear. There is some mingling of the sexes in the scenes mostly semi-longshots. There isn't anything more shocking than a lot of naked posteriors romping in the woods or splashing around in the pond. It seems authentic nudist colony stuff with Germany the chief exponent. Holidaying in the nude, as presented here, is strictly a physical culture movement, apparently taken quite seriously by the disciples and with nothing smacking of sex except the hip measurements as calculated from the rear.

Nudists foregather for exercises in fields and groves. The exercises are violent in true German turnverein style. As good a tipoff as anything that the morons' idea of what the sports are like is all wrong.

Picture makes clear the essentially proletarian membership of the nudist movement in Germany but in France it's more of a pose and in America definitely an ism. Life in the camps (behind high walls) is revealed pictorially as far as the restricted camera angles permit. In general the subject is interestingly treated and expertly photographed in predominately German technique.

Meanwhile it might well be given more complete billing as 'This Nude World—Looking North.' *Land.*

THE SPHINX

onogram production and release. Stars Lionel Atwill. Directed by Phil Rosen; story; Albert DeMond; photography, Gil Warrenton; recording, John A. Stransky, Jr. At ayfair, N. Y., week starting Monday, July 3. Running time, 63 mins.

Jerome Breen	Lionel Atwill
Jerry Crane	Sheila Terry
Jack Burton	Theodore Newton
Terrence Hogan	Paul Hurst
Bacigalupi	Luis Alberni
Inspector Riley	Robert Ellis
Jenks	Lucien Prival
Dave Werner	Paul Fix
Mrs. Werner	Lillian Leighton
Curran	Hooper Atchley
Prosecutor	Willard Lucas
Casey	George Hayes

Acceptable murder mystery material depending mostly on menace and suspense but also having more cast strength than the average indie. Fair returns are probable if dated properly. Good balancer for dual bills where the other feature is something in a lighter vein.

In a production way, 'Sphinx' points the way of Monogram in its effort to turn out pictures which at least have more of the major stamp than indies usually attain, but spotting Lionel Atwill as a deaf mute seems like wasting this fine actor. As a result, Atwill isn't the whole picture. He's about 50-50 on appeal with the murder mystery side and the pretty fair comedy relief supplied mostly by cop characters. Paul Hurst goes away out front in stirring giggles. Wisecracks of the reporter (Theodore Newton) are neither very original nor funny, with Newton about rating at the bottom of the otherwise above average indie cast.

He and Sheila Terry, opp him, were both loaned from Warner Bros. Credits list them as by courtesy of the Warners, something not usually done on loans.

'Sphinx' isn't a bad story even if it tips that Atwill is the wholesale murderer at an early stage of the game. What it conceals is the fact that he has a twin brother who's deaf and dumb. It's the latter who provides the alibi when comes the trial. Though a little far-fetched, defense upsets testimony of witnesses who said the murderer had spoken to them, whereas even the State's doctors prove the accused has been a deaf mute since birth.

Much of the action concerns efforts of the reporter and cop friends to nail the murderer subsequent to acquittal, with love interest heightened through the girl's associations with the killer.

Technically, newspaper sequences haven't received much care. Reporter writes his own headlines while in another case the girl scribe tells her story to a dictaphone, then puts paper in her own typewriter.

Char.

Off 'Deluge,' Marston Sues KBS for Salary

Hollywood, July 10.

Discharged after working two days in 'The Deluge,' John Marston filed suit against KBS for $291.65 which he asserts is due him in salary. Actor was to get $350 per week during making of the picture, but if let go at any time during the engagement was to be paid his salary to date plus one-half week's salary.

Marston wants $116.65 for the two days, plus $175 for "e half week. Simon & Garbus are attorneys for the plaintiff. Demurrer filed by KBS last week was over-ruled by Municipal Court Judge Green.

ANNA Q.'S COMEBACK

Hollywood, July 10.

Anna Q. Nilsson, who has been off the screen for the past six years, returns this week in a featured part in 'World Changes' which Mervyn Le Roy directs for Warner Bros.

CALENDAR OF CURRENT RELEASES

: Pathe Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Melford. 65 mins. Rel. May 1. Rev. June 27.

Seventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Forgotten. Original. Story . June Clyde. Wm. Collier, Jr., Natalie Moorhead. 65 mins. Rel. Feb. 15. Rev. June 6.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel June 15.

Columbia

Offices: 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb 4. Rev. Feb. 14.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel, April 24. Rev. June 27.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Silent Men. Tim McCoy western original. Florence Britton. Ir. D. Ross Lederman. Rel. Mar. 3.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

So This Is Africa. Original. Wheeler and Woisey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evelyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lilian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

First Division

Offices: 1600 Broadway, New York, N.

Releases Also Allied, Chesterfield and Monogram

Jack Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

First National

Offices: 321 W. 44th St., New York, N. Y.

Iondle Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

rand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. Barthelmess, Loretta Young. Rel. June 17.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

organization to produce six pictures for United Artists release. Pictures would average $150,000 in cost.

Mary Astor will be William Powell's leading lady in Warners' 'The Kennel Murder Case.' Michael Curtiz directs.

On leave from Metro writing staff, Leon Gordon goes to New York in August to stage his play, 'Undesirable Lady.' Nancy Carroll will be starred.

To obtain rights to 'The Barker,' Fox had to give Warners 'The Modern Hero' to use as a Paul Muni picture. Joseph Moncure March and Bradley King are doing a treatment on 'Barker.'

Florite's Four Weeks

Ted Florito orchestra plays a fourth week at Loew's State and then a week at the West Coast, Long Beach, before going to Radio for a short. He returns to the St. Francis hotel, 'Frisco, Sept. 6 to start a year's contract.

Lab Turns Brewery

First Hollywood brewery gets underway this week in 20,000 square feet of space at the Howard Hughes Multicolor Laboratory. Water distilling and other equipment used by the lab for film work will be put into service to turn out 200 barrels a day.

Phil Gersdorf went off the Charles Rogers payroll as publicity chief last week. Bill Danziger, brought on from New York, takes over the reins with Paramount splitting 50-50 with Rogers on his pay check.

Arthur Beck and Sam Weisenthal will release a series of six pictures through Universal to be made on that lot. They will make features at $150,000 each with capital obtained in San Francisco.

Radio is held up again in starting 'Sweet Cheat.' Universal is holding it up as it is using Zasu Pitts in a picture. Looks like another two weeks before Radio can get going with the production.

Radio signed Wynne Gibson for four pictures. Latter quit Paramount when she refused to switch her contract from Par-Publix to Paramount Productions.

Donald Crisp is on his way to London via the canal. Is going to confer with Britist International on a directorial assignment. His wife, Jane Murfin, due to a writing contract with Radio was unable to accompany him.

W. R. Burnett is working with Ralph Block and Brown Holmes on a script of an unpublished novel to star E. G. Robinson under supervision of Robert Lord.

Paul Ganglin here from New York to complete script on Bennie Ziedman's untitled musical for Universal release.

Radio took up option on Worthington Minor this week. He has been handling test direction. He will be given a directorial assignment shortly.

Contracts of Sam Mintz and Leonard Praskins have been extended by 20th Century.

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. tell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Five Cents a Glass. Love, music and beer. , Marian Nixon. Rel. June 30.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, liers. David Butler. Rel. May 26. Rev. May 23.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory, Dir. Henry King. Rel. June 9. Rev. June 20.

Infernal Machine. From the novel by Carl Sioboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb 10. Rev. cis Dillon. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2.

Life in the Raw. Western drama. rien, Claire Trevor. . Louis King. Rel. June 16.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' O'Brien, Nell O'Day. Dir. David Howard. Rel. Feb. 17.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R:. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: ldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Lelia Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collins. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Elita Jobann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal. **Mayfair** Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

Studios: Culver City, Calif. **Metro** Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rev. May 16.

Clear All Wires. Picturization of the recent roadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd. Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante. Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30. Rev. July 4.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

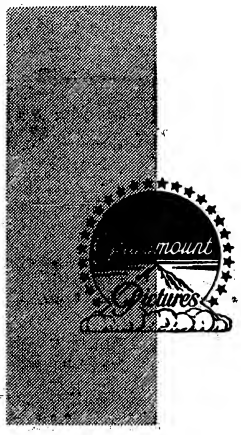
Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Man Must Fight. Picturization of the Broadway play. The war problem in 1946. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

(Continued on page 35)



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★FREDRIC MARCH ★FOUR MARX BROTHERS ★JACK OAKIE
★GEORGE RAFT ★CHARLIE RUGGLES ★SYLVIA SIDNEY
★ALISON SKIPWORTH ★MAE WEST ★DOROTHEA WIECK
★WALTER ABEL ★BRIAN AHERNE ★ADRIENNE AMES
★LONA ANDRE ★RICHARD ARLEN ★GEORGE BARBIER
★MARY BOLAND ★GRACE BRADLEY ★GEORGE BURNS
★and GRACIE ALLEN ★KATHLEEN BURKE ★RICARDO CORTEZ
★MARI COLMAN ★BUSTER CRABBE ★W. C. FIELDS
★FRANCES FULLER ★SHIRLEY GREY ★ROSCOE KARNS
★JACK LaRUE ★CAROLE LOMBARD ★BARTON MacLANE
★HERBERT MARSHALL ★GAIL PATRICK ★LYDA ROBERTI
★RANDOLPH SCOTT ★SIR GUY STANDING ★KENT TAYLOR
★HELEN TWELVETREES ★ELIZABETH YOUNG

STARS IN 1933-34 . . . .

TRUMP THEM IF YOU CAN

PARAMOUNT

the 'BUY' word for 1933-34

CALENDAR OF CURRENT RELEASES

(Continued from page 30)

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald, Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roads now time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. June 27.

White Sister The. Based on the famous F. Marion Crawford Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** Office: 723 Seventh Ave., New York, N.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 63 mins. Rel. Mar. 1. Rev. May 16.

liver Twist. Dickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 75 mins. Rev. June 6.

: 5851 Marathon St., Hollywood, Calif. **Paramount** Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. 6624. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning changed to **Turn Aboard.** Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. 6046. Rel. Mar. 24.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5746. Rel. July 7.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Max Marcin. Rel. June 23.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Selter. 6288. Rel. Feb. 17. Rev. Jan. 31.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

ama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. 6557. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27. Rev. June 6.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

ick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marlon Gering. Rel. Mar. 31. Rev. Mar. 28.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal Offices: 11 West 42d St., New York, N. Y.

Jungle Gigilo. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

Studios: Hollywood, Calif. **R.K.O. Radio** Office: R.K.O. Bldg., Radio City, N.Y.C.

Big Brain, The. A small town barber becomes a big time gambler and crook.—George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27. Rev. June 6.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

India Speaks. Travelog of India with Richard Halliburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Men of America. How a small town inhabited by Americanized foreigners gets rid of racketeers. Bill Boyd, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. 57 mins. Rel. Dec. 5, 1932.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13. Rev. June 6.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Ioture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists Offices: 729 Seventh Ave., New York, N. Y.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. May 16.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Studios: Universal City, Calif. **Universal** Offices: 730 Fifth Ave., New York, N.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. rown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. John Murray Anderson. 9 reels. Rel. May 18.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. April 20. Rev. May 16.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Out All ight. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam. Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 11.

Rustlers' Roundup, The. Action Western with Tom Mix, Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Studios: **Warner Brothers** Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

(Continued on page 37)

MPLS. CUTS IN ADMISH NO PRICE WAR

Minneapolis, July 10.

With price levels in general advancing vigorously and with much agitation within the trade for boosting of theatre admission prices, the Minnesota Amusement Co., Publix Northwest corporation now in receivership, has embarked on a policy of cutting night prices at its Twin City houses.

Under the new schedule, instead of 55c will be the top admission in Minneapolis and St. Paul. The State and Paramount, ace Twin City theatres, drop from 55c, including tax, to 40c after 6:30 p.m. The Lyric, chief B house, and the Grand, using first and second runs, cut from 35c to . The Uptowns in Minneapolis and St. Paul slash from 40c to 35c, the second reduction within a year for these leading neighborhood theatres, which formerly charged 55c. The Century, Minneapolis, remains at 40c, giving two local houses the same night scale. Both will operate with a straight film policy.

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The Publix price cuts put the RKO Orpheum in a tough spot, and local film circles predict they may lead to an admission slashing war. The Orpheum, with its 40c night admission, will be on the same price level as the State and Century, which are in a much more advantageous position with regard to screen product. Publix will reopen the 4,200-seat Minnesota about Sept. 15, but price and policy have not been decided upon yet.

Reason given for the present price cuts by Publix, contrary to the general trend, is a desire to play to more people. In justification of the move, it also is pointed out that prices at the State and Paramount, in Minneapolis and St. Paul, respectively, never were adjusted before to the declining price trend generally. Moreover, the move is described simply as 'a summer move,' with the inference that the prices may be tilted back in the fall if conditions justify.

The film trade, however, sees in the move a desperate effort to halt the recent alarming decline in business. Due probably in large part to the very depressed economic conditions locally and the record-breaking heat, patronage has been very poor in the Twin Cities the past several months, and the Publix receivership has failed to make the expected progress, despite reduced theatre rentals and other curtailment of operating costs. Another factor, it is believed, is a poorer outlook now confronting the theatre and other lines of industry in the territory as a result of recent heavy crop damage.

'Diggers' Playing Dates Exceed 180 in Pitt Zone

Pittsburgh, July 10.

Playing dates for 'Gold-Diggers' have far exceeded original estimates, topping record-breaking '42d Street' by a wide margin in this territory. Originally allotted 180 days by Warners in the Pittsburgh zone, it now looks as if musical smash will get twice that.

Given a week in Johnstown, Wheeling and Erie, regular split-week towns, at 10c above regular admission scale, picture in each case has been held over for 10 days. Subsequent runs in these spots, as well as in Pittsburgh proper, are being extended prior to opening on expectations arrived at from other dates.

Gores Turn Tango as Opposish for Theatre

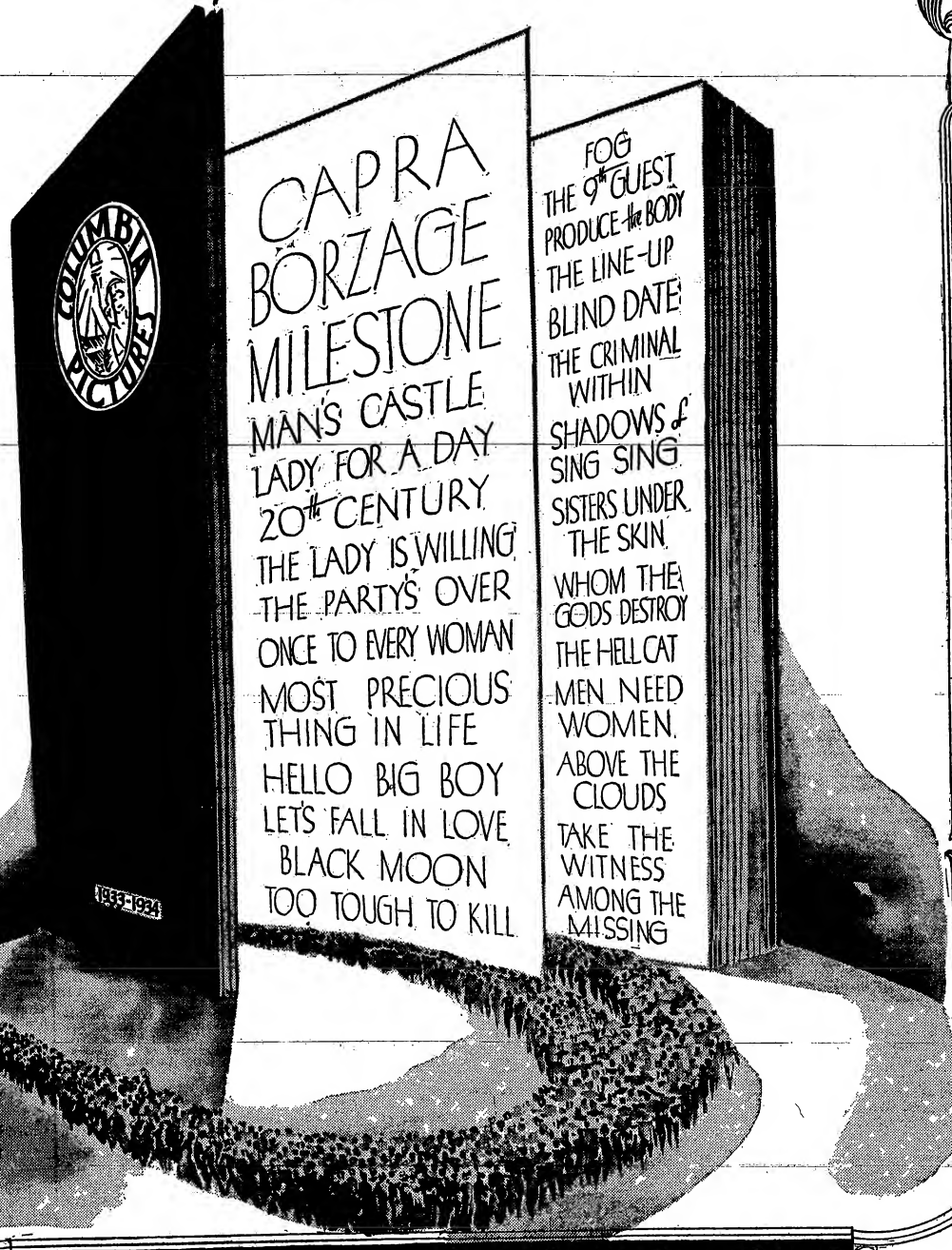
Los Angeles, July

Gore Brothers are planning to open a tango parlor in their property next to the Dome theatre, Ocean Park. Game will be the largest in this section accommodating 200 players.

Another parlor will be operated on property formerly owned by Fox West Coast at Washington and Vermont. F-WC is fuming at the idea which is figured to make a dent in the Boulevard's take.

COLUMBIA PICTURES

The GATEWAY TO GREATER BOX-OFFICE for 1933·1934



March Forward with Columbia!

CALENDAR OF CURRENT RELEASES

(Continued from page 35)

Keyhole, The. A woman finds herself the wife of two men. Kay Francis. George Brent. Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

ing's Vacation, The. From a out to visit his first wife. The king takes time Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24. Rev. July 4.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time. 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Mar say. 67 mins. Rel. June 17.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

1501 Broadway, New York, N. Y.

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Ir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5. Rev. June 27.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Igh Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

British Releases

Companion Wanted. (Gaumont-British.) Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. (Gaumont-British). Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 69 mins. Rel. April 16. Rev. May 16.

Ight and Day. (Gaumont-British.) Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Red Head, The. (Gaumont-British.) Based on the famous novel of the same name by Jules Renard. A story of child-life. Harry Baur, Robert Lynen, Catherine Fonteney. Dir. Julien Duvivier. 90 mins. Rel. May 26. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins.

Wives Beware. (Regent.) Farcical story of a would-be cheating husband. Adolphe Menjou, Claude Allister. Dir. Fred Niblo. 61 mins. Rev. May 30.

Foreign Language Films

Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

erlin-Alexanderplatz (Ger) (Capital). Strong crime drama. H einrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

rand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

lown George (Russ.) (Amkino). A clown saves the nation. Ir. Soloviev. 68 mins Rel. Aug. 21. Rev. Sept. 13.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Ir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Ir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Ir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Falsche Ehemann (German) (Protex). Farce. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. los Borcosque. 65 ins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

i Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

runter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

ine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

ine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. eisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

riederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

itta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

loria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostoievsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Ir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kameradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Dir. Max Obal. mins. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst, Ir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time. 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. ritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Braucht Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner rauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23. 55

Moritz Macht Sein Glueck. (German) (Capital). Farce. mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17. J. Warneckl.

Noc Listopadowa (Polish) (Capital). 95 mins. Rel. May 1. Rev. May

1914. (Capital) (Ger.) Prelude to the world war. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Loos. Ir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

On Demande Compagnon (Fr.) (Auten). Musical romance. Ir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Ir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Ir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Ir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Ir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 ins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Roland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa. Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 148 W. 48th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison

Par-Prudence Quick Cleanup With Theatres

Indications are that Publix not only will hold on to the Brooklyn Paramount but will also continue an operating interest in other spots wherein the Prudence Company has an underlying realty interest with Par. Around eight or nine houses this way over the country. Appears that the firms have made an amicable and feasible adjustment of all.

One probability is that Mort Shea will operate the Brooklyn house for the joint account of Par and Prudence. Reopening date not known. An unofficial angle is that Prudence and Par may have come to an agreement whereby rents go on percentage and the two share alike in the profits.

Situation points to quick work by the two sides with the Par reorganization committee, as headed by S. A. Lynch and the trustees, making plenty headway towards settling Par's theatre worries.

The Brooklyn predicament was precarious for Par as otherwise the house would have to go ie and subsequent run. This would have eliminated Paramount from any kind of a product showing prestige there besides cutting down the possibility of ever retrieving its investment in the property to any substantial degree.

Libson Takes Dayton RKO House for Sept. Opening

Cincinnati, July 10.

Ike Libson and Ben L. Heidingsfeld and associates have taken over a second house which they let to RKO. First was a theatre in Grand Rapids, and last week they leased the Strand, Dayton, O., from Lawrence and Mrs. Hess, of Indianapolis, Ind., owners, the group operating under the name of Daco Theatres, Inc.

Libson announced that the Strand will be reconditioned for reopening early in September, schedule calling for new stage equipment.

JOSEF CHERNIAVSKY

Has been selected by Balaban & Katz as the World's Fair Conductor at their Greater Chicago Theatre.

Mae Tinee of Chicago "Daily Tribune" says—

"—also Josef Cherniavsky and his orchestra are there—and I assure you colloquially that you ain't heard nothing yet till you've listened to this band play under the direction of this great leader. **THIS TREAT ALONE IS WORTH THE PRICE OF ADMISSION."**

"ORCHESTRA WORLD" says—

"CHERNIAVSKY'S ECCENTRIC STYLE OF CONDUCTING PUTS HIM I THE SAME CALIBRE WITH RUBINOFF AND WITH CHERNIAVSKY AS A SPARRING PARTNER THE "SILENT" MAESTRO HAD BETTER LOOK TO HIS LAURELS."

COLUMBIA
FOX
METRO-GOLDWYN-MAYER
PARAMOUNT
RKO-RADIO
UNITED ARTISTS
UNIVERSAL
WARNERS

They All Give You Great **SCREEN** Entertainment

But there's only one organization that can give you great

STAGE

entertainment.

We furnish everything from single vaudeville acts to full-stage presentations, by the day, by the week or for an entire season.

F. & M. STAGESHOWS, Inc.

1560 Broadway, New York City

(A Subsidiary of Fanchon & Marco, Inc.)

AGENCIES' RADIO BLUFF

Agents Spurn NBC Artist Bureau Take Over at the $400 Weekly Asked

NBC's artist bureau is now considering eliminating its stage booking department and turning over theatre representation for its contract acts to an outside agency. Reason is economy.

The network last week made the proposition to several stage booking agents, offering a straight retainer of $100 a week rather than a commission deal, and so far no takers.

The agents approached all asked for a commission deal, from accounts. NBC wants the $100 weekly straight figure to cover representation for all its acts, and no split in event proceeds from the bookings exceed that figure. It would save NBC about three or four times the $100 by eliminating operation overhead of the artist bureau's present and own theatre booking staff.

Handling stage bookings at NBC, besides Harold Kemp and Bill McCaffery, who are now chiefly concerned with advertising agency contacts, are Chester Stratton and Ruby Cowan.

Due to conditions in vaudeville, and the little stage time now available, the NBC artist bureau, like other agents, has been in the red all year.

NBC Artists Service last week had its first substantial spurt in theatre bookings since the beginning of the year. Major placement on the list was the five weeks obtained for the Pickens Sisters.

Route obtained for the Pickens trio is a joint RKO-Warner affair with the girls playing their first date at the Earle, Washington, July 14.

Pops and Louis, colored duo, set for three weeks at Buffalo, Toronto and Chicago; the Three X Sisters got one, the Albee, Brooklyn; Donald Novis netted a consecutive jump from St. Louis to Chicago, and the Rex Cole Mountaineers were given the current week at the Academy, New York.

Suds Platters

Los Angeles, July 10.

Pretentious series of transcriptions have been produced here on spec for the brewery trade by Freeman Lang, recorder, and Harry Earnshaw of the Earnshaw-Young agency.

Platters, which utilized a 50-piece symphony orchestra, are now being auditioned by Anheuser-Busch.

Yip Over Commish Brings More Yippers

Los Angeles, July 10.

In an argument over commission for stage appearances, Arizona Wranglers have split with their organizer, Loyal Underwood, and are now on their own at KFI. Cow yippers had been a KNX act for three years. Since splitting, Underwood has organized another group of cowhand singers and stringers and goes KNX with them under title of 'Range Riders.'

Wranglers have been doing a couple of months a year on the road, mostly in the Northwest. Performers were guaranteed $50 a week, expenses and a 40% share in the profits. With new bookings in the offing, the cowhands kicked against taking the smaller end.

NBC Switches

General reallocation of duties for the staff in the NBC program department on the New York end slated to take place within the next two weeks. Affected most will be the production division, particularly those now handling dramatic programs.

Several drastic shifts in the musical phase of the department are also under way.

Radio Heckler

Chicago, July 10.

Ben Bernie avers the most annoying kind of heckler is the mugg who gains a commanding position near the microphone at the Pabst Casino and waits until Bernie is in the midst of a vocal. Then the heckling takes the form of a persistent beckoning motion with the finger. No hiss ever could break up an actor like that beckoning gesture, says Bernie.

Invariably, what the guy with the silent heckle wants is an autograph.

Ford Dealers Giving NBC About $850,000; Spur G-M to Action

Sudden stepping out of Ford dealers on the air has prompted General Motors to give earlier consideration to its ether activities for fall than originally planned. Reservations for four half-hour weekly periods have been placed with NBC by the car-making combine. The subsids G. M. figures on plugging are Buick, Chevrolet, Pontiac and Fisher Body.

Added last week to the station lineup taking the Ford-backed Lum and Abner show were eight more outlets, making a total of 22. Time contracts okayed by the Ford dealers call for a minimum of 26 weeks, which means a total income to NBC of around $850,000.

Auto Firm May Launch 2d Program This Week

There's a possibility of Hudson-Essex bankrolling a second program on NBC. Stanza in mind would run a half-hour and use a mixed choir in addition to B. A. Rolfe's band. This would make Rolfe double from the hour show he's doing for the same account Saturday nights.

If approved by the account the half-hour period will debut either Thursday or Friday evening of this week.

Waring's New 26

Option on Fred Waring picked up by Old Gold for another 26 weeks. Renewal effective Aug. 8.

Remainder of program due for revision within the next few weeks. Type of talent hasn't been decided.

6, 2 AND EVEN

San Francisco, July 10.

As the Hearst ban on KYA continues because of the latter's news broadcast by 'Shopping News,' the 'Examiner' has jerked its comic strip etherings from that station, shifting them to KFRC, with which the 'Ex' is affiliated.

Opposition 'Chronicle' is already on KGO with its comics, and now releases them on KYA also, broadcasting them at the same time KFRC is on with the 'Examiner' funny stuff on Sunday mornings.

COCO-COLA RETURNING

After more than a year's absence Coco-Cola is figuring on a return to radio as soon as it can set on a station hookup and program.

Air release for the beverage will again be NBC.

Molle NBC-Minded

Chicago, July 10.

Molle Shaving cream is all lathered up and ready to spread itself over an NBC network out of Chicago. Expects to start in September.

Type of show undecided.

PRODUCTION DEPT A DUMMY SETUP

Chicago Hasn't a Dozen Agencies Equipped to Handle Radio Programs —Lots of Make-Believe and Buster Brown Showmen — Agencies Won't Spend for Experienced Producers, or Else Afraid of Them

VET. PINCH-HITTERS

Chicago, July 10.

Less than a dozen advertising agencies in Chicago are equipped to produce a radio program. The others are bluffing. And relying on the ignorance of advertisers to cover up. Either most of the agencies don't understand or won't pay the price. They will not, or possibly cannot, hire competent department heads. This as much as anything keeps Chicago playing permanent second fiddle to New York. And the bluffing agencies aren't fooling anybody.

Many agencies here have radio production departments. They even brag about them. But they won't stand investigation. They're dummy set-ups. They clean out a clothes closet, move in some files and a desk, appoint the boss' nephew as manager, and print a lot of fancy brochures describing the 'production department.'

Networks Sympathetic

If one of the clients wants to go on the air the boss-nephew-in-charge-of-radio-production goes over to NBC or CBS and the networks play straight for him. They let him borrow an idea or two; they supply him with a glib line of conversation, a semi-technical studio vocabulary—and presto, a showman is born.

Alternative to calling in the networks, which has certain obvious drawbacks, is to bring in anyone of the various radio veterans or free-lancers. These experts are glad to pinch hit and are willing to cover for the agency. Often they serve the purpose admirably and everyone is satisfied. Especially the agency that never thinks of sharing its 15% with the freelancer who saved its face.

Admittedly the prize boners made by advertising agencies here have been in radio. From the air comes most of their headaches. Yet strangely enough they trust Buster Brown just out of college with this department; refuse to consider professional showmen, and flounder along with their fingers crossed and a prayer. While being so stingy on the radio production department end, nevertheless pay big salaries to copy-writers for newspaper and magazine layouts.

Quin Ryan 3d Radio Commentator on Expo

Chicago, July 10.

Quin Ryan, of WGN, becomes the third hired radio commentator to broadcast observations on the World's Fair. Ryan is jointly paid by Dodge Brothers' automobiles and Havoline Oil to tell about the expo six nights a week.

Palmer House pays Floyd Gibbons for similar chores, while NBC, itself, has Burton Holmes on the payroll to report the Fair through the eyes of a globe trotter.

100% Amateur

Cincinnati, July 10.

A new commercial account for WCKY, Covington, Ky., is the semi-weekly a. m. 15-minute blast of the Union Gas & Electric Co., by Laura Judd Bryant, the firm's home service director.

Dialog by Fred Toy of the company's publicity department.

NBC Cuts 11-12 P. M. Rate and CBS Reduces for 6-6:30 Niche; Would Boost 'Choice Hour' Span

Informal

Iowa City, July 10.

A new radio definition. Delegates to the University of Iowa's first conference on radio education were told by Eugene J. Coltrane, Washington, D. C., educator, that radio is a tool of informal rather than formal education.

Seeing how some take it—in negligee, bed, or with beer, no question as to the informality.

Canadian Phone Cos. Peeved Because R.R. Handle Nat'l Hookups

Winnipeg, July 10.

Because of the time, which changes four times across the Dominion, the Canadian Radio Commission is dividing Canada in halves, with Winnipeg to be the head broadcasting point for the West. Hector Charlesworth is now touring the west and E. L. Bushnell, from Toronto, is here for auditions with a view to booking chain programs.

Local hopes had been that the CPC would buy the telephone-owned CKY outright, but such a prospect is cold.

Telephone companies of the western provinces are annoyed because the two railway companies, C. P. R. and C. N. R., by means of their telegraph wires, have landed transmission of the Dominion wide CHC programs.

Walsh's Grid Show Will Resume Air Sept. 22

General Foods has set Sept. 22 as the resumption date for its All American football show on Columbia. Friday evening stanza will again be m.c.'d by Christy Walsh who will, as last season, recruit grid coaches and stars.

Contract is for 13 programs and a link taking in the basic and Don Lee (Pacific) networks and 10 supplementary stations. Session will carry the Postum coffee tag.

Grofe-Gross Operetta

Ferde Grofe and Ben Gross, radio editor of the New York 'Daily News' are collaborating on an operetta, 'Down the River.'

Gross is finishing the libretto before Grofe goes into a huddle with his piano.

$161 AGAINST SINGER

Judgment for $161.50 has been entered against Everett Marshall, singer, by Lyons & Lyons, agency, which sued for four weeks at $37.50 a week commish. This was claimed due on the Westinghouse program which the agency alleged it booked for Marshall.

Through Julius Kendler, attorney, judgment for the full amount plus costs was awarded L&L.

GERMAN REP SAILS

Kurt Sell, U. S. representative for the German Broadcasting System, left for Europe last Thursday (6).

He'll make a short survey of home conditions before returning here in about six weeks.

New Lane for 'Growin' Up'

Hollywood, July 10.

Citrus Granulated Soap has contract for 'Growin' Up,' comedy serial, for a daily 15 minutes on KMTR.

Had been used until recently on KNX.

With the brisk trend for fall business once again bringing to the fore radio's predicament of having its income limited by the clock, both NBC and Columbia are trying to stretch span of choice hours through a process of clipped rates. NBC is offering the hour between 11 and midnight at half the regular evening rate, while CBS is reducing the tap for 6-6:30 p.m. to two-thirds of its usual night-time price.

Once they succeed in inducing commercials to fill these periods on the outer rims of what is known as the choice hours, the chains hope to be able to prove that the 6-6:30 and 11-12 night niches are equal in value to any other evening spot. Hence the device of slashed rates as the first step.

Situation is one which has confronted commercial broadcasting since its inception. Time was when advertisers refused to lay coin on the line for any evening spot either side of the 8 to 10 p.m. stretch. This attitude was founded on the theory that the average family wasn't through dinner before 8 o'clock, and that the average set was dimmed around 10 o'clock, bedtime for the average family. It took Pepsodent with Amos 'n' Andy in a 7 o'clock spot and Lucky Strike and its 10-11 o'clock series to refute this theory.

Codes as Factor

It is the networks' contention now that listening habits have undergone a radical change and that this change will be further influenced by the trade codes being set up by the National Industrial Recovery Act. Working hours of employees under the various codes being submitted, they point out, will make for earlier home arrivals and later retiring hours.

Columbia is calling its new 6-6:30 price a 'transition' rate and, like the NBC revised 11 to midnite tap, goes into effect July 15. New rate card being issued by NBC on that date will also eliminate the penny part of the individual station rates in the half and quarter-hour columns, with the odd cents here carried over to the nearest dollar. Network says it is making the change so that computation will be easier for all concerned.

KFAB-KFOR Competition Stiffens Under New Deal

Lincoln, July 10.

Ad staffs of the two local radio stands, KFAB and KFOR, are in greater conflict than when the two outlets were independent of each other. Same stockholding group recently acquired both stations. CBS time not used by the 5,000-watt KFAB was handed 250-watt KFOR, giving the latter equal or more national talent.

Ad rates of the larger station graduate to the ratio of 1 to 3. KFOR covers the local trade area and has equal chain time, which is all local advertisers care about. KFAB, according to its ad peddlers, reaches out a good bit farther, but is in a tough spot because it's hard to find advertisers here who are interested in the hi-and-byways.

KFOR, until recently in the Security Mutual Life Bldg., has re-quartered in the Lincoln hotel. KFAB has the same arrangement at the Cornhusker hotel.

Mickey Goes Radio

Hollywood, July 10.

Latest film celeb slated to go on the air is Mickey Mouse. Follows the signing of a contract between Walt Disney and the Crane and Monroe agency, which will handle the film rodent for ether.

New agency is composed of two former Lord & Thomas men.

OUTSTANDING PROGRAMS ON THE AIR

NETWORK SHOWS

(This and Next Week, July 11 to 17)
(All Time EDST)

TUESDAY (JULY 11)

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC. Also Wed & Thurs. (Batten-Barton, etc.).

Julia Sanderson and Frank Crumit, Parker Fennelly, Jack Shilkret orchestra, 'Blackstone Pantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

Fire Chief's Uncle, with Taylor Holmes, Wamp Carlson, Graham McNamee, Larry Butler and the Don Voorhees band, 9:30-10 p.m., NBC-WEAF (Texaco) (Hanff-Metzger agency).

The Goldbergs with Gertrude Berg, James Waters, 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, Louise Starky, Isabelle Carothers and Helen King, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with Jackie Heller, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, Edgar A. Guest, Alice Mock, Josef Koestner orchestra, 10-10:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

C. C. N. Y. Stadium Concert, Willem Van Hoogstraten, conductor, 9-10 p.m., NBC-WJZ. Also every other day of the week.

'Skippy,' 5:30-6 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Wheaties-General Mills) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

WEDNESDAY (JULY 12)

Fannie Brice, George Olsen Music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (Joe. Greenwald and Lou Welch), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, NBC service from Radio City Music Hall via WJZ, 11:15-11:30 p.m.

Irvin S. Cobb and Al Goodman's orchestra, 9-915 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and Burns and Allen (White Owl cigar), 9:30-10 p.m., CBS-WABC (J. Walter Thompson).

Fred Waring's Pennsylvania and 'Mandy Lou,' 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

Willard Robinson's Deep River :30 p.m., NBC-WJZ.

THURSDAY (JULY 13)

Rudy Vallee-Fleischmann variety program, including Grace George, Cliff Edwards, Larry Adler, Joe Penner, WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety half hour with Freddi orchestra, 9:30-10 p.m., WABC-CBS.

Wayfaring Men, 9-9:15 p.m., CBS-WABC. Also Mon. and Sun.

John Henry, Black River Giant, 10:15-10:30 p.m., WABC. Also Sun. at 10 p.m.

Floyd Gibbons, :45-9 p.m., NBC-WJZ. (Palmer House) (Lord & Thomas).

FRIDAY (JULY 14)

Cities Service hour, with Jessica Dragonette, the Cavaliers (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), Frank Banta and Milton Rettenberg, Rosario Bourdon's orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline).

Tom Howard, Jeannie Lang, Ted Bergman, Herbert Polesie, The Singing Clerks, Harry Salter's orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Ilka Chase, Hugh O'Connell, Lee Wiley, Paul Small, Victor Young orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents Mary Eastman, van Evans, orchestra, choir, 9:30-10 p.m., WABC-CBS.

Lou Holtz, Grace Moore, Lennie Hayton's orchestra, 10-10:30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with June Meredith, Don Ameche, Carlton Brickert and Cliff Soubier, 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Armour Hour, with Phil Baker, Harry McNaughton, Merrie Men, Neil Sisters, Roy Shield orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' Phil Harris and orchestra, Leah Ray, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with Mary Eastman, Evan Evans, 9:30-10 p.m., CBS-WABC.

SATURDAY (JULY 15)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT, 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, Conrad Thibault, WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. . Rolfe orchestra, with Rudy Wiedoeft, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philharmonic Symphony orchestra, Willem van Hoogstraten conducting, WJZ-NBC, from Lewisohn Stadium, N. Y., 8:30-10:15 p.m.

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8:30-9:15 p.m., WABC-CBS.

Glen Gray and Casa Loma orchestra, 7:30-8 p.m., WABC.

The Witching Hour, Georgia Graves, Sidney Smith, Richard Maxwell, Darl Bethmann, Earl Waldo and Dana S. Merriman orchestra, 11:30-12 p.m., NBC-WJZ.

SUNDAY (JULY 16)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with Maria Silviera, Hannah Klein, Nicholas Consentino, Dick Dennis, Tom McLaughlin, Four Minute Men, Waldo Mayo, Yasha Bunchuk conducting.

Bert Lahr, Ilomay Bailey and Lee Sims, Leo Carillo, Rubinoff's orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.c., WEAF-NBC, Walter Trumbull interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, Roxy (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC.

Borrah Minevitch harmonica band, WJZ-NBC, 7-7:15 p.m.

Dr. Hugo Riesenfeld's Viennese program from Radio City Music Hall, WJZ-NBC, 8-8:30 p.m.

Arthur Brisbane, Walter C. Kelly, The Revelers, Al Goodman's orchestra, WJZ-NBC, 9-9:30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, Edwin Franko Goldman conducting, from the N. Y. U. campus, 9:30-10 p.m., WJZ-NBC.

Frank Crumit and Julia Sanderson, 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, Vincent Sorey conducting, with Tito Guizar, 9-9:30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, Jean Sargent, David Percy, Men About Town, Gene Rodemich orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, Frank Munn, Elizabeth Lennox, Ohman and Arden, Bertrand Hirsch, Gus Haenschen orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Asperin) (Blackett-Sample-Hummert).

MONDAY (JULY 17)

A&P Gypsies, Harry Horlick directing, Frank Parker, WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Paul Whiteman orchestra, with Deems Taylor, m.c., and variety show, 9:30-11:30 p.m., WEAF-NBC; on split hook-ups in some territories (Kraft-Phenix Products) (J. Walter Thompson).

Clicquot Club Eskimos, Harry Reser directing, 'Rosey' Rowswell, Jimmy Brierly, NBC-WJZ, 8-8:30 p.m. (Clicquot club Ginger Ale) (Danielson & Son agency).

Sinclair Minstrels (Gene Arnold, Chauncey Parsons, ill Childs, Mac McCloud, Clifford Soubier, Harry Kogen directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil).

Jack Frost (sugar) half hour with Sam Herman, Josef Pasternack's orchestra and guest artist, 9:30-10 p.m. (Gotham agency).

thel Waters, colored, 11-11:15 p.m., NBC-WJZ.

Morgan L. Eastman orchestra, Gene Arnold, Lullaby Lady, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

NEW YORK

(July 11-17)
(All Time EDST)

TUESDAY, JULY 11

Light Opera Gems, Channon Collinge conductor, WABC-CBS, 10:45-11:15 p.m.

Eddy Brown, violinist, with miniature symphony maestroed by George Shackley, 8:30-9 p.m., WOR.

Footlight Echoes directed by Geo. Shackley, Lewi id announcer, 9:30-10 p.m., WOR.

Percy Grainger, composer-pianist, :15-10:35, WEVD.

Reinald Werrenrath, barytone, :45-8 p.m., WMCA-WPCH.

WEDNESDAY (July 12)

Newark Symphony orchestra, Robert Crawford, director, from the Newark Stadium, 9:30-10:30 p.m., WOR.

Market and Halsey Street Playhouse, Roger ower, m.c.; Lee Cronican, conductor, 10:30-11 p.m., WOR.

Beniamino Riccio, baritone, 9-9:30 p.m., WMCA-WPCH.

Gregory Matusewich, English concertina virtuoso, 8:30-8:45 p.m., WEVD.

THURSDAY (JULY 13)

Bronx Marriage Bureau, 9-9:15 p.m., WOR.

'Men of WOR,' variety, Sherman Keene directing, Grenadiers Quartet, Walter Ahrens, 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and Pauline Alpert, pianist, 7:45-8 p.m., WOR.

FRIDAY (JULY 14)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Olive Kline, soprano; Sol Shapiro, conducting, 9-9:30 p.m., WMCA-WPCH.

Commonwealth Opera Co., Gabriel Sineont, conducting, from George Washington Stadium, 10-11 p.m., WMCA-WPCH.

Hendrik Willem VanLoon, lecturer, 8: :30 p.m., WEVD.

SATURDAY (JULY 15)

WOR Little Symphony orchestra, Philip James, conducting, with Olga Attl, harpist, 8-9 p.m., WOR.

Chandler Goldthwaite, organ recital, with John baritone, 10:30-11 p.m., WOR.

SUNDAY (JULY 16)

Irving Aaronson orchestra from Rils Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with Roxanne and her orchestra, Al and Lee Reiser, Jack Arthur, 7:30-8 p.m., WOR.

Red Lacquer and Jade, George Shackley, directing, Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Presents, with Chandler Goldthwaite, organist, 6:30-7 p.m., WOR.

Choir Invisible, Vera Osborne, Annette Simpson, Veronica Wiggins, John Ghine, David Croswell, George O'Brien, Jack Keating; George Chackley, directing, 8:30-9 p.m., WOR.

Modern American Composers, Lambros Callimahos, flutist; Vivian Fine, pianist, 8-8:30, WEVD.

MONDAY (JULY 17)

Back Stage, with Borris Morros from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, soloists, :30-11 p.m., WOR.

CHICAGO

(July 12-18)
(All Time CDST)

WEDNESDAY (JULY 12)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN. (Dodge Bros. Motors-Havoline Oil) (Ruthrauff & Ryan agency).

TUESDAY (JULY 18)

Happiness House, Jean Paul King, Peggy Davis, 10:30 a.m., WBBM. (Household Finance) (Charles Daniel Fry).

FRIDAY (JULY 14)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordon agency).

SUNDAY (JULY 16)

Chicago A Capella Choir with Noble Cain, WENR-NBC, 3:30-4 p.m. (sustaining).

MONDAY (JULY 17)

Singing Lady (Irene Wicker), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

LOS ANGELES

(JULY 14-21)
(All Time PST)

Al Pearce and His Gang, KFI, 2-2:30 p.m., variety program every afternoon excepting Sunday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sundays. (Auburn-Cord).

'Hon. Archie and Frank Watanabe, KNX, comedy serial, 7-7:15 p.m., every evening but Sundays. (Marion R. Gray Co.)

'Globe Headlines, KHJ, newspaper serial, 8-8:15 p.m., Tues., Wed., Thurs. and Fri. (Globe Mills) (Dan B. Miller).

SATURDAY (JULY 15)

Hollywood Bowl Concert, KFI, 8:15-10 p.m. Sustaini

SUNDAY (JULY 16)

English Coronets, KFWB, 9-9:30 p.m., dramatization of English history. (Barker Bros.) (Ray Alden agency).

Franco Hi-Jinks, KFWB, 8-9 p.m., variety program with Johnnie Murray, Vivian Knight, Nelson and Knight. (Franco Bakery).

'David Garrick' KMTR, 7-7:30 p.m., dramatization. taining.

MONDAY (JULY 17)

'Makers of History,' KFI, dramatization, p.m. (Puritas Water) (McCarthy Co.).

TUESDAY (JULY 18)

California Melodies, 6-6:45 p.m., Ray Paige's orchestra and Eleanor Barnes' interview with Darryl Zanuck. Sustaining.

The Guardsmen, KNX, 7:15-7:30 p.m., male quartet. Sustaining.

Golden Memories, KNX, 8:45-9 p.m. Old songs by Drury Lane, organ and violin accompaniment. (Pasro Concentrates).

THURSDAY (JULY 20)

'Drums of France,' KFWB, 8-8:30 p.m., dramatization of French history (O'Keefe & Merritt) (Emil Brisacher and Associates).

'Fraternity House,' KFAC, 8:30-9 p.m., variety program with William LeMaire, Robert Wildhack, Barbara Gale Sherwood, Singing Sherwoods, Harold Isbell (Arrowhead Water) (McCarty Co).

FRIDAY (JULY 21)

Tapestries of Life, KHJ, 8:30-9 p.m., semi-classic orchestration (Forest Lawn).

Optimistic Do-Nut Hour, KNX, 8-9 p.m., variety program (Davis Perfection Bread Co.) (H. C. Bernstein agency).

Air Line News

By Nellie Revell

On hearing that Busch Brewery had decided not to broadcast, Schlitz Brewery also cancelled its option for time, not regarding local breweries as competition. It seems that the only way radio will ever get national beer accounts is to land one big one and the rest must follow. Pabst is the only big one on the air, and that plug is chiefly for malt syrup.

Rudy's Rescue

Oliver (Lord) Wakefield faced deportation last week. The company which had bonded him went broke and $1,000 cash deposit was required. Rudy Vallee, who had only met Wakefield while he was guesting on his program, put up the cash and rescued Wakefield from Ellis Island.

Illness Forces Cronins Off

Frank Cronin of the Salada Tea Timers, 'Frank and Flo', became seriously ill. Mrs. Cronin tried to carry on alone and did for three performances last week. Then Ohman and Arden, piano team, and Gordon Graham, baritone, took over the program.

WLW Reunions

Don Hall, leader of the NBC trio, holds open house for any and all artists who arrive in New York from WLW, Cincinnati. In addition, Don acts as general advisor concerning the radio situation in the east. He is a graduate of WLW.

Bob Simmons' Mountain

Robert Simmons owns a mountain top up-state called Mt. Pooch. The villagers resented Bob's tenancy, as his home is in the center of the 20-acre berry patch from which they had derived considerable income. But Bob told 'em to continue to help themselves.

Mrs. Barlow's Loss

Mrs. Howard Barlow became homesick last week and had her suitcases packed for Portland, Ore. Two hours before train time she received a wire telling of her mother's death.

Olsens Up the Hudson

Although George Olsen and Ethel Shutta each now has, for the first time, separate commercial programs via NBC, they will be heard together on that network from the Longue Vue Club, Hastings, N. Y. There is also an offer from a beverage sponsor for the two, starting in September over Columbia.

Shelving Symphony

The N. Y. Capitol's symphony orchestra will be shelved during Phil Spitalny's regime at that theatre. Phil appears on the stage and broadcasts the NBC programs each Sunday with Major Bowes. Spitalny opens there next Friday (14).

Back in Circulation

Mention last week of the bachelors on radio brought no end of additions to the list—Abe Lyman, for one, Also Lew White wants it distinctly understood he is heartwhole (well, nearly so). And some other men on radio have recently been returned to circulation—Rudy Vallee, Hugo Mariani, Curt Peterson, Freddie Rich and Bill O'Neil.

Before Radio

Ethel Waters was a scullery maid at $1.35 a day....Wilfred Glenn of The Revelers was a sailor....Benny Payne, pianist with Cab Calloway, sang a solo twice every Sunday in church....John Babb was a piano salesman....Mary Eastman was in Heywood Broun's 'Shoot the Works' ....Frank Mason, v.p. of NBC, was president of International News Service, and before that a foreign correspondent....Will Donaldson, arranger for 'Men About Town', was a dry point etcher....David Freedman was a playwright and producer....May Singhi Breen was a piano teacher ....Peter de Rose was a horticulturist—and still is....John Royal was a reporter on the Boston 'Herald'....Alonzo Dean Cole, WOR's 'Witch', started the daily bread stuff as a portrait painter. That was the first stage. The second was doing comedy parts in ten-twenty-thirty.... Hugh B. Dobbs, NBC's 'Captain Dobbsie', built children's playgrounds ....Channon Collinge, CBS conductor, was an English cotton manufacturer.

How They Spend Their Holidays

Mary McCoy is showing her two thoroughbred saddle horses at the horse shows on Long Island and Connecticut....James Melton is cruising in his new yacht....Gladys Swarthout and Frank Chapman have gone to a dude ranch near Denver to rehearse for the revival of 'The Merry Widow' at the Central City Opera House....Ralph Kirbery fishes in New Jersey....Pickens Sisters are playing vaude until Aug. 15 when they go to Hollywood to make a picture....Olga, Countess Albani, commutes to Atlantic City between broadcasts....The Sizzlers are in Cleveland for the summer....Lanny Ross goes to the Westchester Country Club to golf ....Ray Heatherton boxes with Dempsey whenever the ex-champ is in New York....Welcome Lewis it at Rye, swimming and golfing.... Edward Nell, Jr., spends his spare time taking pictures; he's an expert photographer....Johnny Marvin is at the Thousand Islands....Ray Perkins is at Milford, Conn....The Three X Sisters are making stage appearances and film shorts....Major, Sharp and Minor have taken a pent house....Phil Cook is teaching the baby to say 'Terry' and 'Jerry'.

Short Shots

Muriel Pollock sails for Europe Aug. 4; she will also appear for one week at a supper club in Paris....CBS is booking the talent for the charity ball at Newport next week, network carrying the broadcast.... Agencies report hearty co-operation from all stations....Any comedian making the Old Gold executives laugh can land that program....William (Bill) Card has left the Mort Millman office to join Harry Bestry's staff ....Mort Downey returns to this country next Thursday with three sustaining periods a week....Ed Fischer, formerly with 'Radio Guide', has joined the Jay Faggen staff....N. W. Ayer agency has a policy, handed down from the original organization, that they will not handle beer accounts....Edwin C. Hill is now under Herman Schaad's management ....Carolyn Gray, CBS pianist, is at her home in Pittsburgh....Vic Meyers, Charlie Davis' fiddle player, has just bought a new fiddle with the coin the others donated—grudgingly....Irvin Cobb's contract with Gulf Oil has been renewed until November....Andy Sannella's orchestra, in addition to air work, at the Milton-Point Casino, Rye, for the summer. Mrs. Sannella has gone to Indiana....George Burns and Gracie Allen to Hollywood in two weeks to make the first of three pictures for Paramount....Ethel Waters has received three offers from Europe....While Mae Questal awaits the stork, Bonnie Poe (who sound-tracks Betty Boop in the cartoons) will play Betty in Vic Irwin's WEAF Cartoonland broadcast....Eddie Powell, Floyd Neale, Arthur Hale and Joe Bolton may dwindle to a bachelors' trio....Dave Dreyer has returned to Irving Berlin's office after a month in California.

Scrambled Notes

Bert McCurtrie, in charge of commercials at CBS, spent last week in Detroit....Eddie Paul, who maestros the Paramount radio hour, taught Vallee how to handle a baton—and has a letter to prove it....Val and Ernie Stanton have split. Ernie will do straight for Joe Penner on Fleischmann next Thursday....The dog days bring Don Carney renewal of his Horton's Ice Cream and also a new Sunsweet Prune Juice contract for 26 weeks.

2 Major Webs Reach Pact on Talent Sniping

NBC and Columbia has entered into one of those gentlemen's agreements not to do any sniping of talent from each other's management or contract lists. Embodied in this oral understanding is a provision that forbids talking business with an act until the latter has broken off completely with its previous network connection.

What actuated the adoption, say the webs, is the practice by mike attractions of using the other chain to get a boost in guarantee or salary when it got around to contract renewal time. An act, as they describe it, approaches the opposition air circuit with the idea of only getting a bid that can be taken back to the original alliance for heading of barter, aver the nettopping. It may all come under the works, but they have no intention of allowing the acts to use them as cat's paws.

NBC on several occasions recently has taken the course of tipping off Columbia that an attraction from the latter camp had been over to talk about switching allegiance. In each instance, NBC says, it found upon inquiry that the artist's contract was approaching the expiration date and the parties concerned had already entered into renewal negotiations.

M-W Signature Two

Morrison & Winkler have taken over management of Arthur Tracy (Street Singer) and 'Easy Aces.' Tracy's switch followed the expiration of his two-year contract with the CBS Artists Bureau.

'Easy Aces' (Goodman Ace) were free lances heretofore.

Coast CBS Starts Program Commuting

Los Angeles, July 10.

Don Lee-Columbia chain is effecting a plan of switching its programs between here and San Francisco to get the benefit of publicity.

Web figures that programs over one station eventually lose out in newspaper plugging, whereas if they are switched occasionally as to source there's an excuse for ballyhoo.

Acts to do the 'guest stunt' will be commercialers with sponsors expected to pay the bills. First L. A. regular broadcast from Frisco will be General Foods' 'Bell and Martha,' a daily at KHJ. Bill will be spotted two days, July 13-14, from KFRC, San Francisco.

Pearce's 2d Bankroller

San Francisco, July 10.

Another sponsor has been landed for Al Pearce and Gang on NBC's Coast network. Bankroller is Durkee Famous Foods, which, beginning July 14, will pay for one quarter hour weekly for 13 weeks. Goes to nine stations of the western chain.

Chain Income from Time Sales

NBC

	1933	1932	1931	1930
January	$1,839,885	$2,635,447	$1,989,497	$1,418,979
February	1,742,784	2,571,609	1,924,778	1,347,874
March	1,997,463	2,864,783	2,164,434	1,652,629
April	1,690,177	2,649,892	2,195,800	1,574,523
May	1,669,194	2,305,448	2,101,525	1,731,409
June	1,512,139	2,081,466	1,931,155	1,509,224
Total	$10,451,642	$15,108,645	$12,307,189	$9,234,638

CBS

	1933	1932		1930
January	$941,465	$1,348,842	$692,114	$644,685
February	884,977	1,319,414	750,621	592,243
March	1,016,102	1,436,050	1,110,526	726,093
April	775,487	1,354,592	1,076,103	705,442
May	624,256	1,326,994	1,065,352	642,782
June	553,056	915,830	1,057,230	592,248
Total	$4,795,343	$7,701,722	$5,751,946	$3,904,193

Web Biz Descent Slows; NBC 27% Below June of 1932, CBS 40%; 6 Mons. Total, NBC 30% Off—CBS 38%

Downward glide of network income from time sales slightly stemmed during June. Decrease of sales not as wide as for May. Compared to June of 1932 last month's intake for NBC was 27% off, while Columbia was 40% down.

CBS time billings last month came to $553,056, compared to $915,830 for the same month one year ago. Former figure is also $39,000 under the same month for 1930. Though NBC's revenue last month did not dip under the June, 1930, level, difference is a bare $3,000. NBC's turnover of facilities this June brought it $1,512,189. For the same month the previous year it collected $2,081,466.

For the first six months of current year NBC's time income is now 30% less than for the same period in '32. Last year at this time NBC had piled up $15,108,645; this year finds the web with $10,451,642 to date.

CBS is 38% off for the first six months, as compared to last year. That network had $7,701,722 at the halfway mark last year. Current is $4,795,342.

From now on the networks are expected to show less of a loss month by month as autumn approaches.

CBS and Agency Get Hill Straightened Out

Differences between CBS and the Erwin Wasey ad agency over conflicting contracts signatured by Edwin C. Hill have been straightened out. News commentator starts on a series for the Barbasol razor blade Sept. 11 over the same chain. It will be three 15-minute evening periods a week with contract calling for a minimum of 33 weeks.

As part of the deal Erwin Wasey, which represents Barbasol, has agreed to tear up the contract Hill made with it direct and to book him through the CBS Artists Bureau. Agency's original plan had been to plug the blade through Hill over an NBC link.

BROMO TIME SIGNALS

Bromo Quinine is making its debut on the air this fall through the time signal route. It's buying time on around 30 stations, each contract calling for a minimum of 10 announcements a day for six consecutive months.

Gong ringing starts Oct. 1.

'NOTHER 8 FOR WALD

Sterling Furniture has renewed Jerry Wald for eight weeks on its WMCA Sunday nite commercial.

Nat Brusiloff and Jack Arthur are associate artists, Wald doing the chatter.

Airing Foreigners

Hollywood, July 10.

Greta Kellar, Viennese stage and radio performer, here on a vacation, and Frederick Hollaender, composer, at Fox, will feature on tonight's (Monday) NBC 'Hollywood On Parade' program.

Bill is a plug for Radio Pictures' 'Little Women.'

CBS SALES HAS TOP WEEK SINCE LAST FALL

CBS sales department last week turned in the best week of new and renewed business since fall. One contract constitutes a newcomer to the network, two represent old accounts returning to the air this autumn, and five come under the heading of extended business.

New one is American Home Products Co., which starts a half-hour Sunday mat Sept. 24 over 20 stations. Returning commercials are Carborundum Co., Nov. 11, and General Foods' Postum, Sept. 22.

Renewals take in Gold Dust, Tide Water Oil, Jad Salts, Kolynos toothpaste, and General Mills' Wheaties, involving the 'Skippy' serial.

MALTEX ON NBC

Maltex, breakfast food, is stepping out on the NBC red (WEAF) link, Aug. 19, with a weekly half hour, combining a biographical lecture with an orchestra. Dale Carnegie will talk on little known facts about well known people and George Shackley will conduct the band.

Contracts all around are for the minimum 13 weeks.

CBS ACCOUNT SIGNS

Carborundum Co., of Niagara Falls, starts its annual Saturday night run on CBS on Nov. 11. Like the past two years the connection will cover 13 weekly half-hour programs with the entertainment provided by a home town band a narrator on Indian folklore.

Station deal embraces 11 basic and five supplementary spots.

Accounts' Bid for Dealer Ear Reason For Heavy Sunday Nite Reservations

To the average advertiser the dealer, and all other elements having to do with sales and distribution of the product, rank in almost equal importance to the consumer when it comes to directing his air entertainment. With several of the networks' major customers the dealer is given prime consideration in both the confecting of a program and its spotting. If the dealers are sold on a program the advertiser generally figures it has pretty well achieved its purpose.

This angle has been largely responsible for Sunday afternoon and evening periods being regarded as among the choice spots of the week by advertisers. It is the one day that the dealer can be depended on to be within range of his radio.

Increasing tendency to make sure that the time picked for broadcast is convenient for the dealer ear is reflected in the large number of reservations for autumn Sunday evening spots on the chains. With NBC particularly it looks as though Sunday nights will be the first to be blocked off as all sold.

In order to get to the dealer element it has become a common practice for an account to shift its program from a weekday to a Sunday spot. Recent case is the Bond Bread show (Julia Sanderson and Frank Crumit) on WABC. Baking company moved from Friday to Sunday matinee because it wanted the dealers, and even the firm's employees who deliver the loaves to the stores, to get an earful. Viewpoint by the baker is that it's as important to sell the dealer and those who contact the dealer as the consumer-listener.

POTASH AND PERLMUTTER
Law Welch and Joe Greenwald
Serial
COMMERCIAL
WJZ, New York

Transition of the Potash and Perlmutter saga to the ether expertly handled in every way. Montague Glass has so far turned out a series of scripts that snugly fit miko requirements, Lew Welch and Joe Greenwald not only making it easy to visualize the partner characters, but wring out of their lines every serio-comic possibility. The staging is deftly and compactly done. Casting of support players also leaves nothing wanting.

Programs caught were consistently loaded with laugh fare and revealed a smart touch at keeping plot and dialog snappily paced. It's the partners back at their old bickering over business, relatives, and what not, but the element that will likely be responsible for giving the series general air appeal is the skein of sentiment.

Attached to the Potash and Perlmutter ether version is the Feen-a-mint tag, with Health Products Corp. doing the check signaturing. Spotting on NBC allows for 15-minute evening installments Mondays, Wednesdays and Fridays. Plug is limited to a brief dramatized interlude at the opening of the program. It's all in good taste.

Odec.

DREAM WEAVERS
With Chauncey, Louise and Sylvia Haines and John McIntyre.
Sustaining
KMPC, Beverly Hills

Novel musical combo, comprising organist and a brace of guitarists, one using an electrical pickup for sustained tones. Banging out black and white selections interspersed with high-class pop and production tunes. They instill a soothing, restful mood that should bring relaxation and break down sales resistance for some sponsor.

As caught here they are on 9-9:30 p.m., maybe a trifle too early for the just-before-bed spot in which the program belongs. Between numbers there are slight snatches of poetry, not entirely essential but well delivered by John McIntyre.

Haines is a former coast theatre manualist.

Leny.

BEST FOODS
MUSICAL
GROCERY STORE
HARRY SALTER
MUSICAL DIRECTOR
WEAF Friday, 9 P. M.
N.B.C. Network

RAMONA
SINGS
and
PLAYS
PIANO
"AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

Isham
Jones
ON TOUR
Direction
Columbia Broadcasting System

ABE
LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

LUM and ABNER
Chester Lauck, Norris Goff
COMMERCIAL
WEAF, New York

After knocking about through the south and middlewest for several years without making much of an impression, Lauck and Goff recently sold themselves and their rural background act to the Ford distributor for the Cleveland district, with WTAM as the outlet. The team did an unusually fast click locally, and the results garnered by the Cleveland Ford dealers made it no hard task for NBC to sell Ford reps in 20 other cities on the idea of hooking in on the Lum and Abner program.

Theirs is a five-time weekly arrangement, from Monday to Thursday inclusive, it's a 15-minute installment nightly of their script serial, while on Friday night, 10:30 to 11 EDST, the program goes variety under the title of 'Lum and Abner's Old Time Sociable.'

Script is little changed from the routine of past years. It's still stodgily framed, devoid of keen character portrays and the stuff that digs into the emotions, whether it be sentimentality or humor, and made up of rambling dialogs and plots that seem to have neither direction nor purpose.

It is obvious that the script phase of their show has only in small measure, if any, been responsible for their clicking in the Cleveland area. What undoubtedly has put them over is the Friday night variety show. Combined here is adroit routining, nicely-balanced and good entertainment and a touch of the novel.

For the first (9) of the sociables broadcast over the hookup the Lum and Abner team imported Annie, Judy and Zeke and Major, Sharp and Minor, two harmony teams from the regular New York NBC list. As an all around variety bill for mike purposes this same Friday night spasm had practically all that it takes to hold and beguile the average attention.

Odec.

GLENN GRAY and CASA LOMA ORCH.
30 Mi.
Sustaining
WABC, New York

Quite a network is afforded the unique Glen Gray Casa Loma orchestra by CBS of Saturday nights from 7.30 p.m. EDST until 8 p.m. The large hookup, as indicated in the dope sheet of the network, is worthy of this orchestra which is one of the outstanding things in the straight musical school on the air.

The Gray Casa Lomaers already have a rep with the college bunch for their records and are drawing well at the Glen Island Casino in Westchester, N. Y. Their brand of dansapation is a smooth brass school of rhythmic foxtrotology which sounds unique unto itself, and in short order the Gray combo should shape up as something individual just like, by now, the fans can't mistake the Lombardos' style.

When a band can achieve that, at this late date, amidst an avalanche of the most ultra dance combinations extant, that orchestra has something. This goes for the Casa Loma bunch.

Abel.

GEORGE HARVEY'S ORCHESTRA
THE ADMIRALS
COMMERCIAL
Discs
WGY, Schenectady

Five-minute discs run off on alternate nights, plugging DeSoto and Plymouth cars respectively. Harvey's unit is heard on DeSoto program while The Admirals, male singers, take the Plymouth slot. On both entertainment is subordinated to advertising—too often the case with platters.

Harvey is the high pressure spieler as well as warbler with the band. His voice is not unpleasant, but he wears out a welcome with too much top speel chatter. Even the orch is dragged in to demonstrate one of Harvey's selling points. It sounds like a pretty fair unit, particularly in playing fast numbers.

Same direct pull-in plugging (including reading of 'telegram' from the factory) is a feature of waxers on which the Admirals take to the musical sea. Boys sing pops with piano accompaniment in wah-wah style. Good but not unusual.

Jaco.

UNCLE PETE'S KIDDY REVUE
Songs and Comedy
COMMERCIAL
WSEN, Columbus

Novel part of this children's hour and a half, spotted every Sunday at noon, is that the youngsters, numbering sometimes more than 40, play up to the m.c. in such fashion that comedy runs throughout the period.

The kiddies do their stuff in true juvenile fashion, being accompanied on piano by Helen Quigley who coaches them before each broadcast. Pete does the announcing, supplies the fun, acts as end man and what not. More than 150 (mostly parents) watch the broadcast each week in the main dining room of the Jefferson hotel here.

No salaries for youngsters, the sponsor paying for the time and then donating prizes.

STERLING HOUR
Variety Show
60 Mins.
COMMERCIAL
WMCA, New York

Seven Sterling furniture stores, two in Manhattan and others in Jersey, underwrite this haphazard 60 minutes over WMCA with Nat Brusiloff's orchestra, Mildred Hunt and Jerry Wald as the mainstays of the program. Running a full hour and evidencing a pred sition by the furniture company to invest heavily for local ballyhoo, one wonders why two 30 min. periods, twice weekly, wouldn't have been a better idea. If nothing else it's bound to tighten up the general proceedings.

As it is, even with the plenitude of commercial plugs heralding the pre-inflation prices, free passes and the giveaway offer of a party on Broadway (theatre, nite clubs, etc., tour), it's too much of the talent itself. Brusiloff gives out a succession of pops, breaking it up only with a medley of old-time favorites or a show medley such as from 'The Musketeers.' Mildred Hunt reprises vocal solos and Jerry Wald's chatter stint is in two sections, one during the first and the other the second half hour of the program. Fred Waters (nee Jack Miller) also vocalizes under that nom-de-WMCA owing to his CBS sustaining bookings.

That there's sufficient public interest in the Sterling company's hour must have been conclusively established from the in-person turn-out by a sufficient number of interested fans who write in for free ducats admitting to the Manhattan theatre. The show is etherized from the theatre which houses the WMCA studios, and judging by the audible audience applause there is seemingly a sufficiently generous representation usually on hand. These passes are giveaways for the asking at any of the seven stores (this usually calls for a renewed reference either to the addresses or to the Sunday 'News').

Wald, who mentions to his Broadway pals that he now occupies the same time (9-10 p.m. EDST Sunday night) that Winchell had is seemingly essaying to simulate the Broadway columnist. He should slow down his spiel as he hasn't the diction for the staccato Floydgibbonish delivery. Result is a bit too often haltering and faltering, and a curious running-together of suffixes and consonants, especially of the 'sh' sound. It made for at least one embarrasing combination.

Wald's chatter is the orthodox Broadway-Hollywood school, all about the recent crop of divorces, rumors, a familiar gag or two, and the like, proving anew that anybody who applies him or herself to that type of reporting can grasp the hang of it almost immediately. However, he does his stint well.

Abel.

ANTOBAL'S CUBANS
Rumba Orchestra
30 Mins.
Sustaining
WEAF, New York

Antobal's Cuban orchestra holds forth at the Maison Royal, one of New York's swankier niteries, at one time a rigidly enforced closed-door membership proposition. With increased liberality, the establishment has kept pace.

As has been the wont of many of these swank spots, the best in cuisine, vintages and entertainment is usually to be found there, to attract the smart clientele to which this sort of cafe caters, and thus the Maison Royal finds itself on the ether map via the Antobal's Cubans, a topnotch rumba combo which also switches its routine to play contemporaneous American music.

In the main, however, their specialties run to the Cuban school of music, featuring the latest evolution in Cuban-American music, the son-foxtrot. It's a 4/4 rhythm against a Cuban maracca type of orchestration and makes for a highly compelling brand of foxtrotology. There are also, of course, the authentic brands of native Cubanolisms.

There is also Marion Sunshine, who brought over the Don Azpiazu orchestra a couple of years ago and also wrote the American lyric to 'Peanut Vendor.' She essayed a vocal of 'Hold Me' in rather uncertain voice, further marred by a dragging accompaniment through a desire, seemingly, of the orchestra to keep pace with her very slow delivery.

On at Saturday night, the Antobal's Cubans rate a mid-week spot where the weekenders will afford a larger listening audience.

Abel.

MARLYNN MACK
Songs
15 Mins.
Sustaining
WOR, Newark

Miss Mack is a 12-year-old youngster who did a personal with the Benny Davis gang at the Capitol theatre on Broadway last week. She's of the Baby Rose Marie school of precocious songstresses, having mastered the ultra-modern school of song interpretation, and conning the cream of tin pan alley's current crop of songs to offer on her programs.

Miss Mack has been a Saturday

WAYFARING MEN
Serial Sketch
Sustaining
WABC, New York

It's hardly a pretty picture that this series, authored by Archie Coates, presents. Effectively dramatized is a slice of the contemporary American scene that has received scant mention from newspapers and periodicals.

Some years ago the American dailies and mags carried pictures received from Russia showing youngster ragamuffins who, uprooted from their homes by economic chaos and famine, were given to roving from place to place and had become a problem to the Soviet. 'Wayfaring Men' draws a canvas closely related to the story these Russian photos told. Coates' youngsters are projected as a by-product of the American depression, and his tales tell of their wanderings by rail and hitch-hike, their fraternizing with hardened boes of the 'jungle' and their temptations in the quest for food.

Coates tries to soften his narrative with romance, but these sidelights only serve to heighten the poignancy of the theme. Among his wanderers is a young girl from an Iowa town, riding the rods in boy disguise. Here and there a youth of the recently recruited hobo clan penetrates her make-believe and the discovery invariably, as Coates pictures it, arouses the instinct to protect and see her safely through. At the present stage of the serial, there's a character, Slim, who's urging her to go back home and wait for him.

Installments of the Coates yarn have so far been deftly cast and directed, and sound effects have been in favor. Coates knows his way around when it comes to setting it down on paper for the air. CBS has these episodes scheduled for Monday, Thursday and Sunday evenings.

Odec.

RUBIN GOLDBERG'S EXCURSION
Talk, Songs, Musi
COMMERCIAL
WEVD, New York

Among Yiddish speaking fans in Greater New York, Rubin Goldberg rates as a versatile entertainer, and as a personality who's all things to the one and same program in a class by himself. Goldberg gets his own accounts and dishes out the plug, builds the program, warbles, wisecracks, engages in cross-fire, recites poetry and even stages one-man blackouts. Goldberg shifts from one commercial payroll after another but he's never long without some connection. Currently he's doing mike duty for the Rainbow line of steamers that ply between Manhattan and Coney Island.

It's an engaging affair that Goldberg has framed to put over the Rainbow brand of excursion. Insinuatingly worked into the program are sound effects simulating the surf, boat whistles, murmur of deck crowds, etc., and the impression he essays to convey is that the entertainment coming over the air is all part and parcel of the divertissement that goes along with the boat ride.

Goldberg does most of the air entertaining himself. For a couple of interludes only he brings in a robusto tenor who delivers himself of operatic arias to the accompaniment of either an accordion or guitar, and there is also a femme partner to intrude occasionally as the foil for his wisecracking. To maintain the deck entertainment illusion Goldberg makes frequent and lengthy use of the studio applause device. It's no more disturbing than the sort of clamor deriving from the usual sideline patronized program.

Hooked up with the plug is a giveaway in the form of free rides to grade or high school children who have recently graduated with honors.

Odec.

FRANK FERNEAU'S ORCHESTRA
Sustaining
WSEN, Columbus

Frank Ferneau puts on a real broadcast as a sustaining feature six nights each week. Outside of a sweet 10-piece orchestra, local listeners are treated to vocalist Russell Sifrit, formerly of Russell and Mack vaude, and the Mayer Sisters Trio. Combo entertains nightly at the town's only beer garden, Tavernel Gardens, some miles outside the city. WSEN picks program up from there and spends its own greenbacks for the job.

Program contains minute amount of plug stuff, but offers snappy monolog by a station announcer who gets to the spot himself every night. Sifrit wows with a nice voice and the sisters are more than acceptable.

Talent cost too high for a local commercial but is the town's outstander.

a.m. interlude and just been promoted to a Sunday night 8-8.15 p.m. EDST spot for her pops. She vamps in with 'Baby Parade' and has a full orchestra back-up.

Songaloging is highly professional and should readily find some kid product sponsor to underwrite it.

Abel.

RIVAL FIRMS FOLLOW EACH OTHER ON NBC

Scheduling of two shows selling competitive products one after the other on NBC's blue link (WJZ) Monday and Wednesday nights, has aroused comment in the advertising trade. Programs involved are Eno Crime Club and the Potash and Perlmutter serial.

Crime mystery is bankrolled by the Harold F. Richie Co. The Potash and Perlmutter acts plug Feenmint and is carried on the payroll of Health Products Corp.

Discovery that the network had inserted one program on top of the other brought a protest from Eno and an intimation that when the current time contract expires NBC is not to expect a renewal.

Eno Salts-Feen-a-mint situation is said to be without precedence in chain broadcasting, at least for the past three weeks.

Only Tire Account Set Is Firestone on NBC

Only tire account definitely set to start a network campaign in the fall is Firestone. Program will back Lawrence Tibbett and Richard Crooks to NBC the latter part of September.

Same arrangement will prevail as last season, Tibbett and Crooks alternating in the weekly spot.

MISSOURI MERGERS

Washington, July 10.

Merging of two Missouri stations takes KGIZ from Grant City to Springfield, its title passing to KGEX, Inc., in the latter city.

Both stations had their time cut in half in order not to interfere with each other and KGIZ hops its power from 100 to 500 watts.

RUBY
NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

"Radio's Loveliest Lark"
JANE
FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison & Winkler.
Park Central Hotel,
New York City

There IS Something New Under the Sun!
THREE
ROBERTS
BROTHERS
IN MUSIC AND SONG
Different!
WEAF Saturday, 6:45 P. M.
Monday, 7:15 P. M.
Thursday, 6:45 P. M.
Personal Management DAN HEALY

For That Boy Part!

Andy
(Skippy)
Donnelly
Just completed nine months as "Skippy" in Tarkington's "Maude and Bill"
NBC NETWORK
Season as "Skippy" (Elec. Trans.)
Address Variety, New York, or phone HAckensack 2-6246-W

RADIO CHATTER

East

WGY (Schenectady) Players under direction of Chester Vedder, off the air for the summer.

Floyd H. Walters, theatre organist, also acts as piano accompanist for singers over WGY.

Al Mamaux, manager of Newark International League ball team, and a vaude tenor during the winter, is not doing much broadcasting this summer. Coaching on base lines hoarsens his voice.

Alice Joy and family have transferred for the summer months from her Long Island home to a Chicago apartment.

Jack Griffin's orchestra, with Agnes Andrews, singer, broadcasting from The Oaks, Philadelphia, over WIP and CBS.

Buddy Cantor now doing a picture name interviewing routine for WRNY, New York, Saturday nights.

Easy Aces have taken over the Jack Haleys' apartment in New York for the summer. Haleys are out on the coast and the Aces are on the other end of the country making shorts for Warner Bros.

Madge West, WSM, Nashville, dramatic director, is calling it a vacash.

They're still auditioning the Mutt and Jeff adaptation at NBC.

George Corey has been transferred back from Cincy to the New York office of J. Walter Thompson.

Riggs and Moke, oldest of Pittsburgh air teams, reported to be dissolving.

Stephanie Diamond, WCAE, Pitt, now doing station's daily 'Market Place,' succeeding Lucy Spencer, resigned.

Lloyd Huntley's band on WWSW, Pitt, twice nightly from Willows, Oakmont roadhouse.

Tony Wilmot, dramatic actor, WCAE, Pittsburgh, also doing continuity work and now writing station's morning Mixing Bowl program.

Jesse Kaufman, manager, and Frank Mulloy, press-agent at WCAE, Pittsburgh, both ex-newspapermen. They used to work together on the 'Post-Gazette.'

Lynn Morrow, 'Post-Gazette's' radio editor and WWSW's newscaster, back from a vacation in Canada.

Paul Forester and Gus Lampe, organist and manager of the Eckel theatre, Spokane, marked their 300th broadcast from WSYR last Saturday.

Midwest

Al Williamson, NBC Chicago publicist-in-chief, has hired Kenneth Frye to replace John Alcock, departed.

Joe Koestner, WMAQ musical director, hobbling on a sprained ankle.

John Gihon, NBC midwestern continuity boss, had a finger split open from a firecracker.

Charles Lyon can only talk about his-1933 vacation in the past tense now.

Daggett & Ramsdell have started a beauty school of the air on WGN, Chicago, thrice weekly at 2 p.m. Spieler is V. E. Meadows. McCann-Erickson placement.

Fitch shampoo, autumn starter, is auditioning to find the right talent in Chicago. Will network over NBC.

WBBM has retained Norman Barry, erstwhile announcer of WIBO, defunct Chicago station.

FRC gave KGIR, Butte, Mont., an increase in power.

KWDC, Decorah, Ia., off the air for a month, starting Aug. 11.

Tacoma now has KGZN, 100-watt police transmitter.

Radio commission reversed Examiner R. H. Hyde by granting application of KGIX for license renewal.

KFH, Wichita, Kan., now on full time instead of five-sevenths.

When the District of Columbia court of appeals remanded the application of WOQ, Kansas City, to FRC, latter denied renewal of an operating license to that station.

KGNO, Dodge City, Kans., gets increased power, going to 250 watts, unlimited time.

The Wayne Kings (Dorothy Janis, pictures) expect their family addition next month.

Al Buettner, back at WISN, Milwaukee, from California.

Don McNeil, WTMJ, Milwaukee, has left that station for NBC.

Nathan Fuller, NBC, added to WTMJ, Milwaukee, as announcer and on production.

West

'Studio Whispers,' an air film column, mainly used as a plug for Warner pictures, has been resumed on KFWB with George Fischer doing the spieling. Weekly 15-min. program had been off the station during the shutdown of the Warner plant.

Don Gilman, of NBC's San Francisco office, in Hollywood for a couple of days telling women's clubs all about the air.

Frederick S. Bowman, KHJ, Los Angeles, to take charge of sound effects.

Eugene Grant back on the sales force of KFI, Los Angeles.

KSW is the new police transmitter for Berkeley, Calif., 500 watts.

Great Southern Land Co., assigned license of WGCM, Mississippi City, Miss., to Grace Jones Stewart.

Frigidaire dealers are commercializing a daily half hour musical program over KMTR, Hollywood.

Copper Electric Co., Inc., of Lowell, Ariz., awarded new station license to operate at 100 watts during the daytime.

KTAR, Phoenix, has a temporary permit to operate nightly with 500 watts, pending observations to decide whether this should be made permanent.

KGZT, muny police station at Santa Cruz, Calif., will be completed by Sept. 30.

Hilo Broadcasting Co., Ltd., of Hawaii, granted a new station license at 100 watts. To operate eight hours daily.

WPFB, Hattiesburg, Miss., silent during July.

Pioneer Mercantile Co., Bakers-

(Continued on page 44)

Renewals

Wyeth Chemical Co. Placed order with CBS for a 13-week extension, effective Sept. 26, for its three-time weekly spot ballyhooing of Jad Salts. Hook-up involves eight basic and one supplementary stations.

Kolynos Sales Co. Continued its 'Just Plain Bill' serial on CBS out of New York starting Sept. 25. Contract calls for 13 basic and one supplementary outlets on the basis of five 15-minute evening periods a week.

Richfield Oil Co. Giving its Grantland Rice-Betty Barthell-John Golden stanza another run of 13 weeks on NBC, fective with Aug. 21.

Jergen Co. Returns Walter Winchell to his Sunday night spot on NBC Sept. 3. Starting Nov. 6 program will be given a rebroadcast to 11 west coast stations, making 29 stations altogether. Contract is for 39 weeks, dating from Sept. 3.

FINALLY MAKES CONTACT

Indianapolis, July 10.

After waiting for months, WKBF finally able to make good as an outlet for NBC. Construction of a new transmitter has held up the arrangement since January.

Station using but one chain program a day until it can arrange to use the entire web output. WKBF the only NBC outlet in the state.

Romberg Says Radio Not Ready for Original Musicals; Wild Agency Ideas

Sigmund Romberg doesn't think radio will be ready for original operettas and musical comedies for at least another year. Listeners haven't as yet begun to weary of accepting the medium as strictly a reproducing outlet, and until this reaction sets in radio can continue in its current vein.

Advertisers and their reps who have approached him about writing original operettas for the air, have evinced some peculiar ideas regarding his end of show business, Romberg declares. The merchandising element evidently harbors the impression that all a legit producer has to do is to call in the score confector, toss him a libretto and say: 'Have this done a week from Monday.'

Anyway, that's the mode of procedure that commercials try to go by in dealing with him. They tell him that they've bought time for a program slated to start in three weeks and they'd like to have him turn out an operetta in serial form right away. When he expostulates that things can't be done that way the advertiser or the agency retorts: 'That's okay, turn out a few sample programs for audition and if we decide to go ahead you can keep writing the rest, three or four weeks in advance.' Romberg states he tells them that operettas cannot be written on this basis for radio or any other medium.

Don't Realize Cost

But what puzzles him most about the attitude of the advertising gentry is the way they react when the stipend for original musical works is quoted. They talk about spending $10,000 for time facilities and approximately the same for a name cast, but when advised that the original material, plus the extra cost of orchestrations and multiple orchestra rehearsals, will run from $3,000 to $5,000 they start retreating from the idea altogether.

To do justice both to the program and himself a composer would have to insist, says Romberg, upon several sets of rehearsals so that he can correct the mistakes and loose parts in his work before the music is released over the air. And, he adds, these extra sessions boost the program's expense substantially.

A manuscript written for radio, states the composer, would be worthless for either pictures or the stage. Such a score is directed strictly to the ear and its later adaptation for the stage or screen would necessitate practically complete rewrite.

'Chappies' New Outlet

Hollywood, July 10.

'Happy Chappies' (Fred Howard and Nat Vincent), sustainer at KNX for a year, is off that station.

Pair have been doing piano-warbling and now go to KELW, Burbank, commercialed by the Federal Outfitting Co.

Ether Slants

Plenty of organ stuff every morning. Fred Feibel starts CBS' day, every day, with his 7.30-8 a.m. 'morning reveille' of corking console stuff via WABC.

From the Radio City Music Hall Dick Leibert on WEAF-NBC brings another organ rhapsody at 8-8.30 a.m., while Winters and Weber on WEAF, and Lew White on WJZ, continue the console stuff a half hour or an hour later.

Lew White operates the five-manual console of the Radio City RKO Roxy. Plenty of builder-upering for the theatre goes with it. It's variously phrased every morning. One time it ballys R. C. as a place you must visit when coming to New York. Another time occasions the mention of the RKO Roxy as the place for the true appreciation of the cinema under ultra auspices. Most banal has to do with plugging the Roxy ushers as putting more than casual motion into their task of punching your ticket, for the ushers give out the most ultra-ultra personal service, etc., etc.

Anyway, White knows how to get that stuff out of the Wurlitzer. He's no novice on the air, having done his stuff for NBC direct from his own organ studios on Broadway. White, incidentally, is unquie in that he does no little radio commercial work along with film shorts. Ann Leaf, from the Paramount theatre, is likewise recallable for her air commercials with Louis Katzman's orchestra on the Fred Allen program (Limit).

Paul Whiteman went it all alone for two hours straight on the second lap of the Kraft-Phenix series (WEAF) last Monday night (3). The performance, though musically still without peer on the chains, cried frequently for variety and outside support. Most of it was slow-going and slipshod program balancing.

Almost half of the first round of the clock was consumed by the five movements of Ferdie Grofe's 'Grand Canyon Suite,' Deems Taylor doing the descriptive spieling, and at times it was hard to distinguish his voice above the forte playing of the band. Rounding out this hour was a set of vocal calesthenics by the Rhythm Boys, a hot tune encore from the same trio and a dance medley with Jack Fulton on the lingual refrain. Taylor prefaced the last item with a suggestion that listeners roll up the carpet and warm up their tootsies.

About midway of the second hour Whiteman fed them 'Rhapsody in Blue' again. It's safe to say that 'Rhapsody' must now chase a certain percentage of listeners away and seemed an unfavorable choice with other selections of the type, and less familiar, in the Whiteman repertoire. It's getting to be a 'Love me, love my dog' combination—if you want to hear Whiteman you've got to listen to the 'Rhapsody.' Or you don't have to. And how many come back once they've picked up another program they like?

'Dance of the Hours' arrangement was short of the standard set the previous week by the band's treatment of 'Carmen,' while the finale medley of war songs did well with sound effects, but failed to rate better than just another one of those patriot mergers.

Graham McNamee who came west to broadcast the all-star baseball game at Comisky Park for NBC was pulled after the seventh inning and Hal Totten finished the broadcast. Sidney Strotz, Chicago program director, did the pulling after McNamee's insufficient knowledge of baseball became increasingly evident.

McNamee was alternating every other inning with Totten, a baseball expert, and the contrast was painful. A few minutes after Strotz silenced McNamee a message came through from NBC in New York making the same suggestion that had already been carried out.

Chesterfield whirl of Friday (9) came through with a crack melange of entertainment. Grace Moore gave them a choicely balanced group of three numbers with her interpretation of the 'One Fine Day' aria from 'Madame Butterfly,' particularly, settling on the ear, rich in melody and fine lyrical shadings.

Cross-fire, blackout bits and anecdotes that constituted the Lou Holtz contribution had enough laugh jolts to satisfy the most fastidious customer, while the Lennie Hayton orchestral innings maintained their usual high level of rhythmic quality. If it can go on building them like this one the cig account should have nothing to worry about.

Major Bowes and the Capitol Family took John D. Rockefeller's 94th birthday as occasion for a public tribute via WEAF-NBC Sunday morning, while immediately ensuing the Capitol hour, the NBC's affiliated hookup (via WJZ) was made the occasion of another birthday party, this time to Roxy.

Roxy was S. L. Rothafel's birthday and seemingly a surprise. He started to say something and the Roxy gang gave out instead a 'Happy Birthday to You' greeting. This semed to break up Rothafel, so he impressed Harold van Duzee into service to warble 'Laugh, Clown, Laugh' as his exemplification of the true trouper's adage that the show must go on regardless of sentiment or other untoward interruption. Later Roxy conducted an overture, announcing Erno Rapee's absence at the Robin Hood park in Philadelphia, where the regular Radio City maestro is doing his baton act as a guest conductor this week.

Roxanne, femme maestro on WOR, has a nice orchestra and nice support in Jack Arthur, et al., for the Woodbury powder and soap program Sunday nites. With an orchestra leaderess as a feature it's a natural for any beauty product. She's been a staple interlude on the Bamberger station for no little time and the program's smooth uninterrupted unfolding of song and music is tribute to some smart generalissimo behind this air show.

LOU HOLTZ

WABC
EVERY FRIDAY, 10 P. M.
Chesterfield Program

AL GOODMAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB — WABC WED.-FRI. 9 P. M.
WITH ARTHUR BRISBANE — WJZ SUNDAY 9 P. M.

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

DON LANG
and his
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

JENNIE GOLDSTEIN
Star and Directress
of Prospect Theatre, Bronx, N. Y.
Sponsored by Julius Grossman Shoes
very Friday at 7:30 p. m.
WMCA

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. GILMAN

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

PHIL BAKER
Sponsored by
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon.-Wed.-Fri. 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
very Mon., 8 P.M., N.B.C.
CHICAGO

ARTHUR TRACY
"The Street Singer"
Every Mon.-Wed.-Fri.
9:15 P. M., E. D. S.
WABC, Coast to Coast

TED BUD
EDDY-BURSTON ORCH.
Summer Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

RAYMOND BAIRD
Next Week (July 14)
PALACE
CHICAGO

ORDER CLOTHES ON NBC GALS

Undressing of femme talent for publicity purposes is out as far is concerned. Policy put into effect by the network's press department forbids the staff going out of its way to cater to undraped figure requirements of newspaper or mags.

NBC p. a's have been told that in future they are to refrain from anatomical exposure.

AYER AGENCY CHANGE

Shakeup in the New York office N. W. Ayer agency has Hy- Hodgson out as and in charge of the radio department. Douglas Coulter replaces.

Coulter, who also holds a v.p. title, previously supervised the program building of the agency's air business.

Joe Lucas, one-time Paul Whiteman, playing with his white and orchestra, at the Sagamore, Lake George.

Manuke's Hawaiians at Newman's Lake House, Saratoga Lake, N. Y.

THE GREEK AMBASSADOR OF GOOD-WILL

GEORGE GIVOT

This Week (July 7) SHEA'S, BUFFALO

Sole Direct Herman Bernie

1619 Broadway, New York

DUMB CRACKERS

ROBERT BURNS PANETELA

WABC

Every Wednesday Evening at 9:30 P. M.

BURNS AND ALLEN

Dir.: WM. MORRIS AGENCY

LEON BELASCO

C.B.S.

Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M. Sat.: 8:30-9 P.M.

NIGHTLY ST. MORITZ HOTEL, NEW YORK

Sole Direction HERMAN BERNIE 1619 Broadway, New York

LENNIE HAYTON

AND HIS CHESTERFIELD-HOUR ORCHESTRA

EACH FRIDAY 10 P.M. WABC

Direction MORRISON and WINKLER

Showman-Mayor

(Continued from page 1)

make recommendations as to the fitness of this material.

'Certain rules and regulations will be drawn up by this committee, all directed toward the one objective o' cleaner motion pictures for those who attend that type of entertainment. I personally, shall exercise proper supervision theatrical attractions of other types and over advertising used to exploit those attractions.'

His Liberal Campaign

Bainbridge's attitude is regarded here as all the more amazing in view of the fact that he stood for a wide open town in his campaign and made his opponent's banning of 'Crazy Quilt' a leading issue, promising there would be no more 'such foolishness' if he were elected. He attacked the former mayor for dri' g away business from Minneapolis by his narrow-mindedness and pointed out the loss of employment that resulted for local stagehands and musicians. The Farmer-Labor party gave the 'Crazy Quilt' episode as one of its reasons for refusing to indorse Anderson for re-election.

George Guise, the mayor's private secretary and chief adviser, is also a one-time showman who also has had a reputation for broad-mindedness. He gave up the city editorship of the 'Star' to ke the post, but has been city manager for the Miles' theatres in Detroit and a house manager for Publix, RKO and Pantages. Film circles recall that when he was private secretary for the late Mayor Nye here the latter halted 'Birth of a Nation.'

Bainbridge has operated local dramatic stock for practically 20 years. He also has been a circus press agent, legit road show advance man and company manager, legit theatre and deluxe picture house manager and operator of musical comedy stocks.

In his inaugural message, Bainbridge also advised the city council that he plans to submit for approval a proposal for free use of the municipal auditorium for the presentation of light and grand opera by performers recruited entirely from local citizens.

During his mayoralty incumbency, Bainbridge's dramatic stock, at the Shubert, will be operated for him by John Dilson, his stage director.

Paramount

(Continued from page 7)

now no one has any doubts in that direction.

Publix reorganization is progressing at a swift pace. Since the trustees, C. E. Richardson, Eugene Leake and C. D. Hilles, took hold less than six weeks ago, Publix stands around 75% reorganized.

This work is handled by the Reorganization Committee appointed by the trustees, chairmaned by S. A. Lynch. It means that of Publix's 800 houses, around 500 are already completely reorganized, or on the way to be, and that within 60 days Publix as a whole will have had its new deal. Reorganization Committee has been at work only around 30 days.

The 500 houses mentioned are either already or about to be segregated into new and separate companies under operation of resident and experienced showmen. Latter will operate on an ownership basis with Publix sharing in the profits and additionally have its underlying investments protected through ownership of stocks.

E. V. Richards blew into New York yesterday (Monday) to talk things over on the Saenger reorganization. He is likely to be here several days.

Except that reorganization of New York and New England territories are in the works, exact details aren't known as to how or who will be the Publix partner-operator, or whether any are definitely considered. Whether John Balaban gets Detroit or John Trendle is understood to be open.

(TOMMY) REILLY and (BILLY) COMFORT

NOW IN LONDON PLAYING VAUDEVILLE

Making records for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.

PERMANENT LONDON ADDRESS, CARE VARIETY

Inside Stuff—Radio

Soconyland Sketches, now entering a fifth season with NBC, rates as the champ long run dramatic program on the air. Standard Oil of New York launched this show through Batten, Barten, Durstine & Osborne agency in 1928 and it's been on ever since. Arthur Allen, of the original cast, still collects a paycheck from this source. Current hookup gives it eight stations in the upper eastern area.

Just before each year's contract for time is due to expire account takes a survey among listeners to determine whether to go on with the sketches. For a couple of programs Allen steps out of character and tells the public that Soconyland is ready to give them any type of program they prefer if they're fed up with this one. And ensuing vote each year has been overwhelmingly in favor of continuing the script show.

Henry Fisk Carlton and William Ford Manley have been co-authoring the Soconyland continuity since the series' inception.

NBC's program department is bringing renewed pressure to bear upon commercials and their agencies to get their listings of musical numbers in within 10 days before broadcast. General practice among outside producers of slipping these in just under the line, complains the network, is making it tough to check in time on copyrights and restricted number permissions.

Web's rule of limiting a pop tune to one broadcast a night over either the red (WEAF) or blue (WJZ) link, say the agency producers, is largely responsible for this situation. Orchestra leaders prefer to take a chance of escaping the blue pencil by getting the list in as late as possible. Argument raised by the batoniers that they haven't ample time in which to have orchestrated and rehearsed a substitute number leaves the network no alternative but to pass the original selection.

New NBC rate card, effective July 15, has the four stations which previously constituted the mountain group split in two. Advertisers can now buy Denver and Salt Lake City without having to include Butte and Billings, or vice versa. First two towns retain the mountain group label while the other pair are to be known as the north mountain group. Network figured that by breaking up the quartet it would have a better chance of having Denver and Salt Lake City tacked on to one of the basic (red or blue) links.

Under the revised card commercials may now also buy Montreal and Toronto separately. Previous they had to take the pair or else. Same arrangement applies to San Diego and Phoenix, included in the Pacific supplementaries.

Pierre V. R. Key, editor of the 'Musical Digest' and eminent music critic, has issued 'Pierre Key's Radio Annual' from his own publishing company, probably the first year book of its kind in broadcasting.

It's a comprehensive volume, over 450 pages, with much space devoted to alphabetical listing of all radio artists and also the commercial sponsors. This is matter usually conned from the press depts. of both major chains, but in the Key volume it is permitted to run extensively. Elaborate charting of all radio stations on both sides of the Atlantic, as to call letters, their corporate ownership, power, etc., along with a supplementary geographical and alphabetical list (according to states) of these same stations, is also included.

Reports persist on Coast that if NBC and its Los Angeles outlets, KFI and KECA, split, that KNX, Paramount Pictures studio station, will go under the NBC banner. Known that within the last two weeks chain technicians have been testing the field strength of KNX, although no one officially will admit that it has anything to do with the severing of the present setup.

Contract between NBC and Earle C. Anthony, owner of the two present outlets, calls for a reviewing of the agreement before Aug. 31, although contract has two years to run. Both sides are known to be dissatisfied with the current arrangement with negotiations still in the talking state and reported as likely to go either way.

Regardless of what unfavorable treatment the print media accord radio in the statistical info sent out by them, NBC sales department in its promotion material must refrain from making any comparisons with newspapers or magazines. This is according to an order issued by M. H. Aylesworth. NBC prez takes the attitude that the network must sell its facilities on merit and at no time make comparisons which might be construed as an attack on another medium.

CBS, until recently, had mantained this same policy. Departure came when it issued a statistical brochure 'Odds on Radio', in which the results obtained by advertising using both radio and print were compared.

Radio's own showmanship transpires behind the scenes in the advertising agencies, according to show people who have occasion to contact the larger agencies on big deals. The sumptuous east side office suites contain elaborate private dining rooms with French chefs and all the trimmings.

Al Jolson was particularly impressed by the replica of an English home which has been transplanted into the J. Walter Thompson agency's offices in the Graybar Bldg. All agencies of that calibre feature imported marble and statuary as part of the builder-uppering for the client.

Gus Arnheim, Jimmy Grier and Phil Harris, who have been successive orchestras at the Cocoanut Grove, L. A., were authorized for commercial disk recording by the Frank management of the Hotel Ambassador, more or less unbeknown to the bands.

Now Phil Harris is on WMAQ (NBC), Chicago, for Cutex, while the competitive WBBM (CBS) in Chi also features the Harris orchestra on an electrical transcription on behalf of some anti-gray hair preparation.

Frigid air in the Paramount theatre on roadway did tricks to Jane Froman's voice so she bowed out of a four-week booking at that house, preferring to return there in September.

Miss Froman remained two weeks at the Par but found that the cooling plant didn't do her any good vocally. She opens July 14 on CBS for Frigidaire booked by Morrison-Winkler.

Novelized version of Lula Vollmer's 'Moonshine and Honeysuckle', presented in serial form over NBC, will be published in the fall. Publisher is Lavere L. Fuller, of Albany, N. Y., who has done book reviews in dramatized form over WGY.

Chase & Sanborn tea had to make a last minute switch of Fannie Brice's routine last Wednesday (5) after the Walt Disney office refused to grant permjssi to do a burlesque on 'Mickey Mouse' over the air.

Scheduled appearance of Marlene Dietrich on the Fleischmann show of next Thursday (20) is off. After the booking had been made through Paramount, as an exploitation hookup for the 'Song of Songs' picture, it was found that the star doesn't plan her return from Europe until September. Account is now negotiating to put Miss Dietrich on the week she lands in New York.

Radio Chatter

(Continued from page 43)

field, Calif., has a television license.

FRC will hear the application of Acme Broadcasting Co., Huntington Park, Calif., for the facilities of KFAC, Los Angeles.

Ted Dahl's orchestra from Cinderella Ballroom, new remote at KFAC, Los Angeles.

Charlie Echols and Rhythm Kings, colored orchestra, goes to KMTR, Hollywood, for a half hour daily.

Absence of Jack Joy for a Mexico vacation has Rene Hemory swinging the baton before KFWB's staff orchestra.

WAAW, Omaha's local broadcasting station, moved into new studios Wednesday (5).

Ned Bailey, exploter for KFAB, Omaha, has recovered from ptomaine.

WOW, Omaha, added new weekly program when John Chappel began 'Twilight Reveries' June 25. Program was Chappel's at KQV two years ago.

John Henry, KOIL, John Gillen, WOW, Omaha, both back from NAB convention.

'SHERLOCK' FOR THEATRES

NBC's 'Sherlock Holmes' five-people troupe has been set for some eastern stage dates by Loew commencing July 21 in Washington.

Serial has been off the air for a month, but returns in September. Loew holds options for stage bookings to be played meanwhile.

JOHN FOGARTY

WJZ NBC Network

Jack Frost Sugar Hour

Management NBC

Personal Direction James F. Gillespie

GYPSY NINA

"The Haunting Romantic Voice of Radio"

WABC

COLUMBIA BROADCASTING SYSTEM

TUESDAY | SATURDAY

7 P.M. | 7:15 P.M.

Mgt. CBS

"The time has come," the Walrus said, "To talk of many things: Of Shoes and Ships— Of Sealing-Wax— Of CABBAGES And KINGS."

AUSTIN STRONG

Monday Wednesday Friday | WEAF | 5:15 P.M. N.B.C. Network

PHIL REGAN

"Melody Headlines" SATURDAY 9:15 P.M.

WABC Columbia Broadcasting System

Featured in Columbia Revue

THURSDAY 11:15 P.M.

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."

BETTY BARTHELL

RICHFIELD OIL PROGRAMS

WABC Monday 10 P.M. | WEAF Friday 10:30 P.M.

WABC NETWORK Thursday, 6:30 P.M.

Direction CBS ARTIST BUREAU

Drafting Four Music Trade Codes For Final Consolidation Into One

Committee representing the four major organizations in the sheet music business are separately at work drafting proposals for a general code to govern the industry under National Industrial Recovery Act. After the four committees have completed their individual codes and had them okayed by their respective memberships it is proposed that the groups get together and appoint a central committee to consolidate the four codes into a single set of regulations for filing with the NIRA administrators.

Call For Haste

Music trade associations involved have been urged by Washington to speed up their tasks. Word received from this source last week was to the effect that the Government was anxious to have all trade codes on file within six weeks. Attached to this call for speed was a warning that if any industry failed to show results within that time the administrators of the act would proceed to draw up a code for it.

Four trade groups which have committees working on the code assignment are the Music Publishers Protective Association, the Music Publishers' Association of the U. S., representing the standard and schoolbook end of the business, the Music Retail Dealers Association and the Songwriters Protective association. On the MPPA representation with Louis Bernstein as chairman are Bobby Crawford, Charles Miller, Jack Bergman, Walter Clark and Saul Bornstein. Standard division's committee is composed of C. J. Sengstack, pres. of Clayton M. Summy, E. L. Gunther, of Schroeder & Gunther, Harold Flammer, of G. Schirmer & Co., William Kretschmeyer, of Carl Fischer, Inc., and R. J. Ostburg, of Theodore Presser Co.

Because of a misapprehension of what was required under the NIRA measure, the standard publishers association a couple of weeks ago sent on to Washington as its code a copy of a trade pact it had entered into with the sheet dealers at a joint conference in 1931. The NIRA administrators returned the digest and advised the MPA to get together with other associations in the trade on a code that follow the requirements of the emergency recovery bill.

In arriving at a code, the music industry is required to take into account the following four provisions of the recovery act: (1) hours of labor, minimum wage and union relations; (2) the preservation of equality of opportunity in the acquisition of material; (3) the elimination of unfair trade practices in the exploitation of material, and (4) the elimination of unfair practices in the distribution of material.

John G. Paine, chairman of the MPPA board, declared that when the pop publishers came to deal with provision No. 3 he would seek to have inserted a clause prohibiting plug subsidizing of orchestra leaders and vocalists, whether the consideration be in cash or other forms of gratuities such as the payment for special arrangements turned out by some one on the leader's staff.

JEWISH SOC.'S CLAIM

Society of Jewish Composers, Publishers and Songwriters is trying to collect some of the radio money and on behalf of J. & J. Kamen, Jewish music publishers. The Society made a claim on CBS and E. B. Marks in connection with a Yiddish composition.

Marks proved that he was the copyright owner to the number and the Jewish Society was denied its claim.

Teck's Garden

Buffalo, July 10.

Buffalo's first sidewalk cafe a la Parisian boulevard restaurants has been opened at the Teck Garden, adjoining the Teck theatre. Premises have been decorated for Continental effect, with Mickey Dee's orchestra appearing. Dave Goldberg managing.

Oldtimers Return

Imminent repeal and general liberalization sees the comeback of some well known bonifaces of prewar Broadway. John Wagener, of the old Reisenweber's, is returning with William Grosso and John S. Buzzini, also vet hotel and cafe men, in the management of the Mayfair Beach Club at Milton Point, Rye, N. Y.

This is the old Wainwright estate, which is being outfitted with cabanas, etc.

Walter Kaffenberg, another oldtime restaurateur, is tied in with this new venture.

MDS as Sherman-Clay's Music Shipper East Of Rocky Mountains

Sherman, Clay & Co., San Francisco jobbers, has arranged to have the Music Dealers Service, Inc., do the shipping direct for S-C dealer customers located east of California, Oregon and Washington. Jobbing firm will continue to serve its customers in these three states from the Frisco base.

Sherman, Clay is the first jobber to effect a hookup of this sort with the publishers' distributing combine. Figures that time, postage and shipping charges will be saved by making the delivery direct from New York to those of its accounts located inconveniently from the Coast.

Brown, Henderson Back Together for a Film

Hollywood, July 10.

Bobby Crawford leaves New York for here July 15 to look into the picture end of the music business.

Also due here soon are Lew Brown and Ray Henderson, who, although split, are expected to return together for one picture at Metro, which they promised to do in return for the loan of Jimmy Durante for 'Strike Me Pink.'

After that, it is understood Brown will go to Fox to write.

Musikers Move

Hollywood, July 10.

Aaron Gonzales' 12-piece orchestra opened last week in the Blossom room of the Roosevelt.

Don Carper's combo has switched from the Lighthouse, Compton, to the Del Mar hotel for the summer.

Both booked by David Hillman, who also has Jimmy Grier at Pismo Beach for a one-nighter July 16 at a $500 guarantee and percentage.

PAUL ASH AT FAIR

Chicago, July 10.

Paul Ash goes into the Pabst Blue Ribbon Casino at the World's Fair July 17 for the afternoon shift. Ben Bernie plays nights.

Ash has an eight week guarantee with options.

CARGILL JOINS BACHELOR

Jerry Cargill has given up his office and has allied with Walter Bachelor in the latter's offices.

The Gilda Gray-Whitey Kaufman one-nighters in New England dance-hall territory is the first itinerary.

Specht's Summer Dates

Buffalo, July 10.

Paul Specht with a new 18-piece band opened at Olcott Beach near here. Aggregation traveling by bus and headed for New England summer dance spots.

Darling Twins are featured as dancers.

Revised Lyric Passes

John Royal and Frank Black (NBC) have okayed the revised lyrics of 'Hold Your Man,' a Robbins song for broadcasting.

CBS previously passed a denatured lyric after both webs held up the Metro theme song as too hotcha.

CAFE'S $33.000 WEEK-END

Smash Big At Pabst Casino With Ben Bernie

Chicago, July 10.

Pabst Blue Ribbon Casino at the World's Fair grossed $33,000 over the July 4 weekend. This may hang up a record for a cabaret.

Ben Bernie no longer alternates with the College Inn, but confines himself exclusively to the Casino where he works from six p. m. to two a. m. Maurie Sherman and Buddy Rogers orchestra take the afternoon and tea dansant sessions.

COMPETISH BRINGS NAME BANDS TO SO. CALIF.

Los Angeles

Lots of southern California band competish is anticipated for the fall.

The swank Pasadena community is to have a name band in Vincent Lopez when the ultra-conservative Huntington hotel opens with a supper dance policy. Cocoanut Grove in ..is planning to build a band around Dick Powell or Art Jarrett, while Gus Arnheim, who did well at the Beverly Wilshire in a new room, returns in the fall.

That means that the Biltmore, L. A., and the Roosevelt in Hollywood will also have to take on name bands. Ted Fiorito will return to the St. Francis, Frisco, and Anson Weeks is at the Mark Hopkins, where he is more or less of a fixture. Tom Gerun, now at the World's Fair's Pabst Casino, Chi, will probably also return to his part-owned Bal Tabarin, S. F.

Coast Musikers

Los Angeles, July 10.

Plantation, Culver City, shuttering with the sheriff making his entrance left the Art Kassel orchestra twiddling their thumbs while deciding whether to stick west for something to pop or scram Chiwards. Dave Wolf was operating.

Ray Heindorf acquired a son and a termer at Warners the same week. Contract is a five-year affair handed out as a result of his work on 'Gold Diggers' and gives him the top arranger's salary currently at any of the studios. Heindorf has been splitting his time between WB, UA and Radio but now has to confine himself to the home grounds.

Al Dubin hopped down to Del Mar to write lyrics on 'Roman Scandals,' claiming he couldn't scribble at the studio. Eddie Cantor wants to send him to Cleveland in the hope of getting better choruses.

Buddy De Sylva and Dick Whiting are going to hold a tonsil party at the Cedars of Lebanon hospital immediately after the completion of 'My Weakness' at Fox, which De Sylva is producing and Whiting is scoring. Each possesses a brace of tonsils that make surgeons drool at the mouth, so they decided to go under the ether holding hands.

Final pair of songs for 'Roman Scandals' are 'Out for No Good,' rhythm number, and 'No More Love,' torcher which Ruth Etting will sob

It's come to screen tests for orchestrators. Several of the first numbers from 'Hollywood Party' at Metro, arranged by Maury De Pach, will have test recordings to ascertain how De Pach writes for the mike.

Sherwood Beasley at the Club Ballyhoo, Hollywood, released his entire band and hired 10 new men.

Artie Mehlinger, former coast rep for Remick, back in Hollywood from San Francisco, where he had a new downtown nite club all lined up until a permit was refused.

Studio composers campaigning for soundproof rooms. Claim that under present conditions the boys are unconsciously stealing from each other because tunes seep in under the door when a writer is stuck for a number.

All of the songs in Metro's 'Hollywood Revue of 1933' are being authored by Rodgers and Hart with the exception of 'Hot Chocolate Soldiers,' by Brown and Freed.

Don Ricardo's nine piece tango, rumba and dance orchestra is at Cal-Neva Lodge. Late Tahoe, for the summer.

L. A. musicians local has prohibited free tryouts by bands for beer gardens unless permission in writing is first obtained from the union.

Gordon and Revel were guested on the Happy-Go-Lucky hour over KHJ last week with singers from the Abe Lyman band warbling their numbers.

Gus Gagel's combo now at Topsy's Roost, Southgate.

Rodgers and Hart are back at Metro, having written one song, 'That's Love,' which Anna Sten will sing in 'Nana' for Sam Goldwyn.

Witmark Denied Top ASCAP Rating, Argue Picture Score Manipulation

West Off Platters

Hollywood, July 10.

Mae West will make no more phonograph recordings, figuring that the one release she cut for Brunswick isn't helping her film draw any because one-lung stations are playing the disc to death.

Star feels that the over-plugging will make people tired of her method of delivery and that the monetary return isn't sufficient to risk killing her personality. She has been approached by Victor to make some more platters but named so high a figure that there's been no answer from the recording company.

Lewis Squawk Over L. D. Hoofing Meant $1,200 in Pittsburgh

Pittsburgh, July 10.

Complaint by Ted Lewis over The Willows' practice of allowing dinner guests to dance for the remainder of the evening brought the band leader an adjustment from management. Lewis played a one-night stand there last week.

Door charge of $1.50 per person, with another $1.50 minimum inside, was made for the Lewis engagement, but those coming early were permitted to get by without admission and dinner took care of minimum.

Band leader was in for $1,000 for the night against 60% of the gross. Management decided to avoid trouble by declaring Lewis in for a percentage of the dinner gross, with result that he carried away around $1,200. Incidentally, he brought out the biggest dance crowd of the season.

Ol' Maestro Coming East; Harris to College Inn

Ben Bernie is anxious to come back to Broadway in the fall. He has been in Chicago for three years straight and insists upon a New York spot this season.

He is now concentrating solely on the Pabst Pavilion on the Fair Grounds. Buddy Rogers has succeeded him at College Inn, Hotel Sherman. Phil Harris will probably reopen the other Sherman hotel nite club room, the Bal Tabarin, in the fall, and both bands probably alternate.

Harris closes at the Hollywood Country Club, Galveston, in two weeks, plays some Texas theatre dates and comes to the Hotel Schroeder, Milwaukee, before going to the College Inn to succeed Rogers, who shifts elsewhere. Seymour Simons is currently at the Milwaukee hostelry.

Composer at Roach

Culver City, July 10.

Marvin Hatley is back on the Hal Roach lot to write the tunes for a musical short series starring Billy Gilbert and Billy Bletcher. 'Rhapsody in Brew,' first short, already in production.

Hatley was on the Roach lot for five years, leaving last year. He wrote the Laurel and Hardy 'Cuckoo' theme music.

GOODHEART EXONERATED

Illy Goodheart, New York manager for MCA, accidentally killed a young boy on Merrick road, Long Island, last week while driving. The booking agent has been exonerated, it being established that the youngster ran in front of his car.

The Goodhearts have a couple of children of their own, which has made it grievous issue for the agent to recapture his nerve as a driver.

GUARANTEE SCARES SINGER

Chicago, July 10.

Despite the smacko $30,000 gross of the Jack Benny road show at the Palace last week, Mort Singer has sidestepped the attraction for his houses in Sioux City and Cedar Rapids that were to be included with the rest of the Nate Blumberg time laid out for Benny.

Singer was afraid of the $5,000 guarantee in towns of that size.

Of the five major publishers who have recently been on the tapis before the classification committee of the American Society of Composers, Authors & Publishers seeking an advance in their ratings only one, Mills Music, Inc., will come in for a extra divvy when ASCAP distributes the second quarter royalty plum the latter part of this week. Boost accorded Mills at last Thursday's (6) meeting takes him from class BB to A.

Setback for Witmark

Surprise outcome of last week's classification committee proceedings was the overwhelming turndown given M. Witmark's petition for a nudge from class A to AA. General impression in the trade had been that the advance here was in the bag and that there only remained the matter of the committee taking a formal vote on it. Argument that led to the unfavorable action was to the effect that the Warner publishing combine in assigning recently certain picture scores, including 'Gold Diggers of 1933,' to its Remick subsid so that the latter firm could maintain its class A standing in the Society had made the Witmark outfit undeserving of the contemplated boost. Had the Witmark request gone through it would have been in the same classification with Harms, Feist and Berlin.

Other major publishers whose petitions for advancement were turned down were E. B. Marks, Joe Morris and Robbins Music Corp. Marks and Morris each had asked for a lift from their present BB rating to class A, while Robbins aimed for the AA classification.

Publisher classifiers at the same meeting made quite a number of changes in the lower brackets with Bibo-Lang, Inc., one of these. B-L firm was moveed from class G to F after the full classifications board which includes writer representation had reversed the unfavorable decision of the strictly publishers committee. Among the boosts handed out by the writers' committee was the AA classification for Charlie Tobias.

Royalty plum due for splitting up this week is expected to come close to the $425,000 distributed for the first 1933 quarter.

A. C. Activity

Atlantic City, July 10.

Gus Edwards is putting on the week-end shows at the Ritz-Carlton's new summer garden. Red Nichols' orch now there for the dance music, succeeding George Olsen, who was the opening attraction.

Fourth of July week-end saw the music publishers and song pluggers here for the Olsen opening; also for Fred Waring at the new Gateway Casino, and for Isham Jones' return debut at the Hotel Ambassador. Jones was there last summer and a CBS wire accompanies him once more.

Busse at Rice Hotel, Tex., Other Band Shifts

Henry Busse will shift over from the Rice hotel, Houston, to Galveston in two weeks to succeed Phil Harris at the Hollywood Country Club.

At the Baker hotel, Dallas, Bernie Cummins, succeeds Herbie Kay, who shifts to the Peabody hotel, Memphis. Cummins closes at the Trianon ballroom, Chicago. Jan Garber follows Cummins into the Trianon besides handling the Yeastfoamers' commercial radio account.

Earl Burtnett is another new shift to the Lakeside Park, Denver, Gene Quaw continues at the Cosmopolitan hotel, Denver. Both combos are etherized by KOA, Denver, a west coast NBC affiliate.

Fiorito On the Go

Los Angeles, July 10.

Ted Fiorito's orchestra will play one more week at Loew's State, following the current one, and then do a stanza at the West Coast, Long Beach, before going to Radio to make a short.

Returns to the St. Francis hotel, San Francisco, Sept. 6, to start a year's contract.

Bands and Orchestras

Week of July 10

Permanent address of bands or orchestras will be published without charge.

No charge is made for listi in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

Aaronson, ils Park, Neponsit, L. I., N. Y.
Agnew, Chas., care Kennaway, Chicago.
Alexander, Dan, Lyndhurst Pav., Snyder's Lake, N. Y.
Aladort, U. J., 98 Liberty St., Newburgh.
Amidon, A., 912 E. 8th St., Flint, Mich.
Andrus, Bud, WESG, Elmira, N. Y.
Arand, Henry, 643 Broad St., Newark.
Aristocrats (Wm. Hughes), 404 Blandina St., Utica, N. Y.
Arkell, Lee, KVI, Tacoma, Wash.
Armbruster, J. L., B. A. C., Buffalo.
Arnhei , Gus, St. Francis H., San Francisco.
Ash, Paul, care Wm. Morris, Chicago.
Atkins, A. P., 8014 6th Ave., Des Moines.
Averill, Bud, Boos Bros., L. A.
Axt, Dr. Wm., M-G-M Studio, Culver City, Cal.

B

Bachman, Lew, 211 N. Central, Chi.
Baird, Maynard, Crystal T., Knoxville.
Ballew, Smith, Forrest C., New Orleans.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Baranges, Dan, C Alabam, Chi.
Henry S. Barth, 3215 N. 6th St., Phila.
Barton, Herbert, 545 5th Ave., N. Y. C.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bauer, F., 67 Or Rochester, N. Y.
Baum, Babe, 220 Rose St., Reading, Pa.
Baxter, Phil, WDAF, K. C.
Beasley, Sherwood, Club Ballyhoo, Hollywood, Calif.
Beban, Walter, NBC, S.F.
Beckley, T., 102 E. 8th St., Wil ington, Del.
Belasco, Leon, St. Moritz H., N. Y.
Belton's Syncopaters, Box 1863, West Palm Beach, Fla.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Bentley, Billy, KXO, El Centro, Calif.
Bercowitz, Abe, KGW, Portland, Ore.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berger, W. J., 5449 Penn Pittsburgh.
Berlin, Paul, 4258 Archer Ave., Chi.
Bernie, Ben, Sherman H., Chicago.
Perrens, Freddie, CBS, N. Y. C.
Bestor, Don, Lake George Show Boat, Lake George, N. Y.
Benford, Jack, Jack & Jill Tavern, Portland, Ore.
Biddick, Jimmy, Santa Monica, Calif.
Bissett, Billy, Log Chateau, cne-in-Quebec.
Black, Ted, 1619 Broadway, N. Y. C.
Blaufuss, Walter, N.B.C., Chicago.
Blue Rhythm, Cotton Club, N. Y. C.
Blumenthal's Orch., Sovereign H., Chicago.
Bob's Sunnysiders, 30 E. Haverhill St., Lawrence, Mass.
Borr, Mischa, Ens., Waldorf-Astoria, N. Y.
Boulanger, Chas., Ocean View Park, Norfolk, Va.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyd, Tommy, Sacramento H., Sacramento, Calif.
Boyle, Billy, Copley-Plaza H., Boston.
Boyle, Marian, KHQ, Spokane, Wash.
Brandy's Singing Bd., Palmer's Park, Lansing, Mich.
Brashin, Abe, KJR, Seattle.
Breeskin, Daniel, Earle T., Washington.
Breuer, Ted, Charles Inn, Burdin Lake, N. Y.
Brigode Ace, Coney Is., Cincy.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brown, Murray, Follies and Club Royale, Chi.
Brownagle, 922 9th St., Harrisburg, Pa.
Bryant, W. Terre Haute, Ind.
Buckeye Wonders, 645 Main St., Akron, O.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke's Canadians, New Constant Spring H., Kingston, Jamaica.
Burtnett, Earl, Lakeside Park, Denver.
Burns, Jimmy, Lido Venice H., Sandwich, Ont.
Burson, Bennie, McFadden's B., Oakland, Calif.
Busse, Henry, Rice H., Houston.

Calloway, Cab, 799 7th Ave., N. Y. C.
Candullo, Joe, Pelham Heath Gardens, Pelham, N. Y.
Caperoon, Fred, 401 B'way, Camden, N.J.
Cappo, Jos., Lakeside Park, Dayton, O.
Carlin, Herb, Guyon's B. R., Chicago.
Carberry, Duke, Walpole, Mass.
Carpenter, Earl, Hollywood Beer Gardens, Pelham, N. Y.
Carper, Gordon, Lighthouse B., Compton, Calif.
Casa Loma, Gray, 799 7th Ave., N. Y. C.
Casa Nova, Greenwich Village, Dayton, O.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, Vancouver H., Vancouver, B. C.
Cavallave, John, Murray's Patio, New Haven, Conn.
Caveto, Eta, Flotilla Club, Pittsburgh.
Cave, Don, Knickerbocker H., Hollywood, Calif.
Cervone, 502 Blackstone Bldg., Pittsburgh.
Charles, Roy, Golden Pumpkin C., Chi.
Childs, Reggie, Roosevelt H., N. Y. C.
Chio-E-Revelers, Station WJBO, New Orleans.
Christensen, Paul, WKY, Oklahoma City.
Christian, Tommy, Palisades Amus. Pk., Palisades, N. J.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Clarke, Bob, 1060 Roxbury Rd. (Columbus, O.
Clarke, Herb. L., unicipal Band, Long Beach, Cal.
Coakley, Tom, Athens C., Oakland, Calif
Coleman, Emil, Riviera R., Englewood, N. J.
Cole, King, Solomon's D. H., L. A.
Cole, Richard, Palmer House, Chicago.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Connecticut Collegians, Green Lantern Inn, Saratoga, N. Y.
Conrad, H., 1068 Park Ave., N. Y. C.
Cook, Arthur, WXYZ, Detroit.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Cooney, Bernard, KWG, Stockton, Calif.
Cott, Frank, Edgewater Beach H., Point Claire, Quebec.
Coyle, L. H., 210 E. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N Y.
Craft, Charlie, Frolics Club, Chicago.
Crawford "Buzz," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Jack, Coney Island, Cincinnati.
Cugat, Waldorf-Astoria Roof, N. Y. C.
Cullen, South Boston, Va.
Cummings, Johnnie, Webster Canandaigua, N. Y.
Cummins, Bernie, Baker H., Dallas.
Cummins, Leo, WTIC, Hartford, Ct.

Dahl, Ted, Leighton's Arcade, L. A.
Damski, Henri, KJR, Seattle.
Dantzig, Eli, St. George H., rooklyn, N. Y.
Dantzier, T., Westward Ho H., Phoenix.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington H., Washington, D. C.
Davis, Meyer, 18 E. 48th St., N. Y. C.
Davis, Chas., Hollywood R., B'way & 48th St., N. Y. C.
Davis, Eddie, Moris R., 144 Bleecker St., N. Y. C.
Davison, Walt, Mainstreet T., K. C.
DeForest, Don, 171 King St., Portland, Ore.
De Francisco, Louis, Fox Studio, Westwood, Calif.
Delany, Jack, KLX, Oakland, Calif.
Delbridge, Del., 404 Madison T. Bldg., Detroit.
Denniker-King Orch., , Far Rockaway, N. Y.
Denny, Jack, Waldorf-Astoria H., N.Y.C.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Ditmars, Ivan, KOL, Seattle.
Dolbier, Geo., Cafe de Paree, L. A.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Mt. Royal ontreal.
Dougherty, Doc., Adelphia H., Phila.
Dowell, Boots, Cotton C., San Diego.
Duerr, Dalph, 11404 Orville Ave., Cleve.
Durso, Mike, 151 W. 54th St., N. Y. C.

Eddy-Burtson, Maple G., Feltman's, Coney Island, N. Y.
Edmunds, Glen, Elk's C., L. A.
Edson, Eda, Leighton's, 7th & B'way, L. A.
Ellington, Duke, 799 7th Ave., N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
English, Brick, Valencia B., Santa Ana, Calif.
Eppel, 5736 N. 7th St., Philadelphia.
Eppinoff, Ivan, College Inn, Chicago.
Erickson, Harry, Saltair Beach Co., Salt Lake City.
Eslick, J., New Madison H., Seattle.

F

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Feeney, J. M., 226 E. 11th St., Oakland.
Fahello, Phil, Albee T., Brooklyn.
Fagan, Ray, Sagamore H., Rochester.
Farr, Aaron, Miami Beach Country Miami Beach.
Feldman, Joe, 1063 E. 98th St., Cleveland, Ohio.
Ferko, Jos. A., 500 W. lenwood Phila., Pa.
Ferron, Chas., Poli Palace T., ridgeport, Conn.
Feyl, J. W., 378 River St., Troy, N. Y.
Fio-Rito, Ted, M. C. A., L. A.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 2122 Waite Ave., Kalamazoo, Mich.
Fisher, Buddy, Hollywood Barn, ollywood.
Fisher, Mark, Edgewater Beach H., Chi.
Finston, Nat, Par. Studio, Hollywood.
Fitzpatrick, Eddie, N.B.C., S. F.
Foard, Don, 1419 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 174 Beacon St., Portland, Me.
Forbstein, Leo, Warner-FN Studio, Burbank, Calif.
Friary, George, Rockland, Mass.
Freeman, Jerry, Paradise R., 49th & B'way, N. Y. C.
Frieso, J. F., Strand T., Stamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Furlett, Frank, Vanity Fair,

G

Galvin, J. J., Plaza T., Worcester, Mass.
Garber, Jan, Trainor B. R., Chi.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gaspare, Dick, Lido Club, Long Beach, N. Y.
Gates, Hal, KGER, Long Beach, Calif.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gaylord, Chas., La Boheme, Hollywood.
Geidt, Al., 117 S. N. J. Ave., Atlantic City.
Gervin, Hal, 1625 Gough St., S. F.
Gerun, Tom, Chez Paree, Chicago.
Gibson's Blue Devils, I. O. O. F., Ballroom, Baltimore.
Gilbert, Peggy, Tivoli C., L. A.
Gill, Emerson, Totem Pole B.
Gillen, Frank, Detroit Yacht C., etroit.
Ginsberg, Ralph, Palmer H., Chi.
Glaser, Ben, Embassy Club, N. Y.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Golden Neal, WOR, N. Y. C.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, Aaron, c-o David Hillman, Hollywood, Calif.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
Goodrich Silvertown, 160 Wadsworth Ave., N. Y. C.
Goodwin, Hop, 26 S. Church St., West Chester, Pa.
Gorrell, Ray, 404 Madison T. Bldg., Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Grass, Chet, 2040 S. Corona, Denver.
Green, G. F., 101 W. 65th St., N. Y. C.
Green, Jimmy, Beach View Gardens C., Chicago.
Greenough, Frank, Biltmore H., Santa Barbara, Calif.
Grofe, Frede, 195 Norma Rd., Teaneck, N. J.
Gross, Prentis, McElroy B., Portland, Ore.
Greer, Billy, 1002 Main St., Davenport, Ia.
Grier, Jimmy, Rainbow Gardens, L. A.
Griselle, Tom, WEAF, N. Y. C.
Gurnick, Ed., 36 Reynolds Ave., Providence.
Gutterson, M., Valencia T., Baltimore.

H

Haas, Alexander, 264 W. 75th St., N.Y.C.
Haefely, Geo., Luna Park, Coney Island, N. Y.
Haines, Whitey, Tavern Inn, 188 N. Bend St., Pawtucket, R. I.
Hall, George, Taft H., N. Y. C.
Hall, Sleepy, MCA, Chicago.
Hallett, Mal, care Chas. Shribman, Little Bldg., Boston.
Halstead, Henry, Muehlebach H., K. C., Mo.
Hamilton, Geo., Airport Gardens, L. A.
Hammond, Jean, Sky Room, Milwaukee.
Hammond, Chestine, KIT, Yakima, Wash.
Hamp, Jahnny, La Salle Roof, Chicago.
Hancock, Hogan, Jefferson H., Birmingham.
Handler, Al, Via Lago, Chi.
Harris, Phil, Hollywood Gardens, Galveston, Tex.
Harkness, Eddie, 2510 Van Ave., S. F.
Harrod, Bud, Yoeng's R., 1607 B'way, N. Y.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Hatch, Wilbur, KNX, Hollywood.
Haney, Ad., 26 Capitol St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phi
Heidt, Horace, Hillstreet T., L. A.
Henderson, Fletcher, Hollywood Beer Gardens, Pelham, N. Y.
Henry, Tal., care NBC, 711 5th N. Y. C.
Hewitt, Al., NBC, Boston, Mass.
Himber, Richard, Essex House, N. Y. C.
Hines, Earl, care Ed Fox, Grand Terrace, Chicago.
Hirabak, A., 1128 Gottman St., Pittsburgh.
Hite, Les, Cotton C., Culver City, Calif.
Hobbs, Frank, St. Catherine H., Catalina Island.
Hoffman, Earl, Casa de Alex, Chi.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hogan, Bill, MCA, L. A.
Hogan, Tweet, Chanel Lake, Ill.
Hoagland, Everett, Rendezvous, R., Balboa, Calif.
Holden, Caille, Laguna Beach, Calif.
Holman, Bob, Tivoli C., L. A.
Holmes, Wright, Martinique H., N. Y. C.
Hopkins, Claude, Roseland B, B'way and 50th St., N. Y. C.
Hornick, Joe, NBC, S. F.
Hueston, Billy, 1658 B'way, N. Y. C.
Hyde, Alex, care Wm. Morris, Mayfair T. Bldg., N. Y. C.

I

Innis, Ed., Huntington, W. Va.
Irwin, Don, Terrace Garden, Chi.
Iseminger, Bill, Hagerstown, Md.
Isitt, Doug., Butts, Mont.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., loversville, N. Y.
Jaffy, Gilbert, Leighton's Arcade, L. A.
Jansen, Edward, KVI, Tacoma, Wash.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jenkins, Polly, and Her Playboys, WCAU, Phila.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Gladys, KTM, L. A.
Johnson, Johnny, M. C. A., N. Y. C.
Johnson, Merle, 151 W. 46th St., N.Y.C.
Johnston, C. W., 45 Grove Ave., Ottawa.
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 Norwood St., Phila.
Jones, H. I., Nashold's B., San Diego, Calif.
Jones, Rogan, KVOS, Bellingham, Wash.
Jones, Isham, Ambassador H., Atlantic City, N. J.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joslin, Chas., liver Spray B., Long Beach, Calif.
Joy, Jimmie, Variety, Hollywood.
Joy, Jack, KFWB, Hollywood.

K

Kahn, Art, Coffee Cliff's, 701 7th Ave., N. Y. C.
Kahn, Harry, 5210 Gainor Road, Phila., Pa.
Kahn, Herman, Capitol T., Newark, N.J.
Kahn, Roger W., 1607 B'way, N. Y. C.
Kalis, Al, Lido Venice C., Boston.
Kamas, Al, Swanee B. R., Washington.
Kardos, Gene, Roseland B. R., N. Y. C.
Kassel, Art, M. C. A., L. A.
Katzman, Louis, 1780 B'way, N. Y. C.
Kaufman, W., 28 N. 10th St., Labanon, Pa.
Kay, Herbie, Peabody H., Memphis.
Kayser, Joe, Music Box, Chicago.
Kayser, Kay, Bal Tabarin, S. F.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Kiefer, Bert, 447 R. R. Ave., Pen Argyle, Pa.
Keller, Wm. ., 4115 51st St., Woodside, L. I., N. Y.
Kennedy, Clem., KTAB, S. F.
Kennets, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, , Benj. Franklin H., Phila.
Kerr, Chas., Adelphia H., Phila.
Kibbler, Red, Recreation Pier, Long Beach, Cal.
Koestner, Jos., N. B. C., Merchandise Mart, 222 North Bank Dr., Chicago.
King's Melody, 63 Mueller St., Binghamton, N. Y.
King, Henry, Pierre H., N. Y. C.
King, Wayne, Aragon B. R., Chi.
Kline, M., 5456 Spruce St., Philadelphia.
Knapp, Orville, Cafe de Paree, L. A.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kogan, Harry, NBC, Chicago.
Kozak, Jim, Station WLFL, Chicago.
Kratzinger, Ed., World's Fair, Chi.
Krausgrill, Walt, 347 Claremont Bl S. F.
Krueger, Art, WISN, Milwaukee.
Krumholz, G., P. O. Box 404, New Bedford, Mass.
Kyte, Benny, tation WJR, Detroit

L

La Ferara, 1821 Grant Ave., S. F.
Lagasse, errimac St., Lowell, Mass.
Lampe, Del, MCA, Chi.
Lampham, Clayton, Luna Park, Coney Island, N. Y.
Landry, Art, 45 5th Ave., N. Y. C.
Lanfield, M., BBB's Cellar, Hollywood.
Lang, Sid, Paramount, Chi.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, Sam, care CBS, 485 Madison Ave., N. Y. C.
Lanin, Howard CBS, N. Y. C.
Large, Rolph, Richleau H., Quebec, Can.
Lawe, Bernie, Pattis C., Des Moines, Ia.
Lefcourt, Harry, 27-10 Newtown Ave., Astoria, L. I.
Lefkowitz, Harry, Casley H., Scranton, Pa.
Leftwich, Jolly, Oceanic H., Wrightsville Beach, N. C.
LeRoy, Howard, Vanity Fair, Chicago.
Levant, Phil., MCA, Chicago.
Levin, Al, 476 Whalley Ave., New Haven.
Levitow, Bernard, Commodore H., N.Y.C.
Lewis, Ted, The Dells, Morton Grove, Ill.
Lido Orch, Suite 50 Loew Bldg., Washton, D. C.
Lippman, Sid, Ambassador H., L. A.
Lofner, Carol, Grand H., Santa Monica, Calif.
Lombardo, Guy, Pavilon Royal, Lynbrook, L. I.
Lopez, Vincent, Congress H., Chi.
Lorraine, Carroll, Playground, Chi.
Lowe, Maxime, Shoreham H., Washington.
Lowd, Howard G., 4106 3rd St., W., Washington, D. C.
Lowe, Bernie, Nanking Cafe, Des Moines.
Lowe, Sol, Manchester T., L. A.
Lown, Bert, Park Central, H., N. Y. C.
Laury, Paul, Schuler's Grosvenor B. R., Mansfield, O.
Ludeke, Frank, Davenport Spokane, Wash.
Lund, O. M., Coliseum B. R., Tacoma.
Luse, Harley, Wilson's B. R., L. A.
Lyman, Abe, Ambassador H., L. A.
Lynn, Sammy, 2006 Wichita St., Dallas.

M

Macdonald, Petersburg.
Mace, Art, Rendezvous B. Santa Monica, Cal.
Mack, Dave, Paris Inn, L. A.
Mack, Ted, Muehlebach, K. C., Mo.
Madreguera, Enric, c-o Variety, N. Y. C.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, R. B., 806 Elinor St., Tenn.
Manthe, Francis, Madison, Wis.
Marburger, H., Roseland B. R., N. Y.
Marshall, Red, Hacienda la Ramble, Wilmington, Calif.
Martin, Freddy, Bossart H., B'klyn, N. Y.
Martin, Slim, Edgemont Club, Hollywood.
Maslim, Sam, Seneca H., Rochester.
Mason, Bobbie (Miss), New China Youngstown, Ohio.
Maupin, Rex, KYW, Chi.
Maurice, Jack, KGFJ, L.
McCarthy, Huey, Lake Arrowhead, Calif.
McCloud, Mac, care Paul Cohen, 54 West Randolph, Chi.
McCoy, Clyde, Drake H., Chicago.
McDaniel, Harry, Edgewood Inn, Albany-Pittsfield Road.
McDowell, Adrian, Town & Country C., Milwaukee.
McEnelly, E., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit.
McGowan, Loos, care R. W. Kahn, 1607 B'way, N. Y. C.
McIntyre, James, Chateau Laurier, Ottawa.
McVeas, L. S., 1221 E. 33d St., L. A.
Meeker, Bobby, Claridge H., Memphis.
Mella, Wm., 91 Edwin St., Ridgefield Park, N. J.
Memphisonians, 92 S. Main St., Memphis.
Meroff, Ben, MCA, Chicago.
Messner, Dick, London Terrace H., N.Y.C.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, 4529 Camas Philadelphia.
Meyerinch, Herb, States Hofbrau, S.
Meyers, Al, 6200 Girard Ave., Phila.
Meyers, Louis, Zenda B., L. A.
Meyers, Vic, c-o Dave Trepp, Seattle.
Miles, Dusty, The Roof, Kenosha, Wis.
Miles, Jack, Granada C., Chicago.
Milholland, H. I., KGA, Spokane.
Miller, Gladys, KOMO, Seattle.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Vic, Loew's State, Syracuse.
Milan, Bert, Eastwood Park, Detroit.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Milne, Del, 870 E. Washington St., Portland, Ore.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mintz, Herbie, Granada Club, Chicago.
Misheloff, Sol, Commodore H., N. Y. C.
Mitchell, Al, 4 Reed St., So. Norwalk, Conn.
Mohrman, Mabel, KJR, Seattle.
Morton, Fran., Italian Gardens, Spokane, Wash.
Molino, Carlos, Congress H., Chicago.
Moore, Carl, care Kennaway, Chi.
Moore's, Dinty, Washington Arms, Mamaroneck, N. Y.
Moore, Pryor, Schaber's C., L. A.
Moore, Tom, Cinderella B., Long Beach, Cal.
Morey, Al, Worth T., Ft. Worth.
Morris, Glen, Silver Slipper, Baltimore.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Moss, Joe, 48th St.,

N

Napoleon, Phil, NBC, N. Y. C.
Nappi, Bill, Tutwiler H., Bir ingham, Ala.
Nash, Len, Len Nash's Barn, Compton, Cal.
Naylor, Oliver, Walton H., Phila.
Neff, Art, 6228 Spruce St., Philadelphia.
Neirbauer, Eddie, Frolics C., Chi.
Nelson, Ozzie, CBS Artists Bureau, N. Y. C.
Nelson, Tom, Roosevelt H., N. Y. C.
Newman, Alfred, U. A. Studio, Hollywood.
Nichols, Red, Ritz Carlton H., A.
Nolan, Bob, Fisher T., Detroit.
Noonan, Jimmy, Lido C., Chi.
Norman, Jess, 1770 Green St.,

O

O'Brien, Tom, Saranac Lake H., Saranac Lake, N. Y.
O'Connell, Mark, 316 W. 98th St., N.Y.C.
O'Hare, Husk, Canton Tea Gardens, Chi.
O'Hearn, Travo, LeClair H., Moline, Ill.
Olsen, George, 1619 B'way, N. Y. C.
Olsen, Guy, Eagles Aud., Seattle, Wash.
Olsen, Ole, Commodore C., Vancouver, B. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original George 8, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Osborne, Will, Post Lodge, Larchmont, N. Y.
Orlando, Nick, Plaza H., C.
Owens, Harry, Authers Colorado Springs, Colo.
Owen, Delos, WGN.

P

Paige, Ray, Station KHJ, L. A.
Parisian Red Heads, 22 W. North St., Indianapolis.
Parker, Dud, 230 Hart St., B'klyn.
Parker, Ray, Jeffery Tavern, Chi.
Parnell, Chas., Hartford B. R., San Bernardino, Cal.
Paso, George C., Roseville, O.
Pearl, Lou, Club Shalimar, Chicago.
Pearl, Morey, 263 Hunting Ave., Boston.
Pedro, Don, Morrison H., Chicago.
Peerless Orch., onmouth St., Newport, Ky.
Pemberthy, Geo., Venice B., Venice, Calif.
Pendarvis, Paul, Jonathan C., L. A.
Pettis, Jack, Wm. Penn H., Pittsburgh.
Peyton, Doc, Syracuse H., Syracuse, N. Y.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1342 Pal .. Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pierce, Chas., Midway Gardens, Cedar Lake, Ind.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollack, Ben, c-o MCA, N. Y. C.
Pontrelli, Nick, Palace B. R., Ocean Park, Cal.
Powell, Walter & Rudy Bundy, care Leddy & Smith, 226 W. 47th St., N. Y. C.
Prado, Fred, American House, Boston.
Price, Larry, 3115 N. New Jersey St., Indianapolis.

Q

Quaw, Gene, Arlington H, Hot Springs, Ark.

R

Ralston, Jack, Station WOL, Washington, D. C.
Radin, Oscar, M-G-M Studio, Culver City, Cal.
Rodriguez, Jos., KFI, L. A.
Rapee, Erno, Radio City Music Hall, N. Y. C.
Rapp, Barney, New Yorker H.
Rasmussen, F., 143 Graham Ave., Bluffs, Ia.
Ray, Alvino, NBC, S. F.
Read, Kemp, 530 Ashley Blvd., New Bedford, Mass.
Red Dominos, care of E. K. Nadel, W. 47th St., N. Y. C.
Redman, Don, 799 7th Ave., N.Y.C.
Redmond, George, Ship C., Venice, Calif.
Reese, Gardner, 1619 Broadway, N. Y.
Reisman, Leo, 130 W. 57th St., N. Y. C.
Relyea, Al 'Buddy,' New Harmony H., Cohoes, N. Y.
Rendleman, Del Monte, Birmingham, Ala.
Reynolds, Lou, 600 Central Ave., meda, Cal.
Rich, Fred, CBS, N. Y. C.
Rickitts, J. C., Kosciusko, Mi
Rines, Jos., Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Roanes' Penn, Commodore B., Lowell, Mass.
Roberts, Joe, Auditorium Hotel, Chicago.
Robbins, Sammy, McAlpin H., N. Y.
Roberts, Miles, 8 Sheldon St., Prov., R. I.
Robinson, Johnny, Olympic H., Seattle.
Rogers, Buddy, College Inn, Chi.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 111 W. 57th St., N. Y. C.
Romanelli, L., King Edward H., Toronto.
Romano, Phil, Pine Sault Inn, Albany-Schenectady Road, N. Y.
Rosenthal, Harry, 1650 Broadway, N.Y.C.
Rossman, Harold, Bagdad C., Miami.
Rothchild, Irving, Follies Bergere, Chi.
Ruhl, Warney, Michigan Tech., Houghton, Mich.
Russell, B., ing Cotton H., Greensboro.

S

Sampietro, Joe, KOIN, Portland, Ore.
Sanders, Joe, MCA, Chicago.
Sans, P., 215 Ridgewood Ave., B'klyn.
Santaella, Salvatore, KMTR, Hollywood.
Schara, C. F., 624 B'way, Buffalo, N. Y.
Schill, J., Arcadia B. R., N. Y. C.
Schubert, Ed., 34 Arthur St., Lawrence, Mass.
Schumiski, Station WCFL, Chicago.
Schwartz, , 819 Court St., Fremont, Ohio.
Scott, L. W., 900 Dilbert Springfield, O.
Scott, Frank, 234 President St., Brooklyn, N. Y.
Scotti, Wm., Montclair , N. Y. C.
Seidenman, Sid, Mayflower H., Wash.
Selvin, Ben, care Col, Recording, 55 5th Ave.
Setaro, A., Paramount Studio, Hollywood.
Severi, Gino, KHJ, L. A.
Shaw, Russell, Valois Country Club, Valois, Quebec.
Shays, Budd, Shubert Theatre Bldg., Philadelphia, Pa.
Shreasley, Eddie, Vienna Gardens, World's Fair, Chi.
Shepard, Chas., KFI, L. A.
Shield, LeRoy, NBC, Chicago.
Sidell, Curtis, Hollywood A. C., Hollywood.
Sleff, Solly, Palace H., S. F.
Simmonds, Arlie, Playland Park, South Bend, Ind.
Simons, Seymour, Schroeder H., waukee.
Serger, Lou, S. S. Panama, Santa Monica, Calif.
Singing Sherwoods, KFAC, L. A.
Siry, Larry, Simplon C., N. Y. C.
Smith, Beasley, Rosemont B., B'klyn.
Smolin, S., 190 W. Buchtel Ave., Akron, Ohio.
Sorey, Vincent, , 485 Madison Ave., N. Y. C.
Sosnick, Harry, MCA, Chicago.
Spector, Irving, WOKO, Albany, N. Y.
Specht, Paul, Alcutt Beach, Buffalo.
Spitalny, Phil, Park Central H., N. Y. C.
Spor, Paul, Paxton Hotel, Omaha, Neb.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. George, Geo., 2166 Belmont Ave., N.Y.
Stafford, Jesse, Sweets B., Oakland, Calif.
Steiner, Max, Radio Studio, Hollywood.
Steed, Hy., Station WMBC, Detroit.
Stern, Harold, Biltmore H., N. Y.
Stone, Marty, Radisson H., Minneapolis.
Story, Geo., Wong's C., London, Ont.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strissoff, Vanderbilt H., Y. C.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, KFRC, F.

T

Teiller, Ray, Fairmount H., S. F.
Teppas, J. J., 533 Glenwood Ave., Buffalo.
Teeven, Roy, Regent T., Grand Rapids, Mich.
Thompson's 'Virginians,' Venter T., Atlantic City, N. J.
Tiloff, Andre, Surf C., Miami Beach, Fla.
Tobias, Henry, Totem Lodge, Averill, N. Y.
Tobier, Ben, Rosemont B., B'klyn.
Tolland, Ray, Detroit Leland H., Detroit.
Trace, Al, Hyde Park C., Chicago.
Traveler, Lou, Casino G., Ocean Park, Calif.
Tremaine, Paul, CBS, N. Y. C.
Trevor, Frank, KOIN, Portland, Ore.
Trini, Anthony, Roseland B. R., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.
Turnham, Edith, Topsey's Roost, Southgate, Calif.

V

Vallee, Rudy, 111 W. 57th St., N. Y. C.
Van Cleef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Venuti, Joe, Blossom Heath Inn, Detroit.
Victor, James E., 522 Fifth Ave., N. Y. C.
Vis'an, Rob, 6211 Linwood Ave., Cleveland.
Vito, King, Rose Room D. H., L. A.
Vogel, Ralph, 2502 Coral St., Phila.
Voorhees, Don, NBC, N. C.

W

Wagner, Buddy, Commodore H., N. Y. C.
Waring's Penna., care J. O'Connor, Hammerstein T. Bldg., N. Y. C.
Watters, Lou, 1907 104th Ave.,
Walker, Ray, 201 St. James Pl., lyn, N. Y.
Weber, Thos., Breakfast C., L. A.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Lincoln Tavern, Chicago.
Weidner, Art, 44 Wawona St., S. F.
Welch, Roy, Fulton-Royal, Brooklyn.
Werner, Ed., Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, Ray, Roosevelt H., Hollywood.
Weston, Don, ichmond H., Nor Adams, Mass.
Wetter, Jos., Scranton, Pa.
Whidden, Ed., 125 Dikeman St., B'klyn.
Whidden, Jay, Miramar H., Santa Monica, Cal.
Whiteman, Paul,
Whityre, Everett,
Wilkinson, Raul,
Wilmington, Del.

(Continued on page 54)

NIGHT CLUB REVIEWS

Ben Marden's Riviera

Fort Lee, N. J., July 7.

Ben Marden and Sam Salvin's Riviera at Fort Lee, on the Jersey shore, just across the new George Washington bridge, is the current top money-getter in metropolitan restaurant operation. It's unquestionably the biggest suburban restaurant grosser and one o.o. will suffice to explain just why.

Hanging on the Palisades cliffs, scenically and geographically this roadhouse is the top spot for location. It rivals any of the Côte d'Azur cafes for situation, hence the Riviera nomenclature, for the outdoor dining on the terraces, or near the rails overlooking the waters, exceeds in natural beauty the charms of any spot at Cap d'Antibes with the Mediterannean below.

Structural beauty of the grim, gray George Washington bridge, with the twinkling lights the Manhattan skyline furnish a setting that's more like a movie set. All this, of course, is a business-getter, for in the summer particularly it means a cool retreat.

With all these advantages it's little wonder that the $1 tariff on the G. W. toll bridge doesn't loom at all as a handicap but, on the contrary, probably has created a lot of unanticipated business for the bridge itself. A car going from Manhattan to Fort Lee, not via the Holland tunnel route, is assessed 50c. each way. That $1, therefore, might figure as an additional couvert charge even before you're in the place but, so far, the turnover has been heavy and it has by no means been a keeper-away. Not when the Riviera turns away 1,000 people of a Saturday or a Sunday night, by actual count.

The location, coupled with a pop scale, no couvert (there's a $2.25 regular dinner, and a $3 shore dinner) with entertainment, makes the floor show relatively unimportant. The Emil Coleman orchestra, of course, is no trivial factor. The justly famed Coleman syncopation is an unquestionable lodestone with its dance-compelling rhythms.

Floor show proper is m.c.'d by Mickey Alpert, ex-Boston conferencier. There are also Gomez and Winona, ballroom dancers; Gertrude Niesen from the air-waves, who impresses better microphonically than in the flesh; the energetically clever Fritz and Jean Hubert; Kathryn Rand and Martha Ray, floor show specialists. Augmenting the crack Coleman is a tango band, which is more on the rumba.

During the hot spell this is unquestionably the best buy in New York for location, flash and cuisine. There are three dining rooms. The main interior holds the floor show, with the paradoxical situation of a ringside location being inferior to the places at the rails overlooking the Hudson river. There is another outdoor pavillion restaurant, strongly reminiscent of the Edgewater Beach hotel (Chi) in situation, where a supplementary dance band does its stuff when the magnavox isn't carrying Coleman's music from the larger interior. The third dining room is an enclosed marine grill, great for cooler weather or when it starts to rain, but more or less useless during the hot spell, excepting to accommodate the overflow. *Abel.*

PIRATE SHIP

(WORLD'S FAIR)

Chicago, July 3.

Texas Guinan is on the wagon here, a real wagon with wheels and a spigot out of which comes beer. This rolling bar is both a chummy chariot on which La Guinan can visit with her guests and a dandy novelty. It is said to be the only one of its kind in America and is indisputably the only one in Chicago.

Around 1,000 persons can sit down to beer and Joe Spagat's food on the main floor of the Pirate Ship. Upstairs there's probably as much room again. Which suggests that the mistress of the premises can do plenty of business and never have an overflow problem.

Right now Tex is getting 55c couvert, and in her first few days, or rather, nights, patronage was decidedly encouraging. Tex gets a share of about everything in sight, from couverts to beer, food and hat check. It's a very sweet contract negotiated by Jack Fine, who knows his way around the World's Fair as the promoter-operator of the Midget Village.

Place opened as the Dance Ship, but got nowhere in that capacity. Obviously an attraction was needed, and Guinan supplies that need with her gang—plenty of white feminine flesh—and that carnival spirit. Just who will respond to her presence is too tough a guess. It looked like a fairly cosmopolitan crowd, heavily sprinkled with Chicagoans. Tex is popular with the steppers here and that element when going to the expo will probably start or end on the Pirate Ship. Meanwhile those folks from Iowa and Arkansas may hear about the Guinanites along with the Streets of Paris, Days of '49, and the other 'naughty' places. Guinan individually is, with Ben Bernie at the Pabst Casino, the outstanding personality on the grounds.

Incidentally, while Sophie Tucker and numerous other cafe topnotchers were all mentioned for World's Fair hippodroming, Guinan is the only one to actually materialize. She is certain to become a talking point for the yokels. And whether the exposition itself knows it, that's what the 425-acre show needs.

Right now the Guinan gang is giving three performances a night. Austin Mack and Jack Russell conduct the two orchestras, which alternate. It's decidedly a big enterprise and John Stien will be plenty busy keeping the machinery lubricated. Ralph Cook, Dick Lane, Easter and Hazelton and Tex's regular galaxy of hotcha dispensers are doing their stuff. Place is built to resemble a boat. Bow, or schnozzle, of ship points toward midway. Gangplanks on each side forms the entrance and exit. Barkers and staff are in nautical uniforms, while the hatcheck girls, etc., represent lady pirates. Tex herself looks very summery and spiffy in flowered chiffon. *Land.*

LONGUE VUE, N. Y.

(OLSEN-SHUTTA)

Hastings-on-Hudson, July 7.

This spot, four miles north of Yonkers, has been a landmark in past years for its natural scenic beauty and other advantageous surroundings. Dark for five years or so, Gene Geiger, with fresh backing, is attempting to resuscitate it as a roadhouse, with an eye particularly to luring the Westchester set.

Scenically, Geiger has every advantage in the Longue Vue which is of a kindred ownership to the expensive Claremont restaurant on Riverside drive, New York. There is a swimming pool, a golf course, tennis courts and every other country club advantage to augment the inn proper.

This has been renovated for the George Olsen orchestra-Ethel Shutta advent so what was formerly the front porch is now a verandah with a dance floor below—excepting that the dance floor, such as it is, is the natural concrete. A pavillion effect has been lent it but, as conditions warrant, Geiger must certainly plan to build another dance floor.

Everything about the venture evidences fast work. John Royal for Olsen put in an NBC wire route-de-route in time for the premiere. With a minimum of advertising and preparation, the Olsenites and Miss Shutta debuted. In the pair, on their radio rep alone, Geiger has no small draw. If business doesn't materialize it can only mean that it's a bit too much of a hop north, what with Ben Riley's old established Arrowhead Inn on Riverdale avenue as the first encounter en route. Actually, it's only a 45-minute drive. But still, the New York city bunch proper, and with special eye to the Westchesterites, the kids ought to go for Olsen's music and Miss Shutta's nice personality and highly effective delivery.

As it developed, those ever lovin' music publishers saved the day, or, rather, the night of the opening. Their turn-out counted, although the pavillion is so constructed in sections that quite a gathering may not impress as being too much. That's never deemed an advantage when it should be the other way round.

Within the inn there are sundry retiring and other rooms, including a grill and lounge which get a nice play by themselves. *Abel.*

Mayfair Roof, Pitt.

ittsburgh, July 2.

This spot, atop the Mayfair hotel, has had probably the most checkered career of any nite spot in town. Years ago, as the Chatham Roof, it was the class spot of the burg. Things moved further out, Chatham became Mayfair, roof garden slipped until it became a couple of years ago a junior edition of Coffee Dan's cellar under one of those two-bit policies.

Since then it has tried to stage a comeback, but no use. Now Eddie Klein has taken it over, installed an atmospheric Shanghai bar, decorated the spot with palms and other summer effects and made it look like something again. If Klein can't put it over, nobody can.

For one thing, Klein has a definite nite crowd following around here. Policy is moderate, with a 50c. couvert on week nights and 75c. on Saturday. In addition, it's the only place around offering a floor show, and a pretty good one at that. Opening bill had Peggy Dolan, singer, acting as mistress of ceremonies; the Vernons, a nifty ballroom dance team; Dorothy Bushey, local personality girl and a favorite here, with Bernie Armstrong, her husband and former organist at the Stanley, as accompanist. Jimmy Conrad's band, a Pittsburgh outfit, is on the dance end, dishing out some excellent syncopation, and there's a gypsy string trio for floor music between dances.

It's a nice setup for Klein, and spot is cool, which should give it a good summer break. If he can stick it through until fall, it should be even better then. Seating capacity is around 350, and just intimate enough.

Management intends to change shows once every two weeks or so. *Cohen.*

KSO's New Director

Des Moines, July 10.

E. G. Barrett is new program director of KSO here. He succeeds S. A. Cisler, who goes south to another ether spot.

Barrett is relinquishing all present business connections to devote full time to KSO.

Pickens in Film

Pickens Sisters will get a leave of absence from NBC in August to go to Hollywood on one picture for Paramount.

Morris office set them.

Pennsy Dance Promoters Slipping; Blame It on Too Hi-Priced Bands

Dance promoters out on the one-nighter trail have so far this season had personal bankrolls severely clipped, with the toll of these fellows going broke reaching unprecedented proportions. This state of affairs, say observers, is primarily due to the fact that the gates have been pegged far above what the respective communities can afford at this time, and the promoters have resorted to such strategy in the hope of recovering the stiff guarantees exacted by the bands.

One state in which promoters have been hard hit since the current season started is Pennsylvania. Fold-ups along both the eastern and western routes of this state have been by the score. It's become an every-day event for promoters from this region to write or wire New York booking office pleading that they be permitted to cancel attractions booked on the ground that they can see no way of getting out under the high guarantees agreed upon. One promoter in Wilkes-Barre the week before put through three such requests involving three top rating bands.

Too Tough Guarantees

There are less than a handful of bands, declare these booking agents, which on the road are worth guarantees from $1,000 to $1,250 a night, but it has become the general practice for combos of minor pulling powers and standing to demand similar purses.

Encouraged by the one or two topnotch attractions played the early part of the season, the promoter goes on a booking spree and ties up whatever is available at prices which present conditions in his town make impossible. With the average promoter today it takes just a couple of one-night brodies for him to find the poke empty and his career, at least for a while, in that field over.

To meet the heavy guarantee the promoter puts the tap at $1 or $1.25, when 75c or 50c is what the town's followers of the polished arena can really afford. Exception in the cases of the chosen handful of attractions, the fans stint elsewhere and come through with a hefty attendance. When it comes to being asked to shell out at these prices for bands of lesser importance it's an entirely different story.

Another angle that's been raising havoc with the promoter gentry is the block-booking system that the leading booking office in the business still exercises. In order to get the few surefire money-making attractions on this office's list the promoter finds that he must also include a group of class B units and at guarantees not much below those agreed to for the topliners.

Bertell Drops Commish Suit Vs. Jean Malin

Hollywood, July 10.

Suit of Jack Bertell, New York agent, against Jean Malin for $1,300 in commissions for assertedly obtaining Malin his job with the Club New Yorker in Hollywood has been dropped before coming to trial on motion of Bertell's attorney, Roger Marchetti. Chief point involved in the legal dispute was whether Bertell, who had no license in California, could represent talent here.

Malin and Mona Ray, through attorneys Zagon and Aaron, filed suit last week for $950 in salary assertedly due them after they had been discharged without notice by Marigold Gardens, which operates the Plantation night club. Pair who had a joint contract were let out Jan. 23.

Inside Stuff—Music

Abe Lyman's Cocoanut Grove, L. A., engagement calls for some unusually fancy terms at $4,000 plus a bungalow gratis and a 50% discount on food and beverages. The nite spot went heavy on the Lyman deal in view of his predecessor Phil Harris being spotted only at $1,550, plus $125 for a trio; $100 for Leah Ray (now en tour with Harris); $250 to Art Jarrett and $100 to Dorothy Lee, who did some bits in pictures, totaling $2,125. Lester Frank of the Grove figured the Lyman organization, which includes versatile artists, would save the management the extras.

Furthermore, an angle figured in that Gus Arnheim at the Beverly Wilshire in Beverly had been doing business and denting the Grove. There was talk of the B. W. building a roof garden for the Arnheimites, but instead Arnheim went ou tour and the supper dansants were adjourned until the fall. Frank didn't know about this until too late.

Bestowal of local autonomy upon local No. 802, New York, will now have to come from the American Federation of Musicians' executive board. Delegates from the New York branch brought the subject up before the federation's annual gathering in Chicago with the convention finally voting to turn it over to the international board for disposal.

Contention made by the local 802 reps was to effect that the New York organization has proved amply capable of governing its own affairs and for this reason it should now be permitted to elect its own officers instead of continuing to have them appointed by Pres. Joe Weber.

Convention also voted down a proposal to repeal the regulation requiring traveling members to collect a third above the local scale on all engagements.

The new Songwriters' Protective Ass'n contract approved by the ASCAP and the MPPA is now declared to hold a flaw, so far as the publishers are concerned, in that there is no provision for arbitration arising from song infringement claims; also in that it limits the liability of the infringing writers up until the extent of their royalties only.

Thus, as Julian T. Abeles, representing a number of publishers, has contended, if a song is a flop and the royalty return to the writers only a few hundred dollars, the publisher will take the financial rap through heavy legal fees and expenses far in excess of what the writers could be liable for. The present SPA proviso merely calls for royalties being put aside in escrow pending adjudication of infringement claims.

Idea of what effect air plugs may have on the actual sales of sheet copies is obtainable from the current status of the numbers in the 'Gold Diggers of 1933' score.

Despite the fact that the 'Gold Digger Song' has been getting from New York outlets 10 plugs to every one by the 'Shadow Waltz' the 'Shadow' copies in the same area have been selling 30% better than the other ditty.

'My Forgotten Man', dramatized in the picture but barred from either of the national nets, is selling well wherever the musical has been released.

Leo Reisman wanted $200 a week more for himself to maestro the Congress hotel, Chicago, Pompeiian room orchestra, or a tilt from $400 to $600 personally, hence he quit the Chi hostelry, leaving Vincent Lopez as the sole name band in that hotel.

Lopez holds forth in the Urban (ballroom) room, which seats 600, as against the Pompeiian's 350 capacity. Reisman instead put in his Carlos Molino orchestra, which gives out both tango and dance music.

Reisman's reason for wanting more was that he had fixed heavy expenses in New York, where he maintains two homes, offices, etc.

Paul Whiteman receives $3,000 for his orchestra -hour Kraft-Phenix program via WEAF and a limited NBC chain. Kraft is concentrating on the vast New England buying territory to first introduce the new product.

Whiteman is barnstorming dance dates out of New York, but must return for his Monday broadcasts. Al Jolson will return to the two-hour air show in the fall and in the meantime some auxiliary names may be added.

Irving Mills is changing the name of the unit at the Cotton Club from Mills' Musical Playboys back to the Blue Rhythm band.

Previous switch in titles had been instigated by an idea Mills had of associating with the band and his personal standing of a developer of colored attractions, but found the Musical Playboys moniker didn't catch on from either the air building or publicity angle.

It was off-and-on-again-Finnegan whether Jack Robbins goes to Hollywood into the Metro studio with the MGM officials cooling on musicals, but the music publisher shoved off over the week-end. It was dubious for a time whether the New York music man would be needed for counselling on screen musicals, but Metro figures it will continue spotting songs in pictures judiciously.

Hal Raymond, Wall streeter who ote college shows when at school, is backing Bob Miller's new Superior Music Co.

Miller was former band manager for Witmarks and credited with starting many of the firm's hits.

Ira Schuster was professional manager with Miller on at Witmark's but is now also out and suing for breach of contract.

Osterman vs. the Heat

The summer heat has taken toll on Jack Osterman's nite club. He's shut down the main cafe proper until the fall.

The upstairs retreat is still operating, and will continue with intimate style of entertainment, Osterman doing the general greeter stuff as the host. He and Harry Deitsch are co-partners on a 33-67% split, Deitsch contributing all the financing.

Among the casualties is Mike Durso's CBS band being ousted.

Fred Waring's Pennsylvanians opens Aug. 18 for a repeat tour of Pennsylvania one-niters. Only six weeks will have intervened between the first dates and the repeats.

Welcome to Our Family
MICKEY ALPERT
New York loves your artistry and is thrilling to your nightly performances at Ben Marden's Riviera—the show-place of the world. Thanks for featuring
"SWEETHEART DARLIN'"
"LOVE SONGS OF THE NILE"
"LET'S MAKE UP"
"HOLD YOUR MAN"
"HOLD ME"
"MARCHING ALONG TOGETHER"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

Friedl's Ideas on Vaudfilm

N. W. Partial to Strong Film Fare—Says Weather Dented Stage Show Chances

Minneapolis, July 10.

Lateat conclusion forced on John J. Publix division manager, following another experiment with pit shows at his ace local house, the State, and vaudeville in a number of out-of-town spots in conjunction with the screen programs is that as far as this territory is concerned, ordinary flesh-and-blood entertainment doesn't augment the grosses sufficiently to pay for the added expense involved. As a result, pit shows are out at the State and vaudeville is being discarded over the circuit, for the present at least.

Box-office results showed that in this territory you can pull 'em in with strong name stage attractions, like the Mills Brothers, as well as with pictures, but that ordinary pleasing and first-rate live entertainment means little to the gate.

Friedl admits, however, that the pit show policy and the vaudeville probably didn't have a fair test at this time because of record-breaking heat. They probably will get another chance to demonstrate their box-office worth in the fall if conditions are more favorable, he says. Moreover, stage shows headed by names may be spot booked into the State from time to time during the next few months before the Minnesota theatre reopens.

The pit show policy, with a large orchestra and singers, also failed to click at 40c top at the independent Lyceum. That house, too, claims that it's going to reopen in August if it succeeds in obtaining sufficient desirable film product. In this case, also, it is asserted that lack of topnotch pictures, general conditions, the theatre's poor location, etc., mitigated against the policy having a fair test of its box-office worth.

The Greatest Mind in the World!
GENE DENNIS
PSYCHIC WONDER
NOW BOOKING FALL ENGAGEMENTS
RKO Albee, B'klyn, N. Y.
Next Week (July 15)
A. L. BURKS
Personal Manager
MILES INGALLS
(CURTIS & ALLEN)
Representative

Switch from Vaude to Twin Bills—Shutters

Rochester, July 10.

Regent theatre, operated by Publix, has closed for the summer. Business went flat following switch from vaude to double features.

This leaves four strictly first run houses, as the RKO Temple uses mostly subsequent run. Several of the smaller nabes also are shutting during hot weather. Loew's Rochester is making a play for the kid trade with dime Saturday morning shows.

Loew After More Local Talent Shows in Syracuse

Syracuse, N. Y., July 10.

It looks like a home talent summer on Syracuse vaudfilm stages. Loew's State, with two winning weeks hung up by made-in-Syracuse shows, is casting about for others. RKO Keith's also is talking terms with a local hotel dance orchestra, among others.

Harry F. Shaw, of Loew's, started the cycle by giving a week's engagement to Roy's Gang, radio combination sponsored by a local furniture house. Shaw, an ex-trouper, produced the revue, and doubled as m. c. Film was 'Waterfront' (UA).

Surprise, however, came last week when the Sonya Marens Dance Revue outdrew Roy's Gang. At least, that's the way Shaw figures it out for the accompanying picture was 'Peg o' My Heart' (M-G) and Marion Davies means little here. Revue was put on in 'one,' avoiding an increase in stage crew, and was played wholly by an organist.

GHOST DOESN'T TODDLE, ZIT'S WEAKLY FINALES

It's Theatrical Weekly,' so-called, skipped publication again last week, but the staff reports this time it was more of a jump than a skip. As far as they know or are concerned, the scandal sheet's issue of July 5 was its last.

When called upon by the editor, Paul Swinehart, for $1,000 to keep the sheet going, the publisher, C. F. Zittel, advised him that as he (Swinehart) had been running the publication since it resumed a few weeks ago, he (Swinehart) might as well dig up the coin himself, too. Zittel also owed Swinehart about $600 in salary, in lieu of which Swinehart had been working for promises, and Zit told Swinehart to dig this up also, if he could, but not from Zit.

None of the staff had been paid off for weeks.

Work Repeats When Radio Combo Clicks

San Francisco, July 10.

With Al Pierce and His Gang, radio act, opening to record business, Cliff Work will take a chance on another Coast ether attraction next week. Cecil and Sally, chatter team, are booked to open Wednesday (12).

Both bookings arranged by Bern Bernard on a percentage basis.

BOIL DOWN REVUE

Hollywood, July 10.

An hour vaude unit is being framed of the 'Nine o'Clock Revue,' which closed Sunday (9) at the Music Box here.

Tab edition will include all the performers in the legit version.

Loew Will Try Out Giveaway Stunt for Air Show on Stage

Giveaway tieup between a theatre and a commercial radio advertiser, tried thus far around New York by the old Roxy and Fox, Brooklyn, has been arranged by Loew with Phillip Morris cigarettes. This is in connection with the Ferde Grofe booking at the Metropolitan, Brooklyn, next week (14). Customers will receive free cigarettes.

Grofe may go to the Palace, New York, the following week with a similar tieup made by RKO if the date goes through. Billy Jackson and Charlie Yates handling the deal.

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

NO DEPRESSION
AT
RKO PALACE, CHICAGO
GROSSING
$30,000 FOR WEEK OF JUNE 30TH
BREAKING ALL RECORDS
FOR
SUMMER SEASONS
JACK BENNY
Management ARTHUR LYONS: LYONS & LYONS

THEY WANT VODE-SCHILLER

BURNS & ALLEN SET AT $3,500

Publix' booking of Burns and Allen for the Paramount, New York, next week (14) at $3,500, which incurred the wrath of the other circuit participants in the vaude salary agreement, has been emulated by Loew's buying the act at the same salary for the following week (21) in Washington.

RKO is also understood to have put in a bid for the turn at that figure. It originally wanted Burns and Allen for the Music Hall, but the Par date shuts that off.

The new $3,500 salary is double the $1,750 value placed on Burns and Allen by the circuits' salary committee and $1,000 more than the act's previous top salary in the variety houses.

ABA ASKS TO CONTINUE ANTI-BENEFIT GYP DRIVE

With the fining and sentencing of 'Major' Edith Ward, of the Actors' Foundation, Inc., last week, Assistant District Attorney John J. Sullivan and Magistrate Jonah Goldstein completed their drive against gyp benefit promoters in New York. Sullivan hung up a record of 45 convictions out of 55 cases prosecuted since the drive started April 11, last.

A petition from the Actors' Betterment Association, which has been co-operating with city officials in the drive, and the various theatrical guilds and funds has been sent to Chief Magistrate McDonald requesting the investigation be continued further. Sullivan and Goldstein intended to rest their case with the Ward conviction and use the evidence gathered thus far as a guide for remedial measures that will be recommended to the state legislature.

Miss Ward, 60 years old, admitting the charge of soliciting funds without a license and other allegations, was fined $500 and sentenced to 90 days in the workhouse. The workhouse sentence will be suspended if she pays the fine by today (Tuesday).

Ates Walks Out

Roscoe Ates, who was to have headed an RKO percentage stage show for Chicago and the middle western (Orpheum) time, has walked out on the deal and the show is cold. Ates had confirmed the booking by wire, but RKO says no attempt will be made to collect.

Pickens Sisters and Hal LeRoy were set for the same bill. Both hold contracts, which RKO will play out with regular vaude bookings in the east.

Tourist Dancers Nixed

Ottawa, July 10.

Twenty jobless American vaudeville performers and professional dancers tried to get to Ottawa for an 'International Dance Tournament' at Luna Park, but were turned back at the border. Some tried other ports of entry along the St. Lawrence River as 'tourists' and managed to reach the Canadian capital for the week's engagement.

Immigration officials did some comparing of notes, however, and the dancers were escorted the 60 miles back to the border in their own cars and sent home.

'The International Dance Tournament' was ruined.

Gordon Has Hope

Max Gordon has placed Bob Hope under a three year contract which will star him the third year. Danny Collins agented.

Hope's first show for Gordon will be the Kern-Harbach Gowns by Roberti' next season.

Surefire

Chicago, July 10.

Vaude comics have discovered the best 'local' gag for Chicago is any allusion to the comfort stations and the costs thereof at the World's Fair.

So much conversation among the public on this subject that by now they 'get' any reference. Most of the gags the comics tell among themselves won't be used from any platform.

ETHEL AT 54 GOES 'OFF TO BUFFALO' FOR $2,500

An offer of $2,500 a week is attracting Ethel Barrymore to the pop priced variety stage for the first time in her theatrical career starting in 1896. At the age of 54, Miss Barrymore opens July 21 at the Capitol, New York. For the 50c customers she'll do Sir James Barrie's 'The 12 Pound Look,' with a cast of three in support.

After the Capitol, Miss Barrymore goes to Washington for a week at Warners' Earle. She then lays off a week, because she doesn't care to play more than two weeks in a row, and follows at the RKO Palace, Chicago, week of Aug. 11. On Aug. 18 she opens at the indie Hippodrome, Cleveland. Nothing yet set to follow, but RKO and Loew may play Miss Barrymore further.

On the same bill at the Capitol will be a Negro choir organized by Harold Arlen, the white songwriter, and led by him on the stage.

Miss Barrymore's last variety engagement was back in 1914, but at two-a-day and $2 top. At the 50-75c Capitol and in the other picture houses she'll do four and maybe more daily.

New Champ's 4 Wks. At Expo, $1,000 Daily

Primo Carnera opens July 23 for a four week guarantee and percentage run at Spoor's Spectaculum on the World's Fair grounds, Chicago. New heavyweight champ is guaranteed $1,000 a day.

With straight pictures the exposition theatre has been reported grossing around $200 a day.

Harry Lenetska is handling Carnera for vaude. Primo played Steel Pier, Atlantic City, last week for $1,500 daily.

Primo plays next week (14) at Loew's State, New York, at the same $1,000-a-day guarantee and percentage terms.

$4,000 Colored Tab

'Run, Little Chillun,' colored legit show which closed on Broadway last month, is being tabbed for the picture houses, with a New York opening at the Paramount set for July 21.

Show is legit with interpolated spiritual singing. Par booking is on a straight $4,000 salary basis, with Eddie Meyers agenting for the producer, William Rockmore.

MIDGETS' BUS BURNS

Pilot Taken To Hospital In Vermont Accident

Bennington, Vt., July 10.

The Rose's midgets lost all their belongings and their chauffeur was seriously injured here last week. The bus in which the troupe makes its jumps burned.

Fire started while repairs were being made. None of the midgets was injured but the driver, Ben Beeman, underneath the car at the time, was badly burned and was removed to the hospital.

Rose placed the loss, wardrobe and the bus, at $25,000.

MAYBE 25 LOEW WKS. THIS FALL

Circuits' Exec Says Straight Pictures No Longer Go Alone in Many Spots—'They Want Quality and Quantity' — Good Vaude with Pictures the Answer

OFF THE NAMES

The Loew circuit will give vaudeville a fair trial all over this coming season, declares Col. Ed Schiller. It may mean a Loew stage book of 25 or 30 weeks of playing time in October, as against the 12 weeks the circuit is now booking. Loew intended to make the vaude experiment this season, Schiller stated, but it was late and conditions were not favorable.

It is Loew's opinion from present belief and past experiences that the straight picture policy is not the best policy for the majority of key spots—that the vaudfilm combination, properly booked and balanced at both ends, is more desirable to the majority of patrons, Schiller said. His intimation that straight pictures are on the decline as the surest policy in many spots was the first time such a declaration has come from an important circuit theatre operating head, although the theory has been expounded in lesser circles all along.

Schiller qualified this statement with the explanation that, in the Loew circuit's opinion, audiences are no longer satisfied with quality or quantity only, but want and demand both. A straight picture show if the picture is good may represent quality, he stated; a combination show of bad picture and plenty of bad vaude comes under the heading of quantity. They can no longer be sold, said Schiller. The

(Continued on page 50)

Adherence to Salary Pact Cost RKO-B&K $7,000 in Chi Last Week

Chicago, July 10.

Salaries set by the four major variety circuits for themselves and each other cost RKO and Balaban & Katz about $7,000 in two deals made for stage shows last week. The bookings involved were the Jack Benny-Frances Williams-Jans and Vallen bill at the RKO Palace and Harry Richman at B&K's Chicago.

On straight salaries, instead of the percentage terms necessitated by the agreement's limitation, the theatres could have had the same shows for about $11,000. Forced to play them on guarantees and percentage, the shows walked out with $18,000 for themselves.

Richman at the Chicago, which grossed $62,000 with 'College Humor' and the singer, could have had Richman for $4,500 straight, figure disallowed by the salary pact. Instead Richman went in for $2,500 and percentage. He left town with $8,500 in his pocket.

The Palace did sensational business with the Benny show, which received $9,500 against a $5,000 guarantee on the week's $29,000 gross. Same bill at non-agreement values would be priced at around $6,500.

Lou Lipstone of B&K is on a booking trip in New York this week. Whether he'll adhere to the agreement prices isn't known. Nate Blumberg just returned from New York where he arranged for a series of money name bills for the Chicago and RKO middle western (Orpheum) time.

RKO Fixing Overhead For Rest of Heidt Run

Los Angeles, July 10.

RKO theatre, after three unsuccessful weeks of Horace Heidt policy, have made a deal with him to remain on a week to week basis from July 17. It will also cut general overhead around $1,000 weekly, with Heidt agreeing to eliminate three men and with the vaudeville section of the stage show's appropriation cut $150 weekly. This was done after the house lost more than $10,000 on a three weeks' try of the Heidt policy.

Future will have Heidt working as a separate unit, preceding the stage show, with whatever attractions the house can get on guarantee and percentage, as was done with Earl Dancer's Ebony Club revue, the current attraction.

BALTO'S 2D BIG GARDEN WITH SHOWS-DANCING

Baltimore, July 10.

Second entrant into the field of a major beer gardens, following the click of the Mayfair Gardens under the direction of Howard Burman, is the beer-and-dance spot to be known as Forest Gardens, an outdoor location.

Spotted within the grounds of Carlin's Amusement Park, on the northside, J. J. Carlin has opened the purse on this one, which is outfitted in the rustic style. First band is McKinney's Cotton Pickers. Garden has a stage and runway for the chorus fixed up. Show is labeled Sid Field's 'Follies,' with Madge Carmel, Brighton Sisters, Maxine Brazille, Ethel Torres and a 14-gal chorus line. Will do two shows nightly.

Take is similar to the Mayfair, two-bits and 40c., depending on weekdays or Sunday.

Firecracker—Canceled

Owing to an eye injury to Buddy Douglas of Pettett and Douglas, current week at the Earle, Philadelphia, for Warners was cancelled.

Douglas' eye was hurt by an exploding firecracker on the Fourth. He is expected to be okay for resumption of bookings in a week or so.

GEORGE TAPPS

CREATOR OF 'THE RYTHMIC BOLERO'

MOST UNUSUAL TAP DANCE EVER ATTEMPTED

Dancing the Weeks Away—Just Completed 20 Weeks—Count 'Em!

Plus	1	Paramount, New York ("Vanities")
Plus	1	Paramount, Brooklyn ("Vanities")
Plus	1	Loew's State, New York
Plus	1	Michigan, Detroit
Plus	1	Chicago, Chicago
Plus	5	Club Chez Paree, Chicago
Plus	1	Roxy, New York
Plus	1	RKO Albee, Brooklyn, N. Y.
Plus	1	RKO Palace, New York
Plus	5	225 Club, Chicago
Plus	1	Chicago, Chicago (RETURN ENGAGEMENT)
Plus	1	Shea's, Buffalo, N. Y.

EQUALS 20 WEEKS

NOW UNDER EXCLUSIVE MANAGEMENT

MORRISON & WINKLER Corporation

Variety Bills

NEXT WEEK (July 13)
THIS WEEK (July 6)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (7)
Case Bros & M
Ch & J Preisser
Stewart & Lash
Jim Barton
Gracella & Th'dore
Academy
1st half (15-18)
Ch & J Preisser
(Three to fill)
2nd half (12-14)
3 Keys
Willie West & Mc
Lewis & Moore
2 Daveys
4 Queens
BROOKLYN
Albee (15)
3 Sailors
Gene Dennis
(Three to fill)
(8)
Donatella Bros & G
Walter Dare Wahl
Mary Livingston
Frances Williams
Murray Bloom
Jans & Whalen
(8)
Marcus Rev
HEMPSTEAD
Rivoli
1st half (15-18)
Hunter & Percival
(Three to fill)
1st half (8-11)
5 Gay Boys
Boice & Marsh
Haymakers
Frank Gaby
Miles & Kover
KANSAS CITY
Mainstreet (8)
Jack Benny Rev
3 R Bros
Mary Livingston
Williams & Bloom
Jans & Whalen

Thanks to
MARVIN SCHENCK
HARRY SAVOY
NORMAN THOMAS
AT
LOEW'S WASHINGTON
This Week, July 7
LEDDY & SMITH

George Beatty
3 X Sis
Ben Blue
BOSTON
Keith's (15)
Stanley 2 & Harris 2
Keith Clark
Ben Blue Co
Larry Flint Orch
Nina Caponi
Notre Dame Glee C
(8)
Aussie & Czeck
4 Franks
Barry & Whitledge
Larry Flint Orch
Bernice Claire
Maurice Colleano
CHICAGO
Palace (14)
Kanazawa Japs
Heller & Reilly
Edwin C. Hill
Al Trahan & Co
Hal LeRoy
Barbara McDonald
Dorothy Dare
Raymond Baird
(7)
Karre LeBaron Co
4 Flushers
Helen Morgan
Benny Rubin
Paco Moreno
Frankie Jaxon Co
DECATUR
Lincoln (12-13)
Shuffle Along' Co.
DES MOINES
Keith's
1st half (15-18)
Jack Benny Rev
3 R Bros
NEWARK
Proctor's (15)
Jim Wong Tr
Boice & Marsh
Lillian Shade
Leo Carrillo
Rimacs Orch
(8)
Hot Harlem
PROVIDENCE
Albee (8)
Earl Jack & B
Ray & Harrison
Sylvia Froos
Bob Roe
Mann Robinson & M
SIOUX CITY
Keith's (15)
Marcus Rev
ST. PAUL
Orpheum
2nd half (19-21)
Jack Benny Rev
3 R Bros
Mary Livingston
Williams & Bloom
Jans & Whalen
SYRACUSE
Keith's (14)
H Barrett's Orc
Irene Beasley
TRENTON
Capitol
1st half (15-18)
Larimer & Hudson
(Four to fill)
2nd half (19-21)
State Bros
Ch & J Preisser
(Two to fill)
2nd half (12-14)
De Gauchis
Leon Navara
Hunter & Percival
Davey Jones Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Nat Kalcheim, Ray Cumming

Loew

NEW YORK CITY
Capitol (14)
Ayres & Rene Co
Sims & Bailey
Fred Keating
Borah Minevitch Co
Boulevard
1st half (14-17)
Olympia's Co
Wilton Sis
Freddy Craig
Caits Bros
Ralph Olsen Co
2d half (18-20)
Blondy Emerich 3
Pettit & Douglas
Billy Kelly Co
Sid Marion Co
Mayfair Rev
Orpheum
1st half (14-17)
Dave Jones Co
Frank Donia Co
Bill Telaak Co
Roxy Ens
2d half (18-20)
Olympia's Co
L'M'rr Kram'r & R
Reiss & Dunn
Buck & Bubbles
Rosette & Luttman
Paradise (14)
Alf Loyal's Dogs
Sheila Barrett
Hall & Dennison
Brems Fitz & M
Burns W & A
State (14)
Serge Flash
Bellit & Lamb
Senator Murphy
Keller Sis & Lynch
Herman Timberg
Lee 2 Co
BROOKLYN
Gates Ave.
1st half (14-17)
Togo & Chio
Zingone
Buster Shaver Co
Eddie Bruce Co
Rosette & Luttman
2d half (18-20)
Great Johnson
Bobbie Carbone Co
Freddy Craig Jr
Al Verdi Co
Roxy Ens
Metropolitan (14)
3 DeLong Sis
Eton Boys
Joe Morris Co
Reiss Irving & R
Ferde Grofe Co
Morris Orch
Valencia (14)
Rector & Doreen
Wm Hall Co
Arnaut Bros
Chas Foy Co
Mills & Kover Rev
BALTIMORE
Century (14)
Stonewall 3
Harriet Hoctor Co
Pat Rooney & Jr
Norman Thomas 5
(One to fill)
BOSTON
Boston (14)
Paximos
Cookie Bowers
Slim Timblin Co
Francis & Wally
Verna Haworth Co
(One to fill)
JERSEY CITY
Loew's (14)
Mickey King
Sibyl Bowan
Mills & Green
Mells Kirk & M
Kitchen Pirates
NEWARK
State (14)
Ora Co
Radio Aces
Stratf'd & Mayb'ry
Don Lee & Trudina
Runaway 4
PROVIDENCE
Loew's (14)
Kam Tai 3
Vincent O'Donnell
M & A Skelly
Medley & Dupre
3 Samuels Bros Rv
PALISADES P'RK
Loew's (14)
Franco & LaPell
Joe Mandis 3
(One to fill)
WASHINGTON
Fox (14)
Teatro Del Piccoll

WARNER

ELIZABETH
Ritz
2d half (18-20)
Bert Walton
Andre Duval Co
(Three to fill)
2d half (11-13)
Delivery Boys
Chester Fredericks
Jones & Rae
Rimacs
(One to fill)
PHILADELPHIA
Earle (14)
Madie & Ray
Chester Fredericks
Harry Rose
Ingenues
(One to fill)
(7)
3 Victor Girls
Belett & Lamb
Arnaut Bros
Johnny Perkins
12 Aristocrats
WASHINGTON
Earle (14)
3 Emeralds
Carl Shaw
Pickens Sis
Penner & Stanton
(7)
Madie & Ray
Demarest & Sibley
Ann Pritchard
Wm & Joe Mandell

Fanchon & Marco

NEW YORK CITY
Roxy (14)
Dault & La Marr
Sanami & Michi
Gertrude Niesen
Lowe & Hite
BROOKLYN
Fox (14)
Do-Re-Mi
Jones & Hull
Goss & Barrows
BOSTON
Metropolitan (14)
American Opera Co
Jay C Flippen
Dayton
Keith (14)
Herman Hyde
Morgan & Stone
Lovey Sisters
Red Donahue & U
PHILADELPHIA
Fox (14)
Lambertl
Lucille Page
Evelyn Brent
Harry Fox
SPRINGFIELD
Poli
1st half (14-17)
Lanny Ross
ST. LOUIS
Fox (14)
Shuffle Along' Co
WATERBURY
Poli
2nd half (18-20)
Lanny Ross

London

Week of July 10

Canterbury M. H.
1st half (10-12)
Ohayo 3
H Kenny & Ptnr
2d half (13-15)
Collinson & Dean
4 Albions
Dominion
John Myrddin
BRIXTON
Astoria
Renee & Godfrey
Betty Hobbs' 8
Earle & Austin
Mastersingers
EAST HAM
Premier
Jan Ralfini Bd
FINSBURY PARK
Astoria
Billy Cotton Bd
Rafe da Costa
Elsie Carlisle
HOLLOWAY
Marlborough
John Myrddin
ISLINGTON
Blue Hall
1st half (10-12)
Collinson & Dean
4 Albions
2d half (13-15)
Ohayo 3
H Kenny & Ptnr
LEWISHAM
Palace
Bream's 24 Babes
Jeanette & Scott
Peggy Bayfield
OLD KENT ROAD
Astoria
Billy Cotton Bd
Rafe da Costa
Elsie Carlisle
STRATFORD
Broadway
Jan Ralfini Bd
STREATHAM
Renee & Godfrey
Betty Hobbs' 8
Earle & Austin
Mastersingers

Cabarets

NEW YORK CITY

Bal Musette
Anita & Millard
Leonard Keller
George Pierrot
Madam DeVerbault
L' Apache Orch
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Hermandez Bros
Jameaworth Bd
Central P'k Casino
Pancho Orch
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Neco demus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Garron
B B B
Maxwell
Otto Maide
Kenny & Lewis
Bernice Poe
Buddy Wagner
El Patio
Rosita & Ramon
Frances Maddux
Tamara
Rhys & Owens
Arthur Brown
Edwardo Blanco T
Embassy Club
Ben Glaser Orc
Gloria Grafton
Marguerite & LeR
Jane Vance
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Reigan
Jerry Blanchard
Dolores Ferris
Lillian Fitzgerald
Rath-Andrews Orch
Harbor Inn
Gus Van
Bye Dears' Rev
Denniker-King Orc
Hotel Pierre
Henry King Orc
Dario & Diana
Ernst Charles
Barbara Blane
Hollywood Gardens
Muriel Lee
Kay Picture
Ronald Brauks
Reynard & Stacey
F Henderson Orc
Earl Carpentier Orc
H'lyw'd R'staurant
Chas Davis Orc
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kappa
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Reggy Childs' Orc
Longue Vue
George Olsen Orc
Ethel Shutta
Marden's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Sayra Birs
Misha Usanoff
Simplon Club
Clark & Do Lys
Larry Siry's Orch

Picture Theatres

NEW YORK CITY
Paramount (7)
Teatro De Piccoli
Leo Carrillo
Beuvell & Tova
'Love That Man'
Roxy (7)
Do-Re-Mi
Lamberti
Holland & June
Jones & Hull
Wing Wah Tr
Dave Schooler
'Great To Be Alive'
CHICAGO
Chicago (7)
Chic Sale
Buck & Bubbles
Les Ghezzis
Chernlavsky
Evans Ballet
'Midnight Mary'
(14)
Donald Novis
Jack Powell
Sunny O'Dae
Frances Fay
DETROIT
Fox (7)
Ross MacLean
Georges Campo Co
Master Eugene
Frank Connors
Olevene Johnson
Stadler & Rose
Pickard Co
'Great To Be Alive'
ST. LOUIS
Fox (7)
Donald Novis
King Bros & C
Large & Morgner
Ernestine Myers
'Best of Enemies'

St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
2 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
The Tavern
Eddie Jackson
Jack Murray Orc
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch
Beach View
Rolando & Verditta
Chessen Twins
Ritzie Ramblers
Maurie Moret Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Cafe de Paree
Francis Renault
Bronson & Renee
Nellie Easton
Rosalie
Helen Nafe
Geo Burnett Orch
Chez Paree
Helen Morgan
Georgie Price
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Tom Gerun Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
'Cookie' Sidell
Dorothy Hanford
Al Mandel's Orch
Club Lido
Jeneva Washington
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Noone Orch
Club Leisure
Jean & Della
Desoree Alexander
Lawrence & Walls
Irene Wilson Orch
Club La Masque
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
Flo O'Dray
Julia Gerrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Shallmar
Ann Hammond
DeRonda & Barry
Al Leeing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Club Alabam
Evelyn Nesbit
Don Barangos' Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas Kaley
Szita & Annis
Helen O'Shea
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccootts
Babe Payne
Ray Parker Orch
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
'Red' Ingle
Parker Gibbs
C Washburn
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Metropole Hotel
(Empire Room)
Lolo Bartram
The Inter'n'l Dades
Annette Andre
Jack Tunick
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Dietrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
Buddy Rogers
Carter Fashion Shd
Dale & Meyers
Brody & Delevan
3 Thrillers
Bee Hee & Rubyiatt
Palmer House
Veloz & Yolonda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Nan Blackstone
Billy Carr
Auriole Craven
Sid Lang Orch
Playground
Bernie Green
Al Trace Orch
Pirate Ship
(World's Fair)
Texas Guinan Gang
Jack Russel Orch
Austin Mack Orch
Sky High Club
Junior Small
Edwina Mershon
Francetta Mally
Morgan & Lowe
Leo Wolf Orch
Jules Stien Orch
Terrace Gardens
Lulu Bates
Loma Ruth
Connie Bee
Roy Rita & Roule
Lamberta Ballet
Don Irwin Orch
The Dells
Ted Lewis Orch
The Brewery
Raimondi Orch
Vanity Fair
Cliff Winehill
Don Fernando Orch
Victor Vienna
(World's Fair)
Eddie Sheasby Orc
Via Lago
Bebe Sherman
Stefano & Serena
Wiki Bird
Wanda Kay
Al Handler Bd
100 Club
Ahi
Ethel Norris
Yvonne Morrow
Eddie South Orch
Billy Gray Rev
225 Club
Sophie Tucker
G & C Herbert
Roy Smeck
Buddy Howe
Mildred Tollo
Jules Stein Orch

Want Vaude

(Continued from page 49)

present-day shopping audiences want a good picture with a good vaude bill, a combination that combines the common definition of quality and quantity.

History

Loew's, ventured Schiller, has been intrinsically a variety circuit from its birth. He traced the circuit back to the days when Marcus Loew, the father of the combination show on a circuit basis, had to fight for his vaude supply against great odds, and stated the pro-vaude sentiments that prevailed in those days are still present in the Loew organization today, and for sound business reasons.

Anent the quality-quantity idea, Schiller mentioned a recent situation in the , where a Loew house is in downtown opposition to two others. The others added vaude to their film policies, but the vaude was none too good. Against opposition from within its own ranks, Loew spent some money on the shows and its vaude exceeded the competition's in quality. With its same pictures, plus the added quality stage shows, the Loew house came out on top.

Names

There will be less names on the Loew stage bills at high salaries than in the past, Schiller declared. It is better to spend the money for standard entertainment than for 'name' acts that don't draw, he said. From past experiences the Loew circuit, which up to now has been the most prolific buyer of heavy salaried talent, will steer clear of the majority of fancy money turns, having found that the attractions that really draw can be counted on the fingers of two hands, with a couple of fingers to spare. The synthetic headliner is out, Schiller stated, and its place will be the quality act which Loew believes its patrons now want.

Pantages Pays Social Call On Chicago; Nothing Set

Chicago, July 10.

After spending several days in Chicago Alexander Pantages announced that he had made no arrangements whatever about this territory. Meanwhile, Pantages was in conferences with Billy Diamond with a view to Diamond, who shortly starts booking the State-Lake, becoming the Chicago partner of the Pantages - Fisher - Hamid vaude setup.

Senior Pantages was accompanied by Rodney Pantages and entertained the vaudeville colony here lavishly at the Hotel Morrison in his suite. Pantages kept busy renewing old acquaintances and making new contacts. He expects to be back in Chicago in a couple of weeks.

Los Angeles, July 10.

Alexander Pantages returned from New York Friday (7), claiming his mystery circuit is all set, but refusing to divulge any information. His Hollyhood house, supposedly the key of the situation, is in a muddle which cannot be untangled before Aug. 4, when there will be a meeting between the property owners, Fox Westcoast and Pantages to determine the disposition of the property.

F&M Want Pearl and Lyman for L.A. Stage

Los Angeles, July 10.

Fanchon & Marco is after Jack Pearl and the Abe Lyman band for the Paramount here after the Dutch comic completes' its Metro picture.

If they go into the Par it will be on a percentage basis.

GIRL BAND HOMESICK

Mantell, after two years in Philippine Islands, India, Burma and Straits Settlement, goes to Hongkong for further dates for Edward J. Fisher, local booker.

Betty Benn and six piece girl band are returning after two years in same part of world, where they did well, but got homesick for America.

REPEATING FOR F&M

Ted Claire and the harmonicaing Waldman Brothers (Ted and Al) are going to the Coast July 21 on a repeat for Fanchon-Marco.

The m.c. and brothers have been spot-booked out of New York by F&M, just returning from an engagement at the Rialto, Louisville.

Fally Markus' 10 Comerford Weeks in Fall

An indie vaude book of major playing time proportions will result this fall from a wholesale renewal of stage shows in the M. J. Comerford houses in New York and Pennsylvania. Comerford's own New York booking office, Amalgamated, headed by Fally Markus, expects to be buying acts for 10 weeks of time in the Comerford theatres alone at the start of next season.

Whatever outside indie time Markus can pick up for the office may spread the Amalgamated book to 12 or 14 weeks, it is figured.

Majority of the Comerford towns set for vaude return tried stage shows as a feeler for a short time last year. All of these, plus others, will fall into the vaude column in September and October.

Towns expected to open immediately with vaude are Binghamton and Elmira in New York and Wilkes-Barre, Scranton, Hazelton, Pottsville, Williamsport, Mauchunk, Syre and Towanda, Pa.

Markus summer book comprises Middletown, N. Y., and Middleton, Hartford, So. Norwalk and Greenwich, Conn., all split weeks.

S.P.C.A. Baffled by Dog Trainer's Breakdown

Syracuse, N. Y., July 10.

One of the most perplexing animal problems to confront the S. P. C. A. here results from the mental collapse of Sanchos Morales, and his confinement to Willard State Hospital, following a period of detention at the Syracuse Psychopathic Hospital.

Morales, vaude and circus dog trainer, suffered a nervous breakdown while driving through Manlius, near here, with his 17 canine actors June 16. Police transferred the dogs to the S. P. C. A. which cannot determine what disposition to make of them legally.

In addition, there's the co-related problem of special diet, exercise and continued training. Temperamental, the dogs must be confined in separate stalls and cages.

Thall's 25-Ducat Baggage Car Deal for Northeast

New York, New Haven & Hartford railroad breaks a 50-year precedent this month with a new baggage ruling that will provide a free baggage car for 25 tickets. Previously in order to get its own car a show had to buy 50 tickets.

Same 25-ticket regulation goes into effect on the Boston & Albany road. The two lines do most of the theatrical hauling in New England. Sam Thall of RKO put the deal over.

ILLNESS STOPS BUDD

Baltimore, July 10.

Budd, of Stoopnagle and Budd, finished his week here at the Loew's Century in bed, grappling with a severe case of laryngitis.

So bad he remained in town two days beyond the dated seven rather than take a chance of heading back to New York still under the weather. Col. Stoopnagle continued the act with Harry Savoy, on the bill, doubling for Budd.

DAVIS FOR B'KLYN

When and if Publix reassumes operation of the Brooklyn Paramount, Charlie Davis will be m. c. and orchestra leader. Davis and Borris Morros have been in a huddle on the situation all week.

Davis, currently at the Hollywood restaurant, has a rep as an m. c., having remained four years straight at the Indiana theatre, Indianapolis, and also eight months at the B'klyn Par.

EXPO QUEEN GOES PRO

Chicago, July 10.

Lillian Anderson, official Queen of the World's Fair, along with Lorraine Nevens and Ruth Hardy, her ladies-in-waiting, have formed a trio and turned pro. They are a prospective booking for the inaugural bill at the State-Lake theatr July 23.

Lillian Rosedale Goodman coaching them.

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15 YEARS AGO

(From VARIETY and 'Clipper')

Overseas units entertain behind the trenches were ready to go, but tied in red tape. Will Morrissey, who had been given a loving cup six weeks before on the eve of his supposed departure, feared the donors would ask for the cup back.

Recent Hagenbeck-Wallace railroad smash resulted in placement of many orders for steel cars. Barnum & Bailey and Ringling shows already all steel.

All 22 scenic studios around N. Y. were closed on account of a labor jam. Three branches of mechanical labor had an association not allied with the A. F. of L. Demanding more coin, holding up about $30,000 worth of orders.

There were 17 legit attractions on Broadway and all were making money. A notable summer. Seven were non-musicals.

Producers were blasting at Los Angeles 'Times,' which was smacking the business for alleged poor and indecent films.

Milwaukee exhibitor announced that for the duration of the war a letter from a soldier overseas would be equivalent to a pass if presented by his mother.

Goldwyn pictures announced its stars for '18-'19. Geraldine Farrar, Mae Marsh, Pauline Frederick, Mabel Normand, Madge Kennedy and Tom Moore. Each would make six to eight features. Also six Rex Beach stories.

Al. G. Fields minstrels were readying. For the 21st year they were to open Macauley's theatre, Louisville, Labor Day.

War Dept. was framing its own tabs for some of the camp theatres. Two or three acts and an eight-girl chorus.

50 YEARS AGO

(From 'Clipper')

Elliott Family, which recently had been in a jam with the Children's Society, took space to advertise they were the only family 'allowed by law' to perform in public. They were the first to use a revolving table for their feats. Now mostly used for pony acts.

Osmund Tearle and Rose Coghlan broke that San Francisco hoodoo by wowing 'em in 'Silver King.' First show to be a hit in weeks.

'Old' John Robinson's circus was headed for the Coast. A coastwise steamer had been chartered to take the show from San Francisco to Oregon for a tour. In October the show was to go to New Zealand at a transportation cost of $40,000—circus figures.

'Clipper' reported an accident to Zazel, a well-known performer. Rosa Richter, who proclaimed herself 'the original Zazel,' wrote the paper she was perfectly well and with the John B. Doris show.

Local sportsmen staged a race between a horse and a catamaran from New York to Stony Creek, Conn., a distance of 90 miles. The boat won, getting the right wind, and the horseman was pinched for cruelty to animals.

Rentz-Santley tried Rice's old success, 'Evangeline,' England. A dud in Liverpool.

W. C. Coup, who recently had split from the permanent show in Brooklyn, opened a museum under canvas at 112th street and Third avenue in New York. Feature was a 'Humpty Dumpty' troupe on the stage.

Front wall of the People's theatre on the Bowery, in process of construction, was blown in by a heavy windstorm.

Inside Stuff—Pictures

Automobile, refrigerator and other merchandise give-a-ways, promoted by the theatres from local merchants and dealers, as an offset for decreasing biz, is urged by Charles P. Skouras in a letter to Fox West Coast house managers. Pointing out that the sudden event of hot weather over most of the Pacific coast a week ago has had an alarming effect on the circuit's grosses, the F-WC operating head notified the theatre execs that increased effort must be made to combat the attending counteracting attractions of summer.

Skouras points out in his instructions that 'our experiences in the past where these give-a-ways have been successfully followed up, have resulted in increased gross business.' Further pruning of operating expenses during the summer months is also urged by Skouras.

During the making of Rowland-Brice-Universal's 'Moonlight and Pretzels', screen musical, in the east, Stanley Bergerman's U salary of $1,000 a week was shifted from the Universal City payroll onto the eastern musical. Bergerman, as the producer, was five weeks on the picture, three of which were during actual shooting, and two weeks of preparation. Budget of $100,000 ran $10,000 over the mark. Original title was 'Shoot the Works', a deal for $100 or so having been arranged to clear that monicker from Heywood Broun's defunct stage musical, but the name of the theme song of the film was substituted instead.

It was at Rowland-Brice's suggestion, as a means not to assume 100% responsibility, that Bergerman and Karl Freund were brought east to sit in on the production.

After one of the lengthiest court trials in the annals of the Federal court in New York, Otto Goebel and other officers and salesmen of the National Diversified Corp., received jail sentences and stiff fines as the result of a $3,000,000 sales' stock promotion among Catholic laity, allegedly for the misrepresented purpose of financing secular film production.

At the time of the operations some three or so years ago the names of Eddie Dowling, the actor, Cardinal Hayes, and other prominent Catholics were used without authority to interest the investors. Voluminous testimony introduced by the Government's prosecuting assistant d.a., Rosenblum, circumstantially convicted the promoters of the National Diversified company.

Mae Tinee in the Chicago 'Tribune' explained why she was dropping the free time table of features in the various loop theatres. She wrote, 'Because theatre managers have seemed unable to state the exact hours when their feature pictures will be shown we are discontinuing the Film Timetable until they can assure us that the schedules given will be accurate.'

'Tribune' critic walked in at the Palace and found herself in the middle of 'Professional Sweetheart' (Radio) and similar occurrences have happened in B&K houses. Showmen tried to explain that where extra shows were necessary during big weeks managers could not be responsible for changes of running time.

Sam Goldwyn has approved the expenditure of an unusually large amount of money for special exploitation on 'Kid From Spain' in the British Isles. Budget is not stated but is much larger than either Goldwyn or UA has contributed to any pictures on release abroad.

'Kid' gets the special campaigns within a couple weeks in starting on general release in over 100 theatres day and date. Picture has played 12 weeks at the Adelphi as a roadshow attraction and been held for release elsewhere until now. A. W. Kelly, on his way to London now, will supervise local British UA representatives in application of the special campaigns.

Ex-stenog who worked as a waitress in a swank Beverly Hills, Calif., eatery frequented by pic people decided to capitalize the earful of film colony lowdown she used to get while waltzing the trays amongst the tables. All the dirt was noted on the cuff in shorthand, then typed at home and sent to certain New York mags which paid the gal handsomely for the grapevine chatter.

Her identity as the writer was kept secret, but when she suddenly blossomed out in swell duds—her daily stipend as waitress being only 60c plus tips—the management sniffed a rodent and gave her a powder.

First intimation that Pickfair was for sale was when Douglas Fairbanks cabled a real estate agent about a month ago to show his home to the Selznick brothers. This was the first time Miss Pickford learned of his desire to get rid of their home. On Sunday (July 9) an advertisement appeared in the daily papers announcing the sale of Pickfair with complete furnishings and 12 acres of grounds. Advertisement says agents are authorized for immediate sale and to quote a price of less than 50% of the original cost to the present owner.

Greta Garbo's trick of showing indifference to the press works only for Greta Garbo. Young femme writer, fairly successful elsewhere, arrived in Hollywood last week on spec, and was greeted by several press boys in need of copy.

'Wait until tomorrow', said the authoress in a Garbo manner. But the boys never came back, she hasn't scratched the news columns yet, and indications are that the lack of ballyhoo may rob her of the chance to get a job as a film scribe.

Woolworth 5-and-10 chain was to have financed Cornelius Vanderbilt, Jr.'s travelog on contemporaneous Hitlerized Germany but it fell through. Young Vanderbilt got some footage with a sound truck, leased via United Artists out of Paris, but not enough to make anything.

Woolworth stores had been molested in Berlin during the height of the boycott by the Nazis on suspicion—since officially denied—that the Woolworth family was of Jewish origin.

Current interest in the stock market is putting new life into some of the small film investment companies here which have not been functioning of late. They are again making the rounds of moneyed people seeking cash to reinvest in film projects.

Some of the finance groups have started selling stock again in their companies. It is figured in the general loosening up of coin some may be steered into independent film production.

Paramount bankruptcy has been an ache to the foreign department and has taxed the wits of the linguists who have had to transpose all the legal happenings into 69 different languages and dialects.

In every country where Paramount product is sold, the whole affair and its ramifications has had to be explained legally. In some instances the transcriptions had to be made in the language of a country where only Paramount's newsreel crosses the border.

Film stars are not above turning fans themselves occasionally and becoming admirers of radio personalities. Prominent femme player, falling for an etherizing pianist broadcasting in the east, scrammed from her studio to meet the man face to face.

She brought him back to Hollywood where she is now hosting him. When the star left her lot, it was supposedly because of a part she didn't like.

When 'King of Jazz' was made by Universal three years ago it was heralded as 'the Paul Whiteman picture'. All exploitation was based on the Whiteman name. Bing Crosby was in the film as an also ran, being one of the Three Rhythm Boys, then singing with the Whiteman orchestra.

Billing in newspapers ads for the reissue of the picture in San Francisco reads, 'King of Jazz', starring Bing Crosby with——'

Lots of inside on the Herschel Stuart thing at RKO. Although never handed credit for it, that certain product became available to Radio City is directly attributable to Stuart.

It was Stuart's idea that brought Fox product to RKO. Phil Reisman did the buying after Stuart figured the way to approach the deal. Sid Kent, at the time, was on the Coast.

Louis B. Mayer phoned Nick Schenck expressing himself as fed up on musicals upon the scrapping of Metro's second 'Hollywood Revue'.

Edmund Goulding, Howard Deltz, Herbert Fields and almost every other writer took a crack at it, with the studio's attitude finally being that Broadway scriveners couldn't get down to earth for the film fans on this one.

Record run for a cartoon is being claimed by Walter Lantz for the 'Pooch the Pup' short, 'Hot and Cold,' now in its 12th week at the Fillmarte in Hollywood. Animated film opened on the bill with 'Be Mine Tonight,' which is still running at the arty house. Lantz heads Universal's cartoon department on the coast.

At least three film beauty contests currently. Both RKO and Paramount, latter in 'Search for Beauty' film, are tying in with local papers in all keys. Par tried it last year in the 'Panther Woman' contest and unearthed Katherine Burke. Universal also has a 'Miss Personality' quest tied in with the Hollywood exhibit at the World's Fair, Chicago.

New wage scale, giving 75% of the laboratory workers in the studios increases ranging from $2.50 to $10 a week, according to classifications, went into effect July 3.

Scale for which the Lab union has been fighting since 1930 went in as a result of the negotiations at the recent IATSE conference in New York.

Paramount has its own preview spot in the east and is now using Stamford, Conn. From time to time in the past Par would preview pictures at the Par, Brooklyn, in advance of release on the q.t. without advertising them.

Inside Stuff-Vaude

Edith Ward, who uses the title of major, supposedly through her connection with the women's motor corps, formed here during the war, was convicted in the Family Court, N. Y., last week of soliciting funds for alleged charitable purposes without a permit from the Department of Public Welfare. Because she is 60 years of age a 90-day jail sentence was suspended, but she was fined the maximum amount, $500.

Miss Ward and an attorney, Edward Towne, said to be her husband, had drawn complaints from the Actors' Fund for years, the latter claiming that persons asked to contribute moneys confused Miss Ward's activities with those of the fund. For the past year or so Miss Ward headed the Actors Memorial Foundation which was incorporated. Purpose was to establish a sort of stage museum, also to set aside burial lots in a cemetery near New York. Previously her solicitors sought donations for the 'Jobless Actors' Fund'.

At several recent hearings the district attorney's office charged that 50% of the money collected by the Ward coterie went for promotion purposes. Equity was brought into the matter when the Actors' Fund showed letters asking for donations purporting to be signed by Helen Morgan. Miss Morgan said she had never authorized the use of her name. High pressure methods over the telephone were also used, several prominent actors supposedly doing the soliciting. Asked whether someone in her office used the name of Conway Tearle over the phone, Miss Ward stated a youth dubbed Coyen Terrell had been employed by her and that the party on the other end of the line must have been mistaken.

The moneys collected, according to the canvass, were intended for a 'memorial' for actors. Miss Ward admitted that out of $5,930 collected since Jan. 1 only $248 had been disbursed to actors.

The 'Foundations' conducted a dinner dance at the St. Moritz hotel sometime ago and the disposition of the receipts was never explained. Persons when solicited by phone or letter, if not asked for direct donations were asked to buy tickets for tables at the Casino, Central Park, presumably under some percentage arrangement.

The case against Miss Ward was pressed by the Actors Fund, Equity and the Actors Betterment Association. Miss Ward said she was known on the stage as Marie Clark, 'the girl with the auburn hair'. Towne at one time wrote vaudeville sketches, among them 'Other People's Money', in which the late Gerald Griffin appeared.

Action of Harold B. Franklin, circuit operator, in citing the financial benefits resulting from the elimination of vaudeville at Keith's, Syracuse, N. Y., drew a return fire from the local 'Herald' d.e.

Statement by Franklin was printed in the current issue of RKO's 'Now', house organ, and in it the circuit head said that for the week of June 23, the Keith house earned $1,429 more than during the corresponding week last year. Inference is that straight pictures as a policy draws better than vaudfilm, swelling earnings there.

'The Herald' writer countered with this:

'Looking backward to the week in 1932, you find that the Keith stage bill was provided by the Loew circuit, which reminds that such unit shows were not exactly popular. Moreover, this particular bill's only semblance of a 'name' was Slim Timblin.

'The picture for the week was an English talkie, 'Reserved for Ladies.' Aside from Leslie Howard, it also was lacking in 'name' appeal. That perhaps explains why the booker augmented the talkie program with the Schmeling vs. Sharkey fight films.

'It is reasonable to suggest, I believe, that the three-in-one bill for 1932 was more expensive than 'Melody Cruise', the screen headline played for the corresponding week in 1933. The latter, lacking a single star, should not have cost much more than 'Reserved for Ladies'.

In a recent press announcement of his return to vaudeville, Gus Hill points with pride to the fact that for years he was the champion Indian club swinger for both heavy and light clubs. About 30 years ago Hill distributed to the vaudeville agents and some theatres photographic enlargements of himself standing amid a forest of oversize clubs, with a blazing legend, 'Gus Hill, Champion of the World'.

Then he made a hit as manager of farce comedies, generally from a comic page derivation, and he started to reclaim the gaudy art work. It was gossip at that time that he paid as high as $50 to get some of the pictures off the wall. Now it's a brag again with vaude looking to get a more immediate boost than the legit.

Frank DeVoe recently played RKO's Prospect, Brooklyn, four times within six weeks to become a neighborhood fav. When the house folded DeVoe practically folded with it, for he hasn't played another RKO date since. It looks like he's a one-house actor, says DeVoe, but he adds that he wouldn't have played the Prospect four times in a row for peanuts, either, without RKO's promise that further time would probably result.

Plays Out of Town

Tomorrow Turns Back

Chicago, July 3.

Written and produced by Marcelite S. Englander. Staged by Carlton Brickert. Setting designed by Nat Burns, constructed by Lawrence Phillips, painted by Emil Neiglick. Opened July 2 at Selwyn, Chicago at $2.20.

Clarke Trowbridge	Charles Harrison
Dr. Thomas Brackley	Dean Jagger
Steve	Carleton Guy
Emmaline	Antoinette Rochte
Claire	arian Palmer
Jim Stanton	arshall Grant
Jane Kingsley	Isabel Randolph
Margy Spright	Carrie Reynolds
Robert Stanton	Richard Earle

'Tomorrow Turns Back' was called 'Cementum' when produced at the Women's Club theatre in the spring. Its current reincarnation at the Selwyn with professional cast and scenery is a result of a stubborn but expensive self-confidence on the part of the authoress who has angeled her own show. Best mathematical calculations around the loop mentions $10,000 as the price Mrs. Englander will pay for gratifying her hobby. Selwyn was guaranteed for two weeks.

As a play obviously fated for a quick demise and already subjected to a terrific drubbing from the dailies, it is not necessary to dwell lengthily upon the plot or theme. Suffice that the dialog is replete with confused and half-baked analogies. A prolog in a dentist's office develops the pointless thesis that life is like the cementum on a tooth. Later in the main part of the narrative life is like the grandfather's clock in the corner. These foolish ramblings would unquestionably have been deleted had Mrs. Englander not controlled the money as well as the script.

Out of the whole enterprise the average person will remember chiefly that Isabel Randolph struggled valiantly and with consummate poise to make the play stand up and did succeed in making her characterization convincing. Toward the end of Act II something like tension and drama is achieved for a few minutes, but this cannot sell an unskillful hashing-over of the stale subject of mother's boy friend and grown-up daughter's respectability.

Mrs. Englander, said to be a successful business woman, has taken a bitter dosage of adverse criticism for having nursed her dream. Her refusal to cut the script or the director's tongue-in-cheek failure to insist on the elimination of the more palpable absurdities left her wide open for those shafts of journalistic satire. So far as her money could provide well-built scenery and assemble a passably able dramatis personae, she got what she paid for. *Land.*

UNCLE TOM'S CABIN

Pasadena, July 5.

Pasadena Community Playhouse production of George L. Aiken's dramatization of Harriet Beecher Stowe's 'Uncle Tom's Cabin.' In three acts, 27 scenes. Gilmore Brown supervising director, Morris Ankrum director. Cast: Helen Stern, Bertram Boog, Harry Shumway, Joseph Hamilton, Marjorie Jane Austin, Constance Crowder, Ralph Frued, Murray Yeats, Charles Levison, Al French, William Triest, Henry Hinds, Margaret Clark, Ruth Dyson, Anita Deniston, John Hallam, Jane Loofburrow, Ruth Covell Levison, Ann Buchanan, Braynard Clark, orris Ankrum, Emmett Vogan, Madeline Holmes, George Lynn, Robert Welch, Thomas Browne Henry, Virginia Lykens Brown, Harry Shumway, Leslie Abbott, Richard Kline.

As produced by the Pasadena Community theatre, 'Uncle Tom's Cabin' is neither fish nor fowl. In fact it's so bad that the audience leaves the house loving Simon Legree and hating Tom. Production was an opportunity for the Playhouse group to revive 'Tom' as it has been done for over half a century in this country. They passed up that bet by throwing together a cast which knows nothing about Tom acting, a branch of histrionics which is entirely separate from any other division of the art.

Direction, to a great extent, is to blame. 'Tom' is filled with lines that are great theatre. Not great to the present generation but sufficiently strong to invoke laughs. In this respect, production must be staged with the tongue in the cheek. It is impossible to modernize it. It should have been staged in the same manner as the revival, 'After Dark.'

Of the long cast, no performance could be singled out as good, in fact, they're all bad. Production itself is fair with only backgrounds used.

Whole thing looks as if the Playhouse was afraid of offending the highbrows by presenting a he-man version of 'Tom,' which would have clicked, so substituted an emasculated version which will bore everyone. In so doing, a grand opportunity was missed to produce the play as did the Players' Club in New York last month to four weeks of capacity business. But there the cast was filled with people who received their early training trouping up and down the country in 'Tom' shows. *Call.*

SPORT OF KINGS

Hollywood, July 3.

Farce in three acts, two scenes, by Ian Hay. Produced at the Playhouse by George K. Arthur and the International Group Players. Director, E. E. Clive. Cast: Marjorie Bennett, Leyland Hodgson, Arthur Treacher, Rosamund Merivale, Clare Verdera, Herbert Bunston, E. E. Clive, Grace C. Durkin, Reginald Sheffield, Mary Gordon, Opal Cotton, Byrne Grant, Eric Snowdon, Gerald Rogers, Hyram Hoover, David Clive.

This Ian Hay old-timer was -jected with insulin this week, and revived by George K. Arthur's International Group Players in interesting fashion, but not in a manner that will hold long at the box office.

With this neck of the woods in full swing on its summer season, and everybody beating it for beaches or mountains when the day's stint is done, play, despite sponsorship by many film celebs, will have tough going even for two weeks. Percentage arrangement with the cast members gives the play a better chance than would a cash proposition on wages.

E. E. Clive again has done the direction of the piece and handles the comedy part, both in A-1 manner. He has top-notch support in Marjorie Bennett, Leyland Hodgson, Herbert Bunston and Arthur Treacher, who carry the play along in near fast tempo.

Theme of 'Sport of Kings' is that of two race track addicts who, through a wager, induce a puritan to play the nags.

JORDAN

Pelham Manor, N. Y., July 8.

'Jordan,' a new play by Mary Kennedy. Direction by Harold Winston. Starring Peggy Wood, with Marie Carroll, William Lawson, Georgette Harvey, Vivienne Baber, Olga Burgoyne, Joseph Scott and Robert Harrison.

Written several years ago, 'Jordan' was presented for a single performance by the Stage Society in London. It is the most impressive of the tryouts in this section so far. Guthrie McClintic considered the play at one time for Margalo Gillmore, but the plan fell through. Mary Kennedy, the author, is also actress. She is the wife of Deems Taylor and co-authored 'Mrs. Partridge Presents.'

While the subject of miscenegation and its tragic results is apt to prevent its commercial success, the play will cause talk and should get attention from little theatre groups. It is beautifully written and as performed here by an excellent company.

Play concerns a blind aristocrat (Peggy Wood) living in the midst of wasting cottonlands. A young graduate of a northern agricultural college, son of a white man and a colored mother, comes to work the plantation and is successful. The girl falls in love with him, but the negroes in the household are suspicious of his dark coloring. The boy worships the blind girl and they are wed, much to the horror of the few people who realize the boy's background. Three months later, when the girl realizes that she is to have a child, a neighbor unwittingly mentions her negro mate. In a beautifully written scene she wrings a confession from her husband. She stabs herself calling for him to follow, which he does.

The local production reveals two or three remarkable performances, particularly that of a colored boy, Joseph Scott, making his first appearance. Georgette Harvey likewise scores heavily as a colored nurse.

Miss Wood plays with particular beauty and with emotional strength in that final scene. William Lawson is an excellent choice for the other leading role. Among others concerned, Marie Carroll is convincing.

THE NOBEL PRIZE

Westport, July 6.

A comedy in three acts by Hjalmer Bergman, adapted from the Swedish. Produced at the Country Playhouse by Lawrence Langner. Direction, Antoinette Perry. Otis Skinner starred.

Expert direction by Antoinette Perry and a better-than-summertime performance brought added values to this play from the Swedish, which opened Lawrence Langner's season this week. Play depends on the development of its principal character for strength, and Otis Skinner can hide its lightness. With Skinner the play can stand attention. It is not only a vehicle at present, but a model of fine direction and interesting playing.

Story by Hjalmer Bergman concerns the dissipation of the triumph of a Swedish scientist who has won the Nobel prize after years of effort, through the debts of his children. He doesn't mind the debts as much as he does the discovery of a forged note.

Armina Marshall stood out in the supporting cast with a performance that was deftly and amusingly shaded, and Leona Roberts was superb as a faithful housekeeper. Elizabeth Love was bright in a company that included Owen Davis, Jr., Hunter Gardner, Arthur Hughes and the reliable Fan Bourke.

With two weeks' rehearsal, the company gave a finished performance with no sign of the straw that is apt to crop up in summer performances in the country. Langner has considered touring the production before New York.

AMERICAN PLAN

Long Branch, N. J., July 10.

Comedy in three acts by Mannie Seff and Milton Lazarus. Produced at the Elks Auditorium, Red Bank, by Barrie Stavis and Phillip Gelb. Director, Milton Smith. Cast: Hugh O'Connell, Ben Lackland, Dennie Moore, Peggy Hastins, David Leonard, Fred Knight, Robert Mulligan, Jerome Sheldon, Jimmy Fallon, Frank Camp, Ross Chetwynd, Eugenie Reed, Gail Henshaw, Maude Eichele, Horace McMahon, Alvin Gordon, Lionel Dante, David Kurland, George W. Smith, J. DeWitt Spencer, William McKnight, Jr., Cecil Stavin, Biddle Harrison, Walter Powers, Frank Day, Carroll Jordon.

This is the first of a series of nine new plays which Barrie Stavis and Phillip Gelb, a couple of newcomers in producing, are putting on in the Elk's Auditorium, Red Bank, N. J. And in their initial try they ring the bell as this piece by Mannie Seff and Milton Lazarus has something.

Story is a burlesque on the gangster situation in U. S. today. However, that's what may kill it, the mob angle, when and if it gets to Broadway, as the gang cycle may prove to be washed up.

Hugh O'Connell as 'The Phantom,' a gang leader, and Ben Lackland as 'Windy' Whalen, newspaper reporter, are oke. They milk every laugh line for all it has and easily split the acting honors.

Story opens with Whalen getting 'Knuckles' Romolo (O'Connell), a half-witted bouncer in a speak, to agree to become 'The Phantom,' who really doesn't exist, but is used by Whalen to hang every unsolved gang murder on. With Whalen as his press agent 'The Phantom' becomes one of the biggest gang leaders in the country. No one realizes he is just a harmless sap. The paper clips pour in from all over the country telling of his exploits and he becomes famous until without Windy's knowledge he donates 100 grand to fight prohibition.

This move brings down the wrath of a tough Chi mob and just when eight leaders in various New York rackets are discussing the bumping off of 'The Phantom' on the terrace of his penthouse during a party, a plane flys by and machine guns them to death. It's the Chi crowd, and they meant to get 'The Phantom,' but he escapes. This makes him more of a big shot than ever.

Without his p.a. 'The Phantom' starts to slip, but the last act reestablishes him.

This piece is advertised as 'prior to its N. Y. appearance,' but no one is set to bring it in. On opening night the Shuberts were in the audience which might mean maybe.

Stavis' previous connection with the theatre was with the Morningside Players, while Gelb is a scenic designer. *Nolte.*

DIVINE DRUDGE

Providence, July 4.

Play in three acts by Vicki Baum and John Golden; adapted from Miss Baum's novel, 'And Life Goes On'; staged by Alexander Dean, and produced by Raymond Moore for the first time on any stage at the Cape Playhouse, Dennis, Mass., Monday evening, July 3.

Even in its unfinished state it is safe to say that Miss Baum and Mr. Golden have fashioned a popular success in 'The Divine Drudge.' It may be that they have lost some of the original story's delicate qualities, but it is evident that the piece will not suffer as a result of the changes.

No little amount of enthusiasm greeted the production at the first performance, which ran through smoothly. But little pruning is needed in the first two acts, but it is evident in the third that at least 15 minutes or so must be chopped.

'The Divine Drudge' is laid amid the pastoral atmosphere of the little old town of Lohwinkel in the Rhine province of Hesse. The story centers about Elisabeth Persenthein's pitiable effort to escape from seven years of domestic slavery to her husband, the Herr Doctor who must be waited on hand and foot while he pursued his 'great idea' which would put an end to all disease.

(Continued on page 62)

Current Road Shows

'Dinner at Eight,' Grand, Chicago.
'Her Majesty, The Widow,' Cort, Chicago.
'Gay Divorce,' Apollo, Chicago.
'Hired Husband,' Studebaker, Chicago.
'Tomorrow Turns Back,' Selwyn, Chicago.
'Business Before Pleasure,' Figeuroa, L. A.
'Nine O'Clock Revue,' Music Box, L. A.
'Sport of Kings,' Hollywood Playhouse, L. A.
'20th Century,' El Capitan, L. A.

Inside Stuff—Legit

Sign on the Craig theatre, N. Y., reads that the legit house is for rent or sale. It was built several years ago but has been almost continuously dark, having had only a few attractions. Lighted approximately six weeks in all, tells the story of this project. Understood sharing terms offered kept away prospective bookings.

The Craig is one of four theatres on West 54th street erected at the end of the theatre building boom. The others are the New Yorker, Manhattan and the Ziegfeld. All but the latter abut on the elevated road and none but the Ziegfeld was ever operated at a profit. New Yorker absorbed a lot of Fortune Gallo's bankroll, while Arthur Hammerstein went broke trying to carry the Manhattan (first called Hammerstein's). Both of those theatres include office buildings which were expected to be profitable realty. The Broadway which B. S. Moss tried to operate with pictures, legit and vaudeville is at 53rd street and like most of the others reverted to the first mortgage holders.

Idea of spotting theatres along the L road is credited to Felix Isman whose selling argument was that the ground could be bought for less money than other Broadway sites. It was also figured that the elevated structure would be razed and until such time the nearby theatres will probably be bloomers. Only house in the group built to keep out the noise of the elevated trains is the Manhattan.

Erlanger's turned down an offer to rent the Gaiety, N. Y., for $104,000 for one year. Explanation was that the taxes and mortgage interest exceeded that amount. House with a direct Broadway frontage has been used principally for picture exploitation for about five years. In 1929 the late A. L. Erlanger was offered a million profit for the Gaiety and the adjoining Fulton. Latter has been lighted but briefly for the past two seasons.

Fox relights the Gaiety this week to exploit 'Pilgrimage.' Arrangement for 12 weeks calls for $3,500 weekly.

A Broadway show news gatherer for a daily had a two weeks' vacation, which he spent at the race track. He made no mention of the vacash to his wife, who is opposed to him betting on the ponies. Each day he left the house as though going to the job, but she found out. However, it was just at the end of the fortnight during which the lad nicked the bookies for $2,500.

Then came the squarer. He selected a traveling bag, slipped a $500 bill inside and sent the gift to the wife in advance of his reporting home.

Courtney Burr has settled a $10,000 claim with Equity by paying $2,500 on account and agreeing to pay the balance of the indebtedness arising out of the 'Walk a Little Faster' flop from future income.

This permits Burr to go ahead on legit production next season. He has two plays lined up.

BROADWAY REVIEW

SHADY LADY

Musical comedy in two acts presented at the Shubert July 5 by Harry Meyer; score by Sam H. Sept, Bud Green, Jesse Greer, Stanley Adams; book by Estelle Morando; staged by Theodore J. Hammerstein; dances by Jack Donohue; Helen Kane, Lester Allen, Charles Purcell, Helen Raymond, Max Hoffman, Jr., Louis Kirtland featured.

Richard Brandt	Charles Purcell
Tracy	Harold Webster
Geoffrey Benson	Max Hoffmann, Jr.
Francine	Audrey Christie
Clarisse	Phyllys Cameron
Sonia	Vivian Vernon
Al Darcy	Lester Allen
Peggy Stetson	Louise Kirtland
Millie Mack	Helen Kane
Lulu Stetson	Helen Raymond
Taxi Driver	William Meader

Several Broadway wise guys, having seen 'Shady Lady' open in Philly, touted the show as a surprise good thing. Either they were off their feed or are just wrong guessers—worse than the fight experts. Maybe for cut rates—maybe.

A colorless musical comedy. No laughs, merely a few snickers eked from coarse or vulgar lines. Story is quite out of taste for the stage. Has to do mostly with girl paroled from Bedford Reformatory.

An artist illustrating a novel called 'Shady Lady' secures the girl as a model. He has a private worry. Seems a year previous while stewed in a Greenwich Village wet spot he off and married a damsel, who, after the ceremony, had slipped out of the taxi and disappeared. This marital mate is a guest at the artist's house. At first he takes her for the Bedford grad, with their wedded status supplying the curtain. But his best friend falls in love with the prostie. That's the way they've fixed it up for Helen Kane, featured player, and Max Hoffmann, Jr. (her hubby).

Hit of the first night was the acrobatic dance routine of three choristers and chorus boys. That's the way the performance registered, but at least it goes to the credit of Jack Donohue, who staged the numbers along with Teddy Hammerstein. Donohue, formerly a chorister, scored on his sole entrance with a session of nimble stepping, making other solo attempts look passe.

Miss Kane, of abundant figure, wears costumes which accentuate the curves. She scored several seasons back as an individualist, introducing the 'boop a doop' style of singing. No longer a 'booper,' Miss Kane continues to handle lyrics in baby talk fashion, at which she excels, while most of her imitators have passed out. Perhaps it is strange coming from this plump actress, but it's likable.

Among the numbers, 'Isn't It Swell to Dream?' sung by Charles Purcell and Louise Kirtland; 'Swingy Little Thingy,' trioed by Audrey Christie, Hoffmann and Lester Allen, stood out. Miss Kane's solo number, 'Oh, Where Can I Find Love?' got something on rendition. Helen Raymond proved a real trouper as a middle-aged widow gone gay. She becomes mistress of ceremonies in a night club, taking the name of 'Texas Shapiro,' with instructions to greet the guests: 'Hiya sucker.' One of her numbers, 'Your Type Is Coming Back,' a good idea, that could have been better developed.

'Shady Lady' is a one-set show, with little production outlay indicated. That goes for the costumes, too. With few summer revues in sight and a mere half dozen or so attractions on Broadway, it was figured the piece should get by. That is to be hoped for because of those involved, but it is doubtful. *Ibee.*

'Shady Lady' Continuing; Near Week-End Finish

'Shady Lady,' which opened last Wednesday (5) at the Shubert, N. Y., came close to a fold-up Saturday. One set, low cost musical had a fair second night despite the lambasting by the reviewers, then started to fade. Chorus was paid off but the principals had to await an auditor's count because of a small guarantee and percentage. Latter arrangement accounts for the number of players featured.

Helen Kane the principal feature is said to have invested $2,500 to get the show started. Miss Kane was to have received $1,000 weekly salary, after the fourth week including rehearsals. Show rehearsed nearly six weeks, Miss Kane getting nothing to date, according to reports. Money due the chorus for over rehearsals was paid on the train after the company started for the Philadelphia try-out. 'Lady' seemed to be well regarded there but that opinion was reversed on Broadway.

Harry Meyer who presented 'Lady' is unknown in show circles. He is said to have written the book which is credited to Estelle Morenda whom he recently married. His backer is Leo Kahn, who is in the dress business. Numbers were inserted from time to time by various contributors and Irving Caesar was called in to fix the book during the Philly date. Caesar demanded and received $1,000 before he attempted to gag up the show.

Among the errors was the use of the late Jack Donohue's name. John Donohue, an accomplished dancer who has been aide to Bobby Connolly, the dance director, was prevailed upon to use the name of Jack. Donohue staged the dances and contributed a solo number.

HAYNES FILES PLEA

Daniel Leo Haynes, colored legit and screen player, took his financial ills to the Federal court in New York last week.

With his admission of bankruptcy Haynes filed a schedule declaring that he owed $6,115 and had no assets.

HIPP OPERA IN INDEF. DUE TO TURNAWAY

Instead of closing this week, popular priced grand opera which has been drawing capacity at the Hippodrome, N. Y., will continue indefinitely. Open air dates, however, will be played as scheduled.

The operatic venture started out with a 55c top, but after the first week the front half of the house was at 99 c. Its policy of Latin operas has been changed and with a wider scope, the draw continues without let-up. Fourth of July night approximately 2,000 persons were turned away.

For the open air the is $1.65 top, first outdoor date being Sunday (16) in the Newark, N. J. stadium, which, with seats on the flat, will have a capacity of 25,000. Other open air dates are Boston, July 20, and Providence, 23. Plan to play the hangar at Akron, O., awaits word from Washington as to when the new airship Macon will return to Akron.

Action has been taken by Claudio Frigerio, an American-born baritone, against Alfredo Salmaggi, rector of the Hipp opera, to enjoin the management from using his name in the billing. Frigerio quit the organization July 1 after failure of the management to increase his salary as promised, he avers, but his name has been used in the billing on the front of the house, he says.

The warbler was with the Metropolitan for three years, his contract expiring last spring. He rejected another three-year term because of the Met's policy of restricting the outside activities of its singers.

EQUITY REFUSES LEGIT PERMIT TO M-W AGENCY

Morrison - Winkler agency has been denied its application for an Equity permit to enter the legit casting field.

Equity's Council ruled that at this time no further permits would be granted, indicating that the Morrison-Winkler office may again apply later.

Understood Equity's attitude is the result of a contention by the legit agents' association, which stated that there is so little business for those who have permits it would be unfair to recognize new candidates.

Only new permit issued in the past year was given Agustina Mason, long associated with the Packard agency.

Claims Rewrite Made His Play Pro-Hitler

Los Angeles, July 10.

Charging that his Hitler play, produced as 'The New Dictator,' was ruined by the manner in which it was rewritten, staged and cast, Maurice Armstrong has filed suit in Superior Court against Haven and Earl MacQuarrie and John Toti, doing business as the Los Angeles Theatre Guild. Defendants produced Armstrong's play at the Egan and the latter wants his contract with them, giving them 50% of the play, cancelled.

In his complaint the author claims that is script, which he called 'Whom the Gods Will Destroy,' was distorted and that new lines and scenes were inserted, while those he wrote were cut out. Also that one character was eliminated entirely and that no comedy was allowed to remain, leaving a heavy drama throughout. Also that publicity was sent out to the effect that Armstrong had just returned from Germany, where the play had been prohibited, although this was untrue. Armstrong asserts that the rewriting process made the production pro-Hitler, exactly the opposite to his treatment.

He values the script at $100,000 and asks the court to rescind his contract with the Guild and prohibit it from further producing the play.

'Murder' Set as Stage Play and Filming Both

Hollywood, July 10.

Earl Carroll will produce 'Murder' at the 'Vanities',' which he wrote with Rufus King, on money advanced by Paramount. Production goes into rehearsal July 10 in New York and Edgar MacGregor is returning east to stage.

Show may be spotted in the former Earl Carroll Music hall, now the Casino. Following the stage production Carroll may come to the coast to supervise the film version for Paramount.

Par's arrangement is similar to that with 'Shooting Star', a set bid for the film rights being guaranteed, with the ultimate price depending on the length of the Broadway engagement.

DILLINGHAM $7,337,703 DEBTS SURPRISE B'WAY

Although known to be in financial difficulties for some time, the schedule of liabilities totaling $7,337,703 filed by Charles B. Dillingham last week caused surprise along Broadway. Assets listed are $108,603, mostly made up of debts due him amounting to $83,943.

It is believed that most of the liabilities involve transactions in which he was a partner with the late A. L. Erlanger and the late Florenz Ziegfeld. The trio operated the New Amsterdam, N. Y., Colonial, Boston, and were in on the Illinois theatre, Chicago, also heavily involved in Erlanger's, Phila. While he schedules an obligation to the Ziegfeld estate of $500,000, there is an item of $1,825,605 as represented in the first mortgage on the Erlanger theatre, Phila. That house has been a white elephant since it was built.

Dillingham was obligated to the A. L. Erlanger Amusement Enterprises (one of the Erlanger activities) to the extent of $695,169. Other large items included $798,535 due the Dillingham Theater Corp.; contingent liabilities of $1,500,000 based on guarantees of leases and mortgages of the Erlanger estate; $307,157 to the Clevehanna Theatre Corp. (Gaiety and Fulton, N. Y.); $650,000 due the New Amsterdam Realty Corp.

Unexplained is an item of $250,000 due the estate of Ann W. Pennfield. Indicated owed on tickets is an item of $28,000, due Tyson & Co., ticket brokers. The list shows that $100,000 is due Joseph McCarthy for royalties on 'Ripples,' the last of the Dillingham musicals.

Last year Dillingham lost the Globe, N. Y. in which theatre he staged many successes including the Montgomery and Stone musicals. At the time Max Gordon's 'The Cat and the Fiddle' was current. No full settlement was ever made and Gordon is listed as a creditor to the extent of $25,000. House was foreclosed on action of the Spears Securities Corp. which held a second mortgage of about $225,000.

Among personal debts owed are Marion Davies, $10,309; Irving Berlin, $2,000, and Millicent Hearst, $2,000.

Lawson's 'Success Story' Angles for El Capitan

Hollywood, July 10.

Negotiations are on for a Hollywood production of 'Success Story,' with Joseph Schildkraut starred. Show aims at the El Capitan.

John Howard Lawson, the thor, is arranging the deal himself. His contract at Metro is up, but he is staying on to complete script of 'Treasure Island.'

'DRUMS' FOR SHUBERTS

Hollywood, July 10.

Edmund North and James Gow, currently finishing the script on 'Giant Plane,' a Universal sky film intended for Paul Lukas, have sold their joint play, 'The Drums, Professor!' to the Shuberts.

Eastern tryout will be given Aug. 21 at Atlantic City.

OPERETTA FOR JERITZA

Sigmund Romberg is working on a score of 'A Night in Venice,' which will star Maria Jeritza under the Shuberts' aegis.

An Albertina Rasch ballet will be featured in the operetta.

PLAYWRIGHT BANKRUPT

Henry J. West, playwright, of 229 West 97th street, took the debtor plunge in New York last week.

Liabilities total $2,735 and assets $57.

Show Business

Los Angeles, July 10.

Customers of the Nine o'Clock Revue' at the Music Box, when checking their hats, received four service charge passes from the hat check girl.

Two for 'Business Before Pleasure' at the Figueroa and a pair for 'Sport of Kings' at the Hollywood Playhouse.

2 'AFTERNOONS,' STAGE-SCREEN AS RIVALS

'One Sunday Afternoon' which figures to span the summer at the 8th Street, N. Y., may hold over into next season, but faces the problem of competing with the picture version of the play, due for release in September. Show is making a run of it after a wavering start.

Plan is for 'Afternoon' to outstag the film on Broadway and to avoid booking opposite the picture out of town. Expectation is that the picture will cover all hay towns within three months, with the show coming along with the original stage cast and attracting legit patronage plus a proportion of picture house patrons.

'Afternoon' opened at the Little and Paramount quickly bought the screen rights for about $25,000. The management in order to participate in its share of that coin, operated the show at a loss the second and third weeks. Bank moratorium came along at that time, affording an excuse for a quick fold, while the picture money gave the venture about an even break, production cost being less than $5,000.

At the time the screen rights were disposed of, it looked like the show was a bust and no provision was made restricting the release date. Producers of 'Afternoon' have since asked Par to set back the release with the picture people insisting on turning it loose as scheduled.

'Afternoon' was produced by Leo Peters, professionally known as Leo Bulgakov and Leslie J. Spiller, latter formerly with Werba's Jamaica (N. Y.) theatre. James Hagan who authored it is on the coast, the play winning him a picture contract.

RELIEF FOOD STATION OPENS, FUND CASH LOW

The Stage Relief Fund's newest activity, known as the commissary department, will start functioning today (Tues.) when a wide assortment of food supplies will be available free to professionals in want who are housekeeping. The distribution quarters is backstage at the Royale, N. Y., which will probably be used until the new season begins. The food was contributed by wholesale grocers, and further donations are expected to keep the department well stocked.

Heretofore the fund has distributed food books, merchandise to the value of $3 being obtainable from grocery stores. It was figured that amount of food would keep two persons comfortably provisioned a week. Fund has been spending about $150 on the food books, which the commissary department will obviate.

Applicants will call at the administration offices in the Manhattan theatre building, where requisitions on the commissary will be issued, instead of the food books.

Weekly cash statement up to Friday shows the smallest balance since the relief movement started:

Previous contrib's	$58,839
Alice M. Chrisdie	10
Other contrib's	32
	$58,881
Total disbursements	57,131
Balance	$1,750

TRAVELERS CHECKS AT B.O.

Chicago, July 10.

'Dinner at Eight' at the Grand and 'Gay Divorce' at the Apollo carry a tag line in their ads reading 'Travelers Checks Accepted.'

For convenience of World's Fair visitors.

Legit Code to Aim at Reform of Old Ticket Gyp Abuse, Competition Of Shoestringers, Labor Terms

Meeting of legit theatres interests and groups scheduled for Tuesday (11) when the first draft of the code to be submitted to Washington under the Industrial Recovery Act was to be drawn up, was postponed until later this week. It was decided to confer first with the Recovery Administration to the procedure, and for that purpose Dr. Henry Moskowitz of the Theatre League, who is acting for the National Alliance of the Theatre, is now at the capital. That show business will be recognized was indicated when Gen. Hugh S. Johnson, the Recovery head, made an appointment following a request from the showmen within a few hours.

The managers, whose code will first be submitted to the other groups, including stage hands, musicians and Equity (the authors are still holding off from participating in the movement), have virtually completed the list of problems which they seek to have adjusted. As with other codes already sent to Washington, the managers' digest is one of generalities, rather than specific points or principles.

Attack Old Ticket Gyp

The salient features are contentions of unfair competition and practices, and among the matters on which the managers seek relief are the gyp ticket situation, the cheap admission thing that has cropped up in the past two seasons, the shoestring method of producing and an adjustment of conditions in the contracts of theatre unionists.

Managers say that exacting of excess prices on tickets for hits is one of the legit theatre's chief ills. The problem is as old as Broadway, but none of the movements to correct the alleged unfair practice has ever even approximated success. The hope is that the Recovery officials will come forth with some way to control or eliminate gypping.

Established producers further aver that it is unfair for a short bankroll newcomer to invade the field with cheap casts which are often not paid off and flood the stores with throwaway slips exchangeable for tickets for 50 cents per ticket. As such admissions are virtually five or six for one, managers operating along legitimate lines say they cannot compete with the shoestringers. One corrective

(Continued on page 54)

B.&C. After Chevalier For L.A. 'Gay Divorce'

Los Angeles, July 10.

talking terms with Maurice Chevalier to star in their coast production of 'The Gay Divorce.' Show will probably be B&C's next at the Belasco.

'Music in the Air,' with only a two weeks' run here, opens at the Curran, San Francisco, next Monday (17). Outside money was obtained by Belasco and Curran to reopen the show, and the nut has been trimmed.

Cast is same as for the local production with exception of Ada May, who has been replaced by Katharine Crawford.

STAGE, SCREEN JOB CONFLICT

William Frawley, featured in 'The Ghost Writer' which closed at the Masque, N. Y., Saturday (8), was signed by Paramount for the new Mae West picture, 'I'm No Angel,' previous legit contract for 'Hunky Dory,' the Joe Cook musical which starts rehearsals this week, threatens to ditch the coast assignment. It is Frawley's first Hollywood shot, the actor insisting he would make the trip by plane to take the camera job.

'Hunky Dory' is to be produced by the Shuberts. J. Shubert refused to release Frawley, although Cook expressed himself as being glad that Frawley had a chance at Hollywood and is willing to select another player. Frawley's contract said to be standard form calling for a minimum of two weeks. The comedian declared that if the manager had the right to dismiss him upon the payment of two weeks salary, he should have the same privilege. Frawley scored in '20th Century' this past season, attracting picture talent seekers at the time.

Understood that if such an arrangement is not acceptable to the Shuberts, Par will handle the case if it reaches the courts.

Another actor in the Cook show who received picture offers after he signed with 'Dory' is Stanley Smith, he intending to remain with the show, however.

Equity Won't Hold House Liable for Show's Debt

Chicago, July

Nat Burns' action against the floppo Civic Operetta company is still going from one court to another in a not very effective search to date for assets of the defunct but unliquidated corporation that owes a dozen or so Equity members $1,600. Burns is the assignee for the various claims.

Stagehands and musicians' unions which were caught in the same fiasco last spring have held the Civic Opera building responsible and will not permit their members to work there until their bills, amounting to $9,000, are paid. In consequence, the Continental Illinois Bank, receivers for the property, is expected to pay off the two unions.

Equity Conservative

Meanwhile Equity council in New York voted down as too drastic and radical a suggestion that they follow the other two unions and refuse to allow their members to play the Civic Opera house while the $1,600 debt of the last tenant is unpaid. Up to now efforts at law to locate either the officials or the alleged funds of the company which presented 'Robin Hood' and 'Desert Song' last spring have been unsuccessful.

Herbert Johnson of the Civic Opera building has been cited for July 15 in Debtors' Court to answer questions of Equity attorneys trying to discover assets.

RECEIVER FOR BLUMEY AFTER ZANFT DEFAULT

A. C. Blumenthal again reached the public prints, when a receiver of his assets was appointed in New York upon request of the Pennsylvania State Banking department. Latter took over the Bankers Trust Co. of Philadelphia because of its financial difficulties and it was found that Blumey was responsible for $28,029 owed the bank by John Zanft.

Seems that lumey endorsed note for $32,000 as an accommodation for Zanft. Latter obtained a loan from the Bankers Trust on the note, and paid off $4,000. Bank then looked to Blumey for the balance.

lumey avoided service in the matter and that explains why he secretly boarded a liner for Europe last month, not caring to have the trip interrupted by the court proceedings. He had been ordered into court June 13 for examination, but he failed to appear. When principals are absent from the country in such cases, it is usual for the request for a receiver to be granted.

Taking 15G Flop Off Shelf for Second Try

San Francisco, July 10.

Belasco-Curran-Duffy have taken their 'Music in the Air' out of the storehouse to open it at the Curran July 17.

They tossed it back in the basement recently when they dropped around $15,000 in two weeks in Los Angeles.

Jap Chorines Strike, Rebel at Pay Scale That Gives Stars $20 Month

By BURTON CRANE

Tokyo, June 19.

Demands of striking Shochiku revue girls have switched the calciums onto the salaries paid the ladies of the ensemble and have the theatrical concern standing on one foot and stammering.

The whole Tokyo revue company of 230 girls (there's another one in Western Japan) has walked out and the stars have gone with them and are leading the battle. Spokeswoman for the group is Miss Takiko Mizunoe, who has had top billing in every Shochiku revue staged during the past two years in this part of the country. With the girls are 40 pit musicians, who started the trouble but got nowhere until the girls joined them.

Salaries are unbelievably small. Miss Mizunoe complains that even she gets no more than 80 yen a month. Regular chorus line gets between 20 and 30 yen. Youngsters breaking in (the ones who do the frightened fawns and the hearts of the flowers in the woodland toe-dance scenes) get either nothing or 10 yen a month, for they are booked as apprentices.

Star at $20 a Month

Yen at present is worth approximately two bits. So you can figure that the No. 1 revue singing and dancing star of the Tokyo region is pulling down the munificent pay envelope of $20 a month, or $5 a week, seven days a week and two three-and-a-half-hour shows a day. Girls' demands are for better wages, lunches at the theatre better in both quality and quantity, sanitary dressing rooms and pay for time in rehearsal.

Low prices for stars stand out all the more sharply because of the contrast with figures paid outside talent drafted from the concert stage. Your correspondent knows positively (due to the fact that he was sent a telegram intended for somebody else) that girl concert singers have been paid up to 1,000 yen for a 25-day month. He himself played a week of three-a-day at a figure which would have worked out on a monthly basis at 1,300 yen. Both those prices were paid in deep-depression days, when the yen was worth almost 50 cents.

There appears to have been a gradual change in Shochiku revue policies since they were first introduced about three years ago. Then comedy, dancing and vocal talent was drafted from the Japanese legitimate stage and there was a good deal of humor. Not enough, but a lot more than at present. ven then there was a tendency to ape the Parisian type of revue, which you are suppos-- to be able to enjoy without understanding. Scene designers ran to e travagant effects. Now they have discovered, it seems, that outside talent costs money and that playwrights want to be paid for really funny sketches. So they have eliminated both.

On June 15 your correspondent caught the opening of 'Merry-Go-Round,' a new revue by the Osaka Shochuku Revue Troupe, at the Osaka Shochikuza. Played about an hour and a half with a Japanese talker and 'Pick Up.' . few boy and girl dialogs which left the audience cold because they weren't funny, three or four songs which fell with soft thud about the fifth row and the rest dancing.

Lots of dancing. Too much dancing—and only two in the cast who seemed to have any idea that dancing meant something more than following a routine. One of them was Miss Akiko Asuka, who really can step. She was the star, both in billing and performance. The other was a man who did an American Indian dance to a chorus of Swiss mountaineers. Couldn't find his name on the program.

At the end of May the Tokyo Shochitu troupe played five days at the Kabukiza, ace house here, giving a program which lasted four hours. Then the production was cut down and moved to the Asakusa Shochikuza (also in Tokyo). That's where the strike broke out. Your correspondent saw the production at the Kabukiza. Highlight of it was 'Manhattan Madness,' with the technique largely borrowed from 'The Big Broadcast' and other American films featuring radio names.

Miss Fumiko Kawabata, American-born Japanese, did some real stepping and also sang three or four songs in English. Went over well. Then came 'Midsummer Night's Dream,' crammed with n.s.g. dance numbers, lots of work for revolving stage, colorful sets and talk, talk, talk. Producers apparently afraid to cut Professor Tsubouchi's translation of the Bard of Avon. Your correspondent left after it had been going two hours and was somewhere in the third act.

Desire to save money on writing and acting talent, policy of using only girls (and there are not more than three four girls in the country who can put over a song in a big house) and the almost total absence of humor look to be killing the revue form entertainment in the large theatres here. Meanwhile the little houses in Tokyo and Osaka, which forget about spectacular effects and concentrate on humor, continue to pack them in every night.

But to return to the strike: Shochiku has expressed a willingness to discuss the matter. After all, it has lots leeway. Its revues would improve with about 25% of their present dance numbers and the elimination of about 80% of the present dancers. After all, why need 230 girls for a revue?

The girls' demand to be paid for rehearsals seems reasonable. I've attended some of them. At times they seemed almost brutal. Hour after hour—and the girls ordinarily don't wear shoes and aren't used to them. After about five hours of steady hoofing close of each turn is a sign for everybody to flop down on the stage, take off the dancing slippers and examine the poor little dogs. Dance routines, like the Japanese shows, are physically too long. Have seen Miss Asuka collapse regularly three times a day when coming off from an eight-minute toe dance number to music with a tempo something like that of 'When Yuba Plays the Rumba on the Tuba.' Eight minutes!

'After Dark' a Bet

London, July 10.

'After Dark' at the Vaudeville is a reasonably effective revue. Nelson Keys is featured.

Show has an even chance of clicking.

DUKE EXTENDS STAY

London, July 10.

Return of Duke Ellington has been set back to August. Following his current (third) week at the Palladium, London, he plays four concert dates in Holland and then the weeks of July 21 and 28 at the Rex, Paris.

Present plan has the Ellington unit boarding the 'Majestic' Aug. 5 for the trip back.

B. and O. Routes

(Continued from page 46)

Williamson, Ted., le of Palms E., Charleston, S. C.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, Meredith, NBC, S. F.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wineland, Metropolitan Studio, Hollywood.
Wittenbrock, , 1908 T St., Sacramento, Cal.
Wittstein, Eddie, New Haven.
Wolf, Leo, Sky High Club, Chicago.
Wolf, Rube, care Fanchon & Marco, Hollywood.
Wolohan, Johnny, El Patio B. R., S. F.
Woodworth, Julian, Palais D'Or, N.Y.C.
Wray, Rolly, KFOX, Long Beach, Cal.
Wright, Joe, 410 Mills Bldg., S. F.
Wunderlich, F., 1537 E. 19th St., B'klyn.

Y

Yaw, Ralph, KERN, Bakersfield, Cal.
Young, Marty, 4300 Pershing Dr., El Paso.

Z

Zahler, Lee, Darmour Studio, Hollywood.
Zooper's Arabian Knights, Keego Harbor, Cass Lake, Mich.

Mal Hallett's new combo now comprises Frank Carle, formerly with McEnelly's orchestra; Gene Kroppa, ex-Russ Columbo drummer; Joe Cabareno, bass; saxes, Toots Mondello (of the original Hallett combination), Pete Johns and Lyle (Spud) Murphy, who also arranges; Vic Mondello, guitar; trumpets, Frank Ryerson, Dale McNickle, Cliff Wettereau; trombones, Jack Jenney, Ted Skiles; Jimmy White, Ollie Ahearn, Irene Taylor, Tom Hardy, entertainers.

Rolls Proposes Revue Circuit in Antipodes

Sydney, June 12.

Ernest C. Rolls intends to build a theatre of his own to play revues. Rolls, who is the m. d. of International Attractions, Ltd., says he will create a revue circuit here. It is the intention of the company to make a talker of one of the Rolls' revues. Clarkson Rose, English comedian, may become associated in the project.

Ernest C. Rolls first came to Australia with Jennie Benson, under contract to Tivoli theatres. The act was over successful, but Rolls entered into the producing end staging 'Sunny' for Rufe Naylor.

Entering the revue field proper, Rolls has enjoyed marked success.

BRING LONDON HITS TO B'WAY

London, July 10.

A company has just been formed, with a capital of $200,000, with directorate including Erik Charell, Eric Wollheim and Clifford Fischer. Object is to produce Charell's plays in New York.

The first show will be 'White Horse Inn,' and if this goes over they will next stage 'Casanova.'

The third show will be a musical adaptation of Charell's picture, 'Congress Dances.'

Trio sail for New York on the Majestic July 12 to make arrangement for suitable theatre on Broadway. Date of production around September.

The party numbers 12, including Prof. Stern, German producer. Plan is to engage American casts for the productions, to which end negotiations have been opened with certain American producers, among them Jed Harris and Martin Beck.

Legit Code

(Continued from page 53)

method suggested is that all such embryo showmen be required to post bonds ensuring the payment of all obligations. Coupon shows so complicate the ticket angle that three or four different prices may apply to the same row or location.

Differences of opinion over the fairness of the accepted agreements with the unions may not be ironed out in the coming meetings to weld the codes. If not, Recovery officials will be expected to make definite rulings from which there can be no appeal. It is understood that a survey of the rules and agreements of the stage unions is being made by theatre interests not managerial.

Union Contract Reform

This report will probably be sent to Washington along with the regular agreements between the unions and managers, which the latter now contend are either out-moded or unfair. Same applies to the basic agreement of the Dramatists Guild, expected to be submitted also whether the authors remain out of the conferences or not.

Despite its status as a union, Equity is known to be dissatisfied with conditions laid down by the other stage unions. Officially Equity will make no comment on the situation, but admits the serious problem that its members face in combatting abnormally low salaries.

William A. Brady, whose industry and spirit brought about the Recovery movement, stated that there is no inclination to bear down on any of the groups in the legit field. General theme is that the various theatre factions have gone their own way long enough and now is the time to act in concert for the common good.

Indications are that the Recovery Administration points to hearing all co-related industries at one time. That might mean that the picture industry would be combined with the stage groups, consolidating all amusement codes. The legits would welcome such a set-up, one of their main complaints being the luring of talent developed on the stage to Hollywood—an unfair practice, say the managers. All other groups not heretofore mentioned have been asked to submit codes to the Alliance of the Theatre. Included are the casting agents, against whom a charge of unfair practice is made in the Broadway to Hollywood problem.

'Chris Bean' Ends 2d London Month, Still at Capacity, Nets $5,000 Week

Mistinguett to Fore In Folies-Casino Row

Paris, July 1.

With Cecile Sorel into the Casino de on a six-months' contract next season, Chevalier signed for three months following the Sorel engagement, and an offer being made to Ramon Novarro for the remaining three months—though latter deal is not closed—the Folies-Bergere management has been scouting around for a big name, in competition, and it is now practically certain that Mistinguett will be the 1934 headliner.

Jean Sablon will again be Mistinguett's partner. A number of new acts are already being lined up, and a strenuous effort is to be made to bring back the erstwhile glory of the Folies in novelty and lavishness of production.

FOREIGN REVIEWS

Tanc a Boldogsagert

('Dancing for Happiness')

Budapest, June 26.

Musical comedy in three acts, book by Adorjan Bonyi, lyrics by Andor Szenes, music by Lagos Lajtai, at the Buda Summer theatre, June 17. Cast: Teri Fejes, Magda Kun, Lily Berky, Csortos, Gyergyai, Bekassy, Gozon, etc.

Buda Summer theatre usually is the only theatre open during the summer months and therefore can choose among the best artists, jobless after the season's close. This year three other musicals are running besides the one in the traditional Summer theatre: 'A Kiss, That's All,' which is such a hit that Magyar theatre, usually dark after the end of May, proposes to play it all through the summer, and two burlesque revues: 'My Wife's Pants,' and 'All Aboard.' Despite the competition, 'Dancing for Happiness' is a success and deserves it.

Plot is more sound than that of most musicals. About a sweet little chorus girl to whom an elderly celebrated composer takes a fancy. Girl loves a young reporter, but hoping the composer may help her in her career, goes out to supper with him. Mother turns up and composer discovers that she is the girl he loved 20 years ago and whose memory haunted him in the resemblance he found in the girl, who is really his daughter. He gives the girl the wherewithal to marry her reporter and disappears again.

Csortos was fine in the part of the old composer, Teri Fejes is so fascinating one forgets that the one thing she lacks for such a part is good looks. Gyergyai is funny as a conceited actor. Some very good dancing and good staging. Looks as if 'Dancing for Happiness' had come to stay. Might be a good picture proposition, too.

GIVE ME A RING

London, June 28.

Musical comedy by Guy Bolton and Weston & Lee, presented by Moss Empires, Ltd., at the Hippodrome, June 23. Show produced by William Mollison, supervised by George Black. Music by Martin Broones. Dances arranged by Fred Leslie.

Peggy	Evelyn Laye
Jack Brookes	Ernest Varebes
Cliff Reed	John Garrick
Mrs. Trellis	ertha Belmore
Scotty	Will Fyffe
Tony	Gina Malo
Bill Marks	Bud Flanagan
Jim Strong	Chesney Allen

. through the period of rehearsals, stories were floating around London's Rialto to the effect that 'Give Me a Ring' was in a state of confusion—that no one knew where he stood—no one had a part—there was no book—there was no music. William Mollison, who staged it is too wily to let himself in for anything like this.

It was, therefore, no surprise to those who attended the premiere to be regaled with a workmanlike entertainment.

There is about as much plot as you'd expect in a musical comedy, with a first rate cast and a few specialty people. The jokes are machine-made by experienced and professional artisans and, despite persistent plugging, there is no evidence of an overnight song hit. No money was spared in the production, and the whole thing is reasonably good entertainment.

Nothing much to be said for or against. Seems to be a case of a shipshape effort by experienced showmen to put on an entertainment intelligently, with the ingredients that come to hand at the moment. *Jolo.*

London, July 2.

Not since the days of 'Journey's End' and 'The Barretts of Wimpole Street' has London had such a hit as Gilbert Miller's 'Christopher Bean,' currently at the St. James. Since show opened, May 16, it has played to capacity at every performance.

Grosses each week never ary, always being around $9,560, which is capacity.

As overhead is not more than $4,760, Miller is netting an easy $4,740 each week, with best seats booked up months in advance.

'Nell Gwynn' Again

Eight years ago Herbert Wilcox directed a production of 'Nell Gwynn' over here with Dorothy Gish in the title role. It is claimed it still holds the record for having grossed more in America than any British film, having netted over $500,000.

Now Wilcox announces the production of a talking picture on the same subject with Anna Neagle in the title role. This follows upon her completion of the part of Sari Linden in 'Bitter Sweet.'

Mrs. Wallace's Jewels Sold

The late Mrs. Edgar Wallace's jewels were sold at auction to settle her estate and realized in the neighborhood of $14,000.

Roach's 'Discoveries'

Douglas Wakefield, brother-in-law of Gracie Fields, and Billy Nelson, a discovery of Hal Roach during his recent trip to Europe, are due in Hollywood on July 11, to begin work almost immediately on arrival.

They have a 12 months' contract with Roach, with four years' option on their services. Edith Fields (Mrs. Wakefield) was due to sail, too, but expectation of the stork has made it impossible.

Jeanne Aubert in Vaud

Jeanne Aubert opened for fortnight at Monseigneur Restaurant, June 26, pulling capacity. Harry Foster, who booked her, is arranging a few weeks in vaudeville for her, with Palladium likely spot.

Two Bulgakov Plays Lead Soviet Fall List

Moscow, June 20.

Michael Bulgakov, author 'Days of the Turbins,' has two plays scheduled for autumn, both well advanced in rehearsal. First will be 'Flight,' a story of the American Civil War period, written, like the 'Turbins,' from the point of view of the Whites. Second will be 'Moliere,' based on the life of that playwright.

Both will be produced by the Moscow Art theatre. 'Flight' was written many years ago but was barred by the censors. They have now relented—sign of the times.

Autumn plans of the Moscow Art include the revival of a Russian classic: Ostrovsky's 'Talents and Adorers.'

The Filial of the Moscow Art, a younger but no less effective offsheet of the famous theatre, is preparing 'Mr. Pickwick,' based on the Dickens' novel. It will also produce 'Lies,' by Afinogenyev, which is now running in another theatre.

A Soviet version of 'Traviata' will be ready for its premiere about September at the musical studio of Nemirovich-Danchenko.

From Odessa come tidings of two brand-new operas, both the first full-length works of young Soviet composers: 'Partisan,' by Composer Vassili Smikalov and 'Tragic Night,' by Composer Dashkevich. Both will be put on at the Odessa Opera, but Moscow production is certain if they prove half-way acceptable.

'Burlesque' Mediocre

Paris, July .

Lucien Rosenberg, former director of the Athenee theatre, was thi week awarded an indemnity of 75,000 francs in court for the loss of the American play, 'Burlesque,' which he had secured from the Marwyn agency with the agreement that Marcel Pagnol would do the translation and adaptations.

After starting the French version, Pagnol refused to continue work on the ms., claimi the subject was too mediocre.

Rosenberg, thus deprived of the play, brought suit. Theatrical bureau, in turn, sued Pagnol.

ight Opera Prosper

Brussels, July 1.

Brussels' opera house, Theatre de la Monnaie, now doing more business with operetta than it has done for years past with opera.

Loop's 6 Just Half Dozen Up on '32; 'Gay Divorce' Gets Raves, $14,000

Chicago, July 10.

Chicago had five shows last week, will have six this week, with 'Take a Chance' at the Erlanger added. 'Man Who Changed His Name' did a quick flop at the Illinois and folded in midweek, unable to grab enough to pay stagehands and musicians.

While six shows is not a great number for a world's fair summer, it compares rather favorably with last summer's total of zero and the previous summer's one-show status. Except for the exposition, it is reasonable to suppose none of the present bookings would have materialized.

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207; $2.20) (4th week). Holidays and milder weather helped a lot here. Snapped back and hit near $13,000. House is refrigerated anyhow and that's a strong asset for longevity.

'Gay Divorce,' Apollo (M-1,500; $2.75) (2nd week). Critics went gaga over this musical. Raves bound to help. Paced around $14,000, okay for four-set, small chorus attraction. Dorothy Stone, Joseph Santley, Luella Gear on the marquee. Ought to have nice engagement. Forest Haring, J. H. Del Bondio and Elise Chisholm here with company.

'Her Majesty, the Widow,' Cort (C-1,100; $2.20) (3rd week). Pauline Frederick show adopted cut rates after first week, a wise procedure for house and type of attraction. Climbed to $3,700.

'Hired Husband,' Studebaker (F-1,250; $2.20) (3rd week). Some improvement here; Harry Puck farce can turn profit around $4,000 or less.

'Tomorrow Turns Back,' Selwyn (D-1,086; $2.20) (2nd week). New York won't allow house to cut rate, thereby blocking best chance of show to stick around. Selwyn open first time in over year, but unhappy vehicle by local amateur dramatist, Marcelite Englander, took brutal laceration from critics. First week gross around $3,000.

TECK FOLDS FOR SUMMER

The Teck Players suspended Saturday after a ten week stock season.

Business done by the troupe furnished surprise of the season with the organization set to reopen immediately after Labor Day for winter run. A number of company members are staying in Buffalo over the summer.

New York Legit Index

(For Entire Season of 1932-33)

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'Alien Corn'	2-28-33
'Americana'	10-11-32
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'Anatomist, The'	11- 1-32
'Anybody's Game'	11-27-32
'A Saturday Night'	3- 7-33
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'Empress Eugenie'	11-29-32
'Evensong'	2- 7-33
'Far Away Horses'	3-28-33
'Firebird'	11-29-32
'Flying Colors'	9-20-32
'For Services Rendered'	4-18-33
'Forsaking All Others'	3- 7-33
'Four o'Clock'	2-21-33
'Gay Divorce'	12- 6-32
'Ghost Writer, The'	6-27-33
'Girls in Uniform'	1- 3-33
'Girl Outside, The'	11- 1-32
'Good Earth, The'	10-25-32
'Great Magoo, The'	12- 6-32
'Greater Surprise'	11-15-32
'Hangman's Whip'	2-28-33
'Her Tin Soldier'	4-11-33
'Here Today'	9-13-32
'Hilda Cassidy'	5- 9-33
'Honeymoon'	12-27-32
'Hummin' Sam'	4-11-33
'I Loved You Wednesday'	10-18-32
'Incubator'	11- 8-32
'It Happened Tomorrow'	5- 9-33
'Jamboree'	11-29-32

'Keeping Expenses Down'	10-25-32
'Lambs' Gambol'	4-25-33
'Late Christopher Bean'	11- 8-32
'Late One Evening'	1-17-33
'Lilly Turner'	9-27-32
'Little Black Book'	1- 3-33
'Little Ol' Boy'	5- 2-33
'Lone Valley'	3-14-33
'Louisiana'	3- 7-33
'Lucrece'	12-27-32
'Mad Hopes, The'	12- 6-32
'Man Who Reclaimed His Head'	9-13-32
'Marathon'	1-31-33
'Marilyn's Affairs'	3-21-33
'Masks and Faces'	3-21-33
'Mask And the Face'	5-16-33
'Melody'	2-21-33
'Men Must Fight'	10-18-32
'Music Hall Varieties'	11-29-32
'Music in the Air'	11-15-32
'Nine Pine Street'	5- 2-33
'Nona'	10-11-32
'Ol' Man Satan'	10-11-32
'One Sunday Afternoon'	2-31-33
'Other One, The'	10-11-32
'Our Wife'	3- 7-33
'Party's Over, The'	4- 4-33
'Passionate Pilgrim, The'	10-25-32
'Peacock'	10-18-32
'Perfect Marriage'	11-22-32
'Pigeons and People'	1-24-33
'Red Planet'	12-20-32
'Rendezvous'	10-18-32
'Run, Little Chillun'	3- 7-33
'Saint Wench'	1-10-33
'Shakespeare Theatre'	11-22-32
'Shooting Star'	6-20-33
'Shuffle Along of 1933'	1- 3-33
'Sickness of Youth'	1-10-33
'Smiling Faces'	9- 6-32
'Stork Is Dead,'	9-27-32
'Strange Gods'	4-18-33
'Strike Me Pink'	3- 7-33
'Success Story'	10- 4-32
'Surgeon, The'	11- 1-32
'Take a Chance'	11-29-32
'Tattle Tales'	6- 6-33
'Teatro de Piccoli'	1- 3-33
'Tell Her the Truth'	11- 1-32
'They All Come to Moscow'	5-16-33
'Three Cornered Moon'	3-21-33
'Three Penny Opera'	4-18-33
'Triplets'	9-27-32
'Twentieth Century'	1- 3-33
'$25 An Hour'	5-16-33
'Two Strange Women'	1-17-33
'Unto the Third'	4-25-33
'Vanities'	10- 4-32
'Walk a Little Faster'	12-13-32
'We, the People'	1-24-33
'When Ladies Meet'	10-11-32
Yiddish Operetta	1-31-33
'Yoshe Kalb'	10- 1-32

OUT OF TOWN

(Shows this season which opened out of town and never reached New York. Also out of town revivals or local productions.)

'Amber'	5-16-33
'An Amazing Career'	5-16-33
'Angel'	6- 6-33
'Apple Cart, Tho'	11-15-32
'Bed and Board'	5- 9-33
'Between 5 and 6'	1-17-33
'Black Cotton'	10- 4-32
'Bridal Wise'	1-17-33
'Brief Moment'	11-22-32
'Bringing Up Father'	1-31-33
'Broadway Rhapsody'	1-24-33
Cantor-Jessel	2- 7-33
'Captive, The'	1- 3-33
'Cecil and Sally'	3-21-33
Chicago Operetta Co.	1-24-33
'Chillingtons, The'	11-29-32
'Counsellor-at-Law'	3-28-33
'Critics' Search of Actor'	5- 2-33
'Cuckoo in tho Nest'	12-20-32
'Cyrano de Bergerac'	11- 8-32
'Detroit Civic'	12- 6-32
'Dixie on Parade'	2- 7-33
'Doomsday Circus'	2-28-33
'Doris Kenyon'	1-24-33
'Fallen Angel'	5-23-33
'Family Skeletons'	5-30-33
'Family Upstairs'	1- 3-33
'Fidelity Insured'	5- 9-33
'Fools Rush In'	5-30-33
'Forward March'	10-25-32
'Funny Man'	4-25-33
Grand Guignol'	1-10-33
'Hard Boiled Angel'	5-16-33
'Harlem'	10-11-32
'Hats Off'	6-13-33
'Hedda Gabbler'	3-21-33
'Her Majesty, the Widow'	5-16-33
'Hired Husbands'	7- 4-33
'Humpty Dumpty'	9-20-33
'In Abraham's Bosom'	11-15-32
'Insult'	10-25-32
'Intermission'	10- 4-32
'In the Spring'	1-17-33
'Justified Murder'	5-23-33

'King Henry VIII'	12-13-32
Lauder, Sir Harry	12- 6-32
'Low and Behold'	5-23-33
'Merry Go Round'	11-29-32
'Merry Widow' (revival)	11-22-32
'Minsky's Frolic'	4-25-33
'Mr. Mary Sawyer'	10-25-32
'New Dictator'	6-20-33
'Night of August Sixth'	6-27-33
'No Money to Guide Her'	11-29-32
'On the Make'	5- 2-33
'Passing Show'	9-20-32
'Petticoat Town'	11- 1-32
'Plain Man and His Wife'	1- 3-33
'Plow Boy'	7- 4-33
'Professor Tim'	4-11-33
'Pure in Heart'	10-11-32
'Pygmalion'	12-20-32
'Real Thing, The'	1-17-33
'Red Robin'	3-14-33
'Riddle Me This'	5- 2-33
'Rookery Nook'	11-22-32
'Rose of Flanders'	9-27-32
'Sea Wife'	12-20-32
'Second Man,	2- 7-33
'Shady Lady'	7- 4-33
'Son of Perdition'	3- 7-33
'Spite Bride'	11- 1-32
'Strange Gods'	4- 4-33
'Sugar Baby'	6-13-33
'Tattle Tales'	1-3-33 and 2- 7-33
Theatre Unit, Inc.	10-18-32
'Too True to Be Good'	11- 1-32
'Too Young to Know'	3-28-33
'Trip to Pressburg, A'	3-14-33
'$25 An Hour'	5- 9-33
'Under the Covers'	3-14-33
'Undress Parade'	3-14-33
'Uptown Players'	3-14-33
'Very Great Man'	10-18-32
'Virginia Sales Sketches'	5-23-33
'We the People'	5- 9-33
'You Never Get a Break'	12-13-32
'Young Ideas'	10-18-32

Stocks Concentrated In, Around Worcester

Worcester, July 10.

Poli-Elm street theatre has been dolled up for advent of stock, which opened yesterday (9) with the Thatcher players. It is the first time in the more than 20 years' history of the house that dramatic stock has been presented there.

Incidentally, four stock companies are now operating within a 25-mile radius of Worcester. A week ago the Galloway players opened in Brookfield and they have been playing to excellent houses. Last Monday the Abbot Players started at Whalom Park in Lunenburg, while the Galvin Players are in their 15th week in Fitchburg.

L. A. '20TH' 9G IN SHORT WEEK

Los Angeles, July 10.

Fourth of July proved no money getter for the legits. Too much competition from the National Air Races. Extra mats were little more than a labor of love. '20th Century' strong on its third week at $8,800. House loses one performance weekly, going dark Mondays due to Eugenie Leontovitch claiming the nine performances weekly too much for her. Usually light, the Monday night layoff won't dip the take much.

'Nine O'Clock Revue' folded at the Music Box Saturday (8) after six weeks. Final stanza got $2,300. With a nut of $1,600 co-oppers quit with short money. 'Low and Behold,' another co-op revue, opened tonight (Mon.) to light advance.

'Sport of Kings,' George K. Arthur's production at the Hollywood Playhouse, opened to a weak start. English comedy failed to land with the locals. First week got under $1,500. Cast and house in on percentage of gross. Rejuvenated 'Business Before Pleasure,' with the Carr Brothers as producer-stars, reopened at the Figueroa Playhouse Friday (7). Opening night was poor despite flooding of the town with service charge passes. Piece did lean business for three weeks in Hollywood two months ago. Cast then, as now, on a co-op basis, got chicken feed for its efforts.

Estimates for Last Week

'Business Before Pleasure,' Figueroa Playhouse (1st three performances) (C-1,100-$1.10). Depending on service charge passes, Carr Brothers reopened this house which has had few attractions in the last two years. Opening was from hunger.

'Nine O'Clock Revue,' Music Box (6th and final week) (R-965-$1.65). Ducked to $2,300 after a lean six-week struggle. 'Low and Behold' opened Monday.

'Sport of Kings,' Hollywood Playhouse (1st week) (C-1,152-$1.65). Weak starter at $1,500. Too English for local consumption.

'20th Century' El Capitan (3d week) (C-1,571-$1.65). Strong at $8,800 with advance indicating it will hold up for the next three weeks.

Open Air Opera Phila. Venture in Fairmount

Philadelphia, July 12.

Open air grand opera has been added to this year's program at Robin Hood Dell in Fairmount Park. Season opened Thursday night with first concerts being conducted by Alexander Smallens. Opera will be given twice a week starting tonight (Monday) with concerts other five nights including Sunday. 'Aida' is first opera with Anne Roselle, Frederick Jagel of the Met, Martine-Rossi and Kathryn Meisle singing.

Erno Rapee, of Radio City, conducts the symphony concerts from Wednesday of this week to Sunday, inclusive. Smallens conducts the operas. Eight operas will be presented in all. Katharine Smith, socially prominent local girl, is the premiere danseuse of a ballet of 20 to be used in the operas.

This is the fourth season of the Robin Hood Dell programs which are given under the auspices of the Philadelphia Summer Concerts Association. The orchestra is composed, for the most part, of Philadelphia Orchestra members.

The season will last for eight weeks and has been preceeded by a sweeping subscription campaign. Five dollar and three dollar tickets have been sold, with the latter putting the thing over.

Loop and B'way Even on Show List; Turnaway N. Y. Hipp Opera on Indef

DOWN EAST SUMMER GROUPS IN FULL SWING

Crawford Notch, N. H., July 10.

A group of players calling themselves 'The Forty-Niners' has opened a new summer theatre in the dining room at Notchland Inn. Their name denotes the admission, 49 cents. They are specializing in old time melodramas and the first was 'The Drunkard,' to be followed by 'Rip Van Winkle,' 'Treasure Island,' 'Fanchon, the Cricket,' 'Nellie, the Beautiful Cloak Model' and others of years ago.

Among the players are Elizabeth Kimball, Irma Smithton, Beatrice Beach, Ilona Bucke, Marie Brown, Richard A. Moody, Gordon Giffen, Arthur Sachs and James Furness. Carl Allemsworth, Jr., is director.

Ogunquit, Me., July 10.

The new Ogunquit Theatre opened last week with 'Stepping Sisters' featuring Blanche Ring. The company is the Manhattan Repertory and is under direction Walter Hartwig.

Besides Miss Ring, the cast includes Hilda Spong, Julie Ring, Daisy Atherton, Leo G. Carroll, Carl Benton Reid, Lygia Bernard, Cecile Walff, Cynthia Blake, A. J. Herbert and Violet Besson.

Peterboro, N. H., July 10.

The Peterboro Dramatic Festivals were inaugurated July 4 at the Mariarden Theatre under the direction of Howard Inches. This is described as the first attempt in the United States to found drama festivals of the type that have a wide vogue in Europe.

The opening play was 'When Ladies Meet' and the cast included Jane Kim, Louis Jean Heydt and Roberta Beatty.

College Dramatics by Alumni from Profesh

Syracuse, July 10.

Summer season at Syracuse University starts Wednesday with the production of 'Uptown West,' by Lincoln Osborne, under the supervision of Prof. Sawyer Falk, head of the dramatic department.

Company is largely composed of professional alumni, returning for the summer vacation. Includes Baldwin Smith, William Shea, Annette Hastings, Lloyd Hartman, Mark Johnson, Milton Hall and Margie Ann Kaufmann.

Rival Summer Co's

With the Berkshire Theatre Work shop offering a summer season of repertory at Malden Bridge, N. Y., and the Berkshire Playhouse doing likewise at Stockbridge, Mass., not many miles away, the first-named group, in reading notices accompanying Sunday ads. in Albany district papers, emphasizes that it is not to be confused with the other.

The Workshop's productions are staged two evenings weekly at the Nell Gwynn theatre, while the Playhouse's presentations are offered six nights and one matinee weekly at the Community theatre. The Workshop has nine plays on its schedule; the Playhouse has announced 10 and may do more. First-named group charges a 50 cent admission, the second a scale from $1 to $2.50.

SMITH FORGETS IT

Hollywood, July 10.

Prospects of difficulties ahead and little biz to gain on the coast has prompted Paul Gerard Smith to call off his co-op revue, 'Footlights and Fancy Free.' Musical was to play coast engagements and then hop to Chicago for the Fair.

Smith may revive the project this fall.

Future Plays

'Last Pages,' by Martin Mooney, will be done by Rich Hopkins and Walter Heyer in the fall.

'They Shall Not Di ,' by John Wexley, who did 'The Last Mile,' has been taken by the Theatre Guild. It's about the Scottsboro case.

Forecast that Chicago's Loop would be more a center for legit shows this summer than Broadway has about worked out that way. There are six attractions in Chicago this week, same number as in New York, but the latter counts one more by including the pop grand opera at the Hippodrome.

That August will see fewer shows here is virtually certain. Chicago is querying this end for additional legit prospects because despite the fact that the world's fair is more attractive at night than during the day, the weight of visitors is expected to mean a measure of good business for theatres.

This week there are 63 conventions in Chicago, and there are 800 such meetings scheduled there between the first of June and November.

The Hipp and its operatic troupe continues to do the only real business on Broadway and in seven nights (no matinees) the gross betters $17,000. So consistent has been the business that the engagement is indefinite.

Not counting try-outs in the summer show shops, production activity for the new season has started. First musicals due in are 'Hunky Dory,' which begins rehearsals this week, and 'As Thousands Cheer.' Also in rehearsal is the new Lenore Ulric show, 'East of the Sun.'

Nothing in a new show way in sight for a month except a revival here and there. 'Shady Lady,' a musical which opened at the Shubert last week, appears to have little chance.

Estimates for Last Week

'Biography,' Avon (31st week) (C-830-$3.30). Final week was Guild's outstanding attraction this season; around $7,000 lately; was slated off July 2, but extended two weeks; tours in September.

'Music in the Air,' 44th St. (34th week) (M-1,395-$3.30). Continuance after another two weeks not decided; making slight profit at approximately $12,500; however, Chicago date now slated for autumn.

'One Sunday Afternoon,' 48th St. (21st week) (F-969-$3.30). Ran well ahead of pace early past week, but hot last half affected gross; over $6,000 and profitable.

'Shady Lady,' Shubert (2nd week) (M-1,395-$3.30). Drew general panning; after mid-week premiere had fair second night with small money Saturday; doubtful.

'The Ghost Writer,' Masque. Closed Saturday after playing three weeks; picture offers reported; business around $3,000.

Other Attractions

'John Ferguson,' Belmont; revival; opened Monday.

Grand Opera, Hippodrome; season now indefinite; biggest gross at pop prices topped at 99 cents.

'Another Language,' Waldorf; revival; final week.

STOCK COUPON SCHEME 'UNFAIR COMPETITION'

Lincoln, July 10.

Ray Weaver's players did not leave to open as scheduled last Mon. (3) in Council Bluffs, Ia. Ray's company operating always in conjunction with a food product company who distributes coupons for admission with a service charge, ran aground on the new ruling in the recovery act that deems such methods, of merchandise unfair competition. This kills Weaver's mutual ad scheme and removed the Council Bluffs stand from the picture.

Present plan calls for a small town circle, seven one night stands with a 350 mile circumference. Company will headquarter here.

O'Neill Players' Barn

William J. O'Neill and his Players Theatre movement will hop from Lake Placid to Carmel, N. Y., as being more convenient to town. House is a remodeled barn with a seating capacity of 300.

MGM STUDIOS
CULVER CITY, CALIF.

7 Ways to Get a Headache

By Pierre deRohan

Typical news (?) item as it might be reported by various N. Y. columnists:

(Ed Sullivan in the 'Daily News')

As exclusively predicted in this column two years ago, the social Miss Mary Nippupski was married yesterday to Adolf Paskudniak, popular bus boy at Childs Sixth Avenue, where the Dawn Patrol gathers nightly ....Wonder how Orchidaceous missed that one!....The bride is one of the ritzy Tenth Avenue Nippupskis, as revealed in this pillar eight years ago, and once was on the upbeat with A. C. Blumenthal....Apropos, Blumey tells me Orchidaceous was wrong again Sat'y—about the Jimmie Walkers expecting Sir Stork....They are still Okay for Sound but as exclusively predicted in this column 14 years ago, the very, very social Senator Wild Bill Lyons is inspecting the sitzeeayshun and someone may become Incoherent any day now.

risbane in the 'American')

Six thousand years ago when the world was in the grip of a depression much like that of today, King Khufu, wise ruler, solved the employment problem by putting the Egyptians to work building pyramids at Gizeh. But even in the midst of their enforced labor they found time for marriage, realizing that this is Nature's inexorable law.

Yesterday in New York Mr. Adolf Paskudniak was married to Miss Mary Nippupski. A few hours later in Detroit, Mr. Alfred P. Sloan, president of General Motors, said to this writer: 'If all the energy wasted through private ownership of the nation's water power were saved, President Roosevelt's reforestation recruits could use it to build pyramids more endurable than those of Egypt.'

This is something for marathon dancers to think about.

In the meantime, Adolf Paskudniak and Mary Nippupski are legally and morally married, and all the bitter lessons of history cannot change that. Nevertheless, a single gorilla could whip both of them in the same ring.

(Mark Hellinger in the 'Daily Mirror')

She called him Liverlip and he called her Snaggletooth, but these were not their real names.

First, however, perhaps I should explain that this is the story of a boy and a girl.

My secretary, a most amiable young man, interrupts to remark that most of my stories are about a boy and a girl. Of course he ought to know, for it is one of his tasks, on the rare occasions when he gets down to the office in time to do any work, to go through the mail and select stories of the right length to fill this space.

But this is the story of a boy and a girl, just a simple little story, the kind——(for two columns).

(Louis Sobol in the Evening Journal)

Poor little Creep Janes!....How my tender heart bleeds for these furtive figures that flit through the Flaming Forties since the crash at Broad and Wailing Wall....And now one of them is married—Mary Nippupski, a winsome lass with a winning smile, ankled up to the altar yesterday with a bus boy from Childs Sixth Ave.

How that starts me Down Memory Lane!....It was at a table in this very restaurant that the gent who writes this column first decided to become a playwright....Snapshots....potshots....the old family album ....That was seven years ago and we had come down from Connecticut looking for a job on a tab....Phil Payne turned us down without an interview....The great Walter Howey said 'No" then noting our misery, changed it to: 'See me again sometime.'....We were feeling pretty low when we dropped in at Childs that night, but there, only six tables and a spittoon away, sat Winchell Smith.

Summoning all our courage we approached the great play-doctor and told him on our naive, boyish way that we wanted to write a play, and asked his best advice....Without hesitating an instant, Smith replied, 'Don't'.

But we wrote a play anyway....and now Phil Payne is dead, Walter Howey has long since been exiled to Chicago, and only last month Winchell Smith spoke the tag line of his interesting career....But the gent who writes this column is still with you, leading you Down Memory Lane and wondering if the thirteen-year-old heiress of his lares and penates has changed much since he last saw her by daylight three years ago....Poor little Creep Janes!

(Sidney Skolsky in the 'Daily News')

Mary Nippupsky was born at a very early age. In fact she tells me that even she can't remember the occasion.

The date was April 1, 1916, and the place a farm house on the spot where the New York Stock Exchange now stands.

When a kid Mary never liked to wash dishes. Now she won't have to, for she is married to Adolf Paskudniak, who was a dishwasher before being promoted to bus boy.

She is six feet 3 inches tall, weighs 98 pounds, and has three false teeth and a defeatist complex as the result of a childhood argument with her mother. The first word of English she learned was 'We'. The first two words of any language she learned were 'we-we'.

She eats only strawberry mousse and soft-shell crabs for breakfast, which led Irving Hoffman to make that famous wise-crack, 'Oh, what a pal was Mary!'

She has seven moles on the left side of her nose and sleeps in twin beds, or triplets if she can get them. Her nightgowns are all Navy blue, just to remind her, but she never wears them, preferring to sleep in a riding coat and pale pink galoshes. In the summer she sometimes wears ear muffs to bed also.

(Walter Winchell in the 'Daily Mirror')

Very, very interesting....I mean about the welding of Adolf (Childs VIth Avenoo) Paskudniak and that kid from Hell's Kitchen—begya podden, Xth Avenoo....As indicated here editions ago, they have been on fire since he was kited to bus boy over the heads of his betters....Wonder what Aleck and Broun think of that?....Flash!....The new groom's troubles have just begun....It's after you've reached the top that the pop-gun bombardment starts....We can remember all the way back when we were not yet head man....Sleeper jumps from one tank town to a worse....Tearing a hole in the seat of our only trousers....Wonder if Mrs. W. ever thought then that her April millinery bill would be $19,841.63, net! ....Flash!—Orchids to Cantor, Bernie, Mack Gordon, My Girl Good Friday, Zanuck, Ellison and Lou Holtz....Scallions to Hitler and That Fellow!

('Chatter' column, VARIETY)

Adolf, crockery wrecker at Childs' on Monday (10) swore to cherish a rease ball from 10th Ave.

Extensive Theatre Library

New York's public library at Fifth avenue and 42d street has established a special theatre division, which with 70,000 books about the stage affords the world's greatest source for reference and research on the theatre. A glass enclosure in the third floor reading room has been set aside for the department, while down a short flight of stairs, the vast collection of stage lore is guarded available for perusal.

The theatre section has been in the making for several years, lack of funds being the principal reason why its completion was set back. The department not only is informative on past theatrical and motion picture history, but is kept to date by clippings from newspapers. A corps of girls clip from five New York papers, one Los Angeles daily and one London paper. Clippings are filed and indexed, so that every event concerning legit, vaude and picture theatres and productions since 1917 can be checked up at the library. Old clipping books cover the British stage and extend as far back at 1673.

Acquisition of the late David Belasco collection, contributed by his daughter, Reine Gest, and Ben Roder, is credited with doing much to complete the department. The Belasco collection includes 15,500 separate items, including 4,000 books, pamphlets and prompt books. Many photographs are included, also part of Belasco's personal library not disposed of by sale. Present, too, is the Adi Rehan collection of illustrated prompt books and bound volumes of playbills covering the history of Daly's theatre from 1879 to 1899. Estate of Augustin Daly turned over the press books covering a 33 year period.

Books on the history of the stage, dramatic criticism, biographies and texts of plays old and new include the Robinson Locke (publisher of the Toldeo 'Blade') collection, contributed in 1925 and covering the American road theatre from 1870 to 1930. The library has had 19th century English and American prompt books since 1906 and such references have been of value in the reviving of old classics. What with the photos and data available the reviving of 'After Dark' several seasons ago in Hoboken, was aided by the library collection. Same applied to 'Camille' as done in Central City last season. Research also has been made for 'The Merry Widow,' due there soon.

The motion picture section promises to become a rich field. On hand now is a complete file of press sheets from Paramount, with other leading companies also contributing press books, with thousands of stills. Latter include a collection from the late George Kleine, interesting because of their early film origin. The vaudeville collection includes quite a collection of books on magic from the S. R. Ellison collection. The late Harry Houdini collection, however, is in the Congressional library, as willed by the magician.

Books on criticism include something like 600 pamphlets from James Heunneker and another group from Brander Matthews.

The Shakespeare collection of first folios is a notable one, although kept in another section of the library.

igest' Peps Up

iterary Digest' undergoing many changes under the new editorship of Arthur S. Draper, who went to the weekly from the 'Hurld Trib.' In addition to a new makeup, the 'Digest' will run news pictorial covers in place of the reproductions of famous art works which has been the style for a long time. With that the 'Digest' gets nearer to its competitors, 'Time' and 'News-Week.'

An important innovation in its editorial content is the inclusion of original matter besides the usual news summaries and pick-ups. Rewrite will continue to be the mag's forte, however.

Sobol's New Deal

Louis Sobol, New York 'Evening Journal' columnist, has signed a new contract with the Hearst evening rag for three years dating from next month, when his present termer expires.

New deal also okays Sobol's radio commercial work and also rescinds past salary cuts, which reinstates a tilted salary.

Best Sellers

Best Sellers for the week ending July 8, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) .....By Hervery Allen
'Sleepers East' ($2.00) .....By Frederick Nebel
'Little Man What Now' ($2.50) .....By Hans Fallada
'As the Earth Turns' ($2.50) .....By Gladys H. Carroll
'Album, The' ($2.00) .....By Mary Roberts Rinehart
'Grand Canary' ($2.50) .....By A. J. Cronin

Non-Fiction

'Marie Antoinette' ($3.50) .....By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'House of Exile' ($3.00) .....By Nora Wain
'Julia Newberry's Diary' ($2.50) By Margaret Ayer Barnes and Janet Ayer Fairbanks
'Arches of the Years' ($2.75) .....By Halliday Sutherland
'British Agent' ($2.75) .....By Bruce Lockhart

Interesti , Too

Usually a biography is a boresome array of historical facts or, in an effort to gain interest, embroidered with romance to the end that it may be entertaining if not authentic. In his biography of Edmund Kean (Columbia University Press), Harold Newcombe Hildebrand steers the middle course. He has contrived a gripping picture of the gifted, if highly erratic English tragedian (one of the foremost of all times), and yet his chief aim has been to reconcile and correct the three hitherto existent works on the subject.

At this late day it is difficult, if not impossible, to bring forward new material, but the author has checked discrepancies in the prior histories, comparing dates and facts with collections of playbills and ms. in the British Museum, Harvard library and other sources. In commemoration of the 100th anniversary of the death of the tragedian, he has presented in a single narrative the authentic material derived from these various sources in a complete and comprehensive whole. It is a book to be found on the shelves of all theatrical libraries, but it is, moreover, a volume which can be read with interest.

Mrs. Hersey on Own

Mrs. Merle W. Hersey again publishing on her own, having severed her connection with the Merwil Publishing Co., for which recently she had edited a couple of mags. Mrs. Hersey has set up shop in the heart of Times Square, and gets going with a pulp called 'Gun Law,' an adventure story mag.

Merwil continues under the guidance of Harry Donnenfeld, who obtained control some time ago. Associated with Mrs. Hersey in her new publishing venture is Fred Lee.

Squaring Chi Pride

New York 'Daily News,' the Patterson-McCormick tabloid affiliation of the Chicago 'Tribune,' devoted its editorial page last week, two days after Sidney Skolsky's essay on the Chicago Fair, to square the pan. Under the caption 'Mr. Skolsky at the Fair,' the 'News'—with obvious deference to its Chi affiliations—offset the Broadway columnist's pan on the Fair by stating, 'So we take this opportunity to urge everybody who can do so to see the Chicago fair . . .' Skolsky had called the Fair a glorified Coney Island.

Comparing the advantages of a trip to Chi as against a Bermuda voyage, for example, the intra-city interest by New Yorkers in Chicago's Century of Progress was set forth in more or less tourist agency manner. The editorial even went into details on how to get there and the various routes of travel from New York to Chicago.

Anthony Hope Hawkins Dead

Sir Anthony Hope Hawkins, 73, whose 'Prisoner of Zenda' virtually established its own definite school of fiction, died in England July 8, after a lingering illness.

Followi his Zenda stories he wrote a number of novels along various lines in which vigor of plot was mated to delicacy of dialog. He was knighted in 1918.

Forgotten Man Gags

'Ballyhoo' has a new gag by which it hopes to again attract to itself some of the attention it received in the hey-day of its publishing career. The mag will print in each issue a number of 'Situations Wanted' ads free of charge, written by the job-seekers themselves.

Requisite is that the ads be clever and the mag reserves the right to reject those that don't get the laughs. Remains to be seen whether those who haven't eaten for extended periods still possess a sense of humor.

ing Bad Times

Formation of a new book publishing house in these days of bankruptcies is news. Hence, Percy A. Loring and J. B. Mussey win the fur-edged streamer head over the announcement of the establishment of Loring & Mussey, general book publishers.

Loring is vice-president of Charles and Albert Boni, and retaining his connection with the Boni establishment, while conducting his own enterprise. Mussey new to the publishing biz, but familiar with literature, his father being a famous historian. Preparatory work for the Loring-Mussey firm being done out of the Boni offices, but the organization has already secured mid-town office space.

Loring and Mussey will publish a general line, with the first volume under their imprint late in August. It is 'The Ravenelle Riddle,' by E. B. Black.

Roy Howard's 'Beat'

Recent publication in the Scripps-Howard papers of the story of Roy W. Howard's 'interview' with the Emperor of Japan—the first the latter ever granted to an American press scribe—marked the first signed news tale the dynamic head of the S-H string had typed in ten years.

Howard scooped the rival Associated Press by remaining in Japan after his traveling companion, Kent Cooper, general manager of AP (who, with Howard, had been dined and wined by leading Japanese government officials) left to continue a tour around the world.

Howard filed a 1,000-word story (at 13 cents a word) on his 'beat,' which was largely an atmosphere yarn, a rule of the court preventing him from quoting the Emperor. An indirect, innocuous 'goodwill' message from the Japanese ruler was all that Howard could give S-H readers. Nevertheless, the interview was a real score in journalism for the United Press, not only in the U. S. A. but in Japan, where many of the large newspapers are U. P. customers.

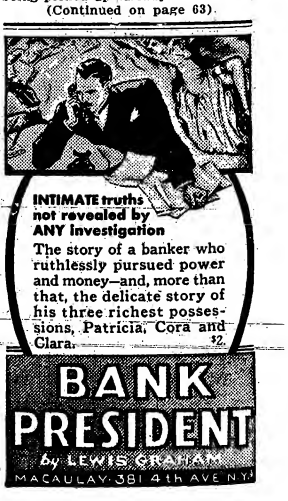
Add Thi 'Un

Add 'Kosmos' to the list high literature mags. It will be issued at Philadelphia bi-monthly, with brief verse and short fiction which Hjalmar Gursen, the editor, says will be both orthodox and experimental.

Mags Use Novels

Action of 'Redbook' in running a book-length novel in each issue, beginning with the August number, is being picked up already. Two Tower

(Continued on page 63)



Tin Hats of L.A. Air Races Muff Crowd Appeal in Bungled Show

Los Angeles, July 10.

Despite poor showmanship, the National Air Races in its four-day stand here drew between 125,000 and 150,000 persons, with an average take of $1 per person.

If a circus or theatre were conducted with the same disregard for the paying customers as the flying exhibitions July 1-2-3-4, they wouldn't last a week.

On the day caught (4), the races and exhibitions were scheduled to get underway at 10 a.m. At 11 those who had planked down 50c, $1.50, $2.50, $3 and $4 for this once-a-year thrill were shifting for an easy spot and wondering what price entertainment. By noon one of the local radio stations limped in on the address system, and occasional strains from popular song records could be caught between the shouts of half a dozen barkers bearing down on a prospect simultaneously with hot dogs, beer, popcorn, crackerjack, fresh roasted peanuts, California's old favorite, orange juice, coca-cola, coolie hats, sun glasses, umbrellas (no rain, just sun), cushions, programs; in fact, with everything but what the suckers had paid their money for.

Soothe the Savage Breast

By this time an announcer had taken over the address system in an endeavor to hyp up the mob. Management of the affair tried to be considerate, and announced that a chap and a gal who had taken their first flying lessons on the day the show opened (1), were now going into the air in blah-blah machine for their final instructions in the hope that they might solo before the races ended that day.

Unfortunately, things weren't synchronized between announcer and management, for the gal never took to the air, having been excused, it was announced, because of a bad sunburn.

According to the announcer, the boy soloed, but so far as the customers could see, the pilot could have been Turner, Udet, Falconi or any other experienced flyer on the field. He flew off the field, and wasn't again seen for fifteen minutes. In the meantime the audience stared into space.

Pickford Takes the Spot

Finally, at 12:30, Mary Pickford, official hostess of the day and starter of the Thompson trophy race, arrived in a cabin plane, escorted by six army flyers. Greeting her as the plane taxied to the front of the grandstand was the Standard Oil band, which had given the customers the only value for their money so far.

While Mary was taking advantage of all the camera shots, and the announcer was using Webster to describe her arrival, those who had paid the gate fee of 50c and bleacher tax of $2 (like this bum) were shouting, 'tart the show, start the show.'

By this time (two and a half hours late) six planes had lined up on the field, and after all the Pickford hurrah, the saps were told that they would witness a precision parachute jump. This was worth the money, fortunately, as were the races and stunt exhibitions following. For the next three and one half hours one got thrills in exchange for a good sunburn. The Italian, Falconi, was built up over the address system, and received deserved applause.

Outsiders Hog Show

A little after four, however, the various announcers, decided that the saps had parted with their coin to be introduced sight-unseen to every person this side of China. As a result the German, Udet, took to the air with the crowds left in ignorance as to who was flying. The minute he started to stunt, however, the cry went up, 'Udet, Udet.' After about 10 minutes of this the announcer awoke to the fact that it was an air show and not a cocktail party, and informed the mob that Udet was performing.

Race management didn't cement any friendship with the local dailies, either. Complimentary ducats apparently cost too much to print, or someone had writer's cramps. There was plenty of crabbing on the part of the news muggs.

It was pointed out that this is the second time the National Air Races have been thrown to L. A., and that as a result the tin hats directing it should have absorbed some knowledge of showmanship. Puzzle to the show people hereabouts is how the meet pulled the crowds it did, with so little thought given to mob appeal.

Ouch!

Los Angeles, July 10.

Adding insult to injury, a tango parlor will open across the street from the Fox-West Coast home offices in a building formerly occupied by the clerical overflow from the circuit.

Place will have room for 150.

N.Y. League Warns Resorts On Copyright Violations

League of New York theatres, through Dr. Henry Moskowitz, has served notice on the the director of Totum Lodge, Averill Park, N. Y., that the league will institute proceedings unless the director squares having given a Fourth of July entertainment based 'Take a Chance.'

Warns other hotels and summer theatres that copyright infringements will be prosecuted by the league.

Milwaukee Beer Spot To 254 of Residents

Milwaukee, July 10.

With a total of 2,105 taverns and restaurants holding the new city licenses, Milwaukee now has one dispensary for every 254 of its inhabitants.

Only 241 men applied for bartenders' licenses which makes it look as if there might be a shortage in those properly equipped to push the stuff across the bars.

Tip to Mayors

Minneapolis, July 10.

'Randy' Merriman, local vaudevillian and night club performer, who campaigned for Mayor A. G. Bainbridge, veteran showman, has offered to put on his act in the mayor's outer office gratuitously to entertain the throngs of visitors who are calling to see his honor.

Among the hosts calling upon the mayor in quest of political jobs are numerous performers and executives now out of employment. The mayor's office frequently resembles a theatrical agency. His private secretary, George Guise, is a one-time theatre manager; his stenographer, Alice Halverson, is his ticket seller at the Shubert theatre.

All on the House

Keystone, Ia., July 10.

Just a round of pleasure, sans cost, to natives in this community. Business men are furnishing free pictures weekly. The town is putting on band concerts every week.

In addition dramatic organizations are presenting shows frequently. The Legion is doing its bit by staging athletic exhibitions at least once a week. And when there is nothing scheduled, there is fishing and swimming. All without expenditure of a thin dime. Wotta life!

MARRIAGES

June Marlowe, actress, to Rodney S. Sprigg, non-pro, in Camarillo, Calif., June 2.

Laura Lee, actress, to Louis Payne, broker, in San Francisco, June 29.

Ann Cunningham, one of Three Neil Sisters on NBC, Chicago, to Malcolm Jennings, of Hays MacFarland agency, at Crown Point, Ind., July 6.

Dorothy Jordan, actress, to Merian C. Cooper, RKO producer, secretly in Williams, Arizona, May 27.

Loretta Ihrig to Neal Smith, July 8, in Los Angeles. Bride in the office of the treasurer, Fox West Coast. Groom is general auditor for Fox Film exchanges.

15-5 Cabs Appear in Chi As Drivers Defy Boss

Chicago, July 10.

After months of jockeying the more or less wholesale peeve against Chicago's high meter rates burst forth a week ago when over 500 Checker cab drivers voluntarily reduced from 25-10 to 15-5, the New York rate. Checker company itself through corporate affiliation with the so-called Yellow Monopoly is against the reduction, but up to now the courts have favored the drivers and gone against the company.

Attitude of the Yellow Cabs, which are still 100% on the 25-10 rate is that when the World's Fair is over they may consider reducing but they're not passing up those remunerative hauls to and from the Expo.

Chicago has the highest taxi rate in the country and possibly in the world, but drivers feel that it's better to keep busy at low rates than be parked all day without passengers at high rates.

LACHMANN USES TACT ON LEAPING STICKUPS

Marc Lachmann, who drove with his wife to the Coast and was held up on a highway at night somewhere in Illinois, writes back to his Broadway pals that the stick-up men were hopheads, hence he didn't put up a fight.

They took the Lachmanns' cash and also ripped the radio out of the car, but wouldn't take the American Express checks.

N.Y. Bike Come-Backers Demand Place in Sun

A petition to mark off lanes for bicycles in Central Park has already been signed by several thousands of enthusiasts of the 'come-back pastime.' Bike riders contend they should have the same courtesies given roller skaters, there being several paved roadways restricted to the park skaters.

Skaters are also rolling along in the park roads used by motorists, but the cops have chased bike riders, especially at night. They claimed a violation on the part of the riders, an old law requiring lights front and back on machines.

One evening last week a tandem bike appeared on Broadway. It was ridden shakily by two men. Probably the first machine of the kind in 20 years in Times Square.

Okay, Sucker, Drive Cross-Country If You Want to; It's Lots of Fun And Cheap, Even If You're Gypped

Hollywood, July 10.

, you want to drive across country? All right, sucker, fill the hack up with gas, oil and water, load the Missus, lock up the family residence and get going. For a man to hanker after a coast-to-coast motor trip is much like a woman thinking of buying a new dress. She's going to get that dress somehow.

Take it from a guy who has made the trip eight times, it's a grand vacation, but from the time you leave your home state you're a sucker. That New York or California license is the okay for every garageman and hotel keeper between the two states to put on the gouge. But you can beat the rap, make the trip in good style for much less than two round-trip railroad tickets—and have a much better time.

The writer and his best pal and critic have just completed a four week trip from Hollywood to New York, at a cost of $390. That includes everything. There was no cheating on the trip, everything was laid on the line.

Every evening was spent in a hotel. Statler in St. Louis, Buffalo and Detroit and the William Penn in Pittsburgh got $6 for twin beds. That was tops. Elsewhere they give a better break to the tourists. New York and Chicago are the best bets for hotel rates in metropolitan cities. Times Square hotels are pushover for short dough. In Chicago, outside of the Loop and despite the Century of Progress, accommodations equal to the best can be had for $3 per day double.

Set Back $390

Here's the cash outlay for the trip:

Gas, 490 gals.	$83.22
Oil, 73 qts.	21.90
Repairs	13.30
Hotel, food,	264.70
Total	$383.12

Trip was made in a medium weight eight cylinder car (Chrysler) which averaged close to 15 miles per gallon for the 7,025 miles. Gas runs all the way from 15 to 30c. per gallon, which includes the various state and the Federal taxes, Former, in some states is 2c. per gallon, in others, 8c. Eastern oil is standard at 30c. per quart.

Actual driving time on the Cal. to N. Y. trip was seven days. Return trip was made in six days. To New York, trip was made on routes 66 from Los Angeles to Santa Fe, N. M., 85 to Trinidad, Colo., 350 to La Junta, Colo., 50 and 50S to Kansas City, 40 to Pittsburgh and 22 to New York.

New York to Cal. routes traveled were U. S. 9 from New York to Albany, 20 to Buffalo, 4 (Canadian) from Buffalo to London, Ont., and Detroit, 112 and back on 20 to Chicago, 32 to Davenport, Des Moines and Council Bluffs, 30 and 30S from Omaha, to North Platte, Neb., Cheyenne, Laramie, Wyo., and Salt Lake City, 91 through Provo, Utah, and Las Vegas, Nev., to Daggett, Cal., then 66 back into L. A. Most of the east-bound trip was made on the National Old Trail. Majority of westbound trip, the Lincoln Highway.

Best roads encountered were in California and Wyoming. Worst, New York state, between Albany and Buffalo. During latter part of May and early June there were about 100 miles of detours on the whole journey. Of the 7,000 miles, about 200 is unpaved, most of it on the Old Trail. Unpaved portion, however, is well graded gravel where the only trouble encountered was flying stones, one of which went through the writer's windshield.

West 40, East 30

For speed and comfort, the best roads are oiled gravel. Car handles better at high speeds. Most of the western roads are 40 feet wide, while eastern states stick to the 30 foot highway unless in the newer roads.

Easiest towns to go through are Indianapolis, Columbus, Buffalo and New York. Toughest is Wheeling, W. Va. Narrow winding streets in the latter make it a jig saw puzzle for the tourists. Ittsburgh is no cinch for the stranger.

In buying gas and oil, it's wise to patronize gas stations operated by the large oil companies. They have nothing to sell but gas and oil. The wayside garageman can always find something wrong with the best running car. Here's where the motorist, none too auto-wise is a sucker. Before he gets away from the joint, he has left a few bucks for work that is often unnecessary. There is also a mob of small garagemen who manage to shove nails in tires. That's still a favorite trick and a paying one. If it is necessary to patronize the gyp garages, the motorist should always keep his eyes open.

A trip of this kind will convince the motorist that Americans know little or nothing about distance. Stop at any small town, ask the distance to the next town and you'll get as many different answers as people you ask. If the actual distance is 45 miles, you'll be told that it's anywhere from 30 to 50 miles. Garagemen are the worst offenders in this respect. Forget about distance and maps. If you are going from New York to Los Angeles, routes noted here are the shortest and best. Highways are plainly marked. There's little chance of getting on a wrong road. Maps are mostly confusing.

White Li

Throughout the west, small towns off the main highways try to divert tourists by having garagemen tout the route through their village as the shortest line between two main towns. Again, stick to the main highways. Short cuts are invariably the longest.

Remember that every section of the country has its peculiarities of

(Continued on page 61)

RINGSIDE FOR 14c

Mexico City, July 6.

ight fans availed themselves of bargain show in great numbers at a local fistics arena.

Ten four-round bouts and radio reports of Carnera-Sharkey argument for 14 cents ringside and eight cents general,

BIRTHS

Mr. and Mrs. Mortimer Cassidy, daughter, July 2, in New York. Father is a theatrical attorney.

Mr. and Mrs. Ben Boyer, son, July 7, in New York. Their third child, all boys. Father is with the Max Gordon office.

'I'm Telling You'

By Jack Osterman

A CAFE OWNER TALKS TO HIMSELF.

Soliloquy

So I opened in July...all right did I know what I was doing... the heat got me...but everything is going to be okay. Everybody says the two rooms are beautiful and if I could only find some way of going to sleep and waking up after Labor Day, my troubles would be over...Yes, I paid for that last shipment of ice cream... all right, so we haven't got D.C. current...hook the thing up to the garage next door...they know me I used to keep my car there...It all comes back to me now I had a car once when Shuberts were in flower and I was a red, red rose... okay, attendant, I'll go quietly, but give me a room with southern exposure and let me out at nights so I can go to the Club...so help me I'm absolutely sane.

Depression Gag '78,995

Patsy Flick insists that things are so tough they are now using cold Borscht for blood transfusions.

Description

And Jimmie Cannon looked at a guy the other night and said, 'That face is playing hookey from a totem pole.'

igure It Out

Billy Glason reports about a waiter in a downtown cafe asking a customer, 'What do you want, tea in a glass or with lemon?' The patron looked up and said, 'What kind of English is that?'

The indignant Delancey St. waiter yelled, 'Don't laugh, some people like tea in a cup or with cream.'

Logi

Speaking of beverages, a beggar stopped Harry Bestry on Broadway the other night and said, 'Please loan me 10c for a cup of coffee; I'm very nervous.' Bestry got out of it with, 'Don't be silly, coffee will make you more nervous.'

ifficulty

We had a little trouble with our stooge, Sammy Cantor, the other night so we cut his salary. Just steak WITHOUT French fried potatoes.

Ostermania

At the present writing it's too hot to look for jokes...Nice of Lloyd Pantages to use the title 'I'm Telling You' in his column...We thought VARIETY copyrighted that for us...Oh well let it go...His Dad may start a circuit again and we'll want to play it...so what can you do...Those radios in autos are a great asset...It used to be that you would take your car into a garage and tell the man there's something wrong with the valves ...nowadays you say, 'I can't seem to get WABC'...You must drop up and see me sometime...ARE YOU READING?

CHATTER

Broadway

Rita Weiman Westporting it for the summer.

Leo Morrison in on a quickie from Hollywood.

Phil Adler making the rounds with Eddie Blatt.

Swinging doors on the now open-door ex-speakeasies.

Joey Keith playing baseball to keep warm in the Catskills.

Billy Lahiff opening an open bar and lunch counter at 43d and Madison.

Jeane Cohen isn't going to Europe after all. She's off to Hollywood, instead.

Regina Crewe and Herb Cruikshank back from that 'European jaunt.'

Eric Pommer and Karl Freund lunching to talk over the old Berlin days.

Cecilia Ager, who goes places for VARIETY, reverted to Hollywood for two months.

Charles Levy the Broadway ticket spec making annual motor trip to coast.

A Brown Derby on the Boston Post Road now near Rye. But not in the Hollywood manner.

Jerry Horwin back to the Coast today (Tuesday) after two months in London film production.

Appendix operation took Arnold Korf out of 'Biography' at the Avon. Harry Southard replaced him.

George F. Morely, box office wit, sole manager of the Stamford (N. Y.) Arms hotel. It's his summer occupation.

Radie Harris to Hollywood for the summer to write her Sunday feature column on pictures for the N. Y. 'Mirror.'

Up to and including the Fourth of July it rained at the shore resorts on six consecutive days or nights.

Choice 5th avenue and B'way locations advertising rentals on a percentage arrangement of the gross business turnover.

E. E. Shauer took that Aquitania July 4 excursion. First time this formerly habitual ocean-crosser has been on the water in several years, indicating a return to normal.

Nate Mannheim, Universal's foreign chief, has been adding weight lately. A friend asked Mannheim what caused his increase in avoirdupois and Mannheim answered, 'Inflation.'

Broadwayfarers who pass the Sardi building regularly for months are just 'discovering' Jake Shubert's penthouse perched aloft the office structure, although it's been up for over three years.

Holtzie giving out that sartorial effect—brown trousers, light blue coat and brass buttons—on Central Park West of a Sunday. Lew Clayton will still bet Holtz was on his way to the lake for some sculling.

Harry Gerguson, better known as Prince Mike Romanoff, freed from the federal detention pen last week, made a bee line for the Tavern and ordered a double sirloin. Before eating the well-known cuffer picked it up in both hands and kissed it. Upon leaving he told the hat check girl he'd slip her some coin when he gets rich.

Running through a sequence of 'Beggar's Holiday,' produced from the Damon Runyon story, 'Mme. La Guimp,' is considerable mention of the name of 'Dr. Michel,' in dialog. The show mob who knew Dr. Leo Michel back in New York got a great kick out of the mention when the picture was previewed on the Coast recently.

San Francisco

By Harold Bock

Al Greenbaum's back.

Rush Hughes back from an auto vacation.

Roy Howard around here for a few days.

Marjorie Haller all cut up in an auto accident.

Nina Hinds has landed her fem trio on KFRC.

Jennison Parker bought him a hat with a red band.

Don Gilman in Los Angeles for some Rotary speeches.

John Washington McKenzie, old Tivoli tenor, dead at 78.

Estelle Loveland leaves Aug. 8 for a round-the-world trip.

Van Fleming, ex-Van and Don, back in town, Don remaining in Milwaukee.

L. J. Schlaifer thinks this Frisco weather is the berries after last month's Chicago heat.

Charlie Leonard dashed to Hollywood to meet the wife and babe, returning from the East.

With every industry forming a code, Emil Umann gags that he's got one, too, but it's in his nose.

Dorothy MacDonald, 'Call-Bulletin' fashion expert in a Denver hospital mourning the loss of her appendix.

During the summer NBC is giving office staff every other Saturday off, in addition to two weeks vacash with pay.

With their company conventions here Barney Rose, U, and Bill Wolff, RKO, figure on a relapse when they're over.

Pair of western sales conventions have just concluded here, RKO and Universal spending three days each in pow-wows.

Laura Lee, film player, and Louis Payne, non-pro, announced their secret marriage here in June, and are now enroute to N.Y.

The Rufe Blairs are in Hollywood, where he has joined Par's publicity dept. John del Valle of 'Call-Bulletin' succeeds Blair as Fox p.a.

Mrs. Marguerite Cohen is seeking a divorce from her husband, Louis, whom she married in a stage wedding at the house Cohen managed in February, 1932, when she was his cashier. She charges he was cruel, and asks no alimony; just a divorce.

Mexico, D. F.

Rainy season's on. Topcoats in fashion.

Beer surtax reduced to almost nothing to help biz with U. S. A.

Local print smashed a newsboys' strike by giving papers to the jobless to hawk.

Federal government to spend $1,000,000 building a highway Tijuana to Ensenada.

Reorganized Mexican symphony orchestra giving six Sunday Beethoven concerts at the Cine Olimpia.

Theatres and cinemas report biz slightly better than last summer, estimating average increase around 15%.

Reports circulating that federal government will exempt American tourists' automobiles from import fees.

Town has a new American official name—'Mexico, D. F.,' instead of Mexico City. D. F. means 'Federal District.'

Managers advised by civic authorities they must start shows on the dot of advertised times or be heavily fined.

Dollar continues strong. Average prevailing rate 3.63 pesos per one. Normal ratio is two for one. Those receiving pay in U. S. currency in clover.

Bull, intended to be a victim of a blood and sand Sunday show, escaped into a crowded street, seriously gored a 70-year-old man. Was shot dead by cops.

Southern Pacific of Mexico and National Railways have asked government to permit them to install gasoline-driven passenger trains and to slash fares.

National Geological Society finds Mexico has 300 earthquake sources, most of them along Pacific coast and in the south, majority having appeared since 1926.

National Theatre to grace another series of postage stamps, air mailers issued to commemorate the 21st. International Statistical Congress to be held in the theatre here starting Oct. 11.

St. Louis

By H. L. Monk

George Tyson ordered by occulist to wear glasses.

Britt Wood, rube comedian, went on air for Ambassador and wowed air fans.

Ambassador planning to pink ticket 'Baby Face.' First time to be tried here.

Donald Novis, NBC tenor, singing at the Fox. First big time at this spot lately.

Grand Central departs from double feature policy for one week (6) to present 'Be Mine Tonight.'

Kid business gone to somewhere in deluxe houses here. Something to be done in attempt to get them back in fall.

Ambassador sign shop discontinued with outside shop doing work. Understood union demanded two men be kept on full time.

First week of smoking at Missouri huge success. Policy may be extended to Ambassador and Grand Central, under same control.

Stage shows out of Ambassador for a week for first time since house opened five years ago. Management thinks 'College Humor' needs no help.

Several 'College Humor' 24-sheets posted upside down and its effect a riot. Theatre had more than 150 calls on first day and posting company swamped. Not an accident.

Christy Wilbert and Max Plessner of Central Theatres advertising department ardent baseball fan. Wilbert doesn't know whether to root for the Pirates, his home team, or the Cardinals.

Cullen Espy had Kid Regan, former fighter now sports writer on the 'Star,' all steamed up over bringing a fighter here. Kid was all set to back him in a local arena when pug prospect got a kayo.

KMOX and Ambassador got together to select local Bing Crosby on 'College Humor.' Station conducted preliminary auditions and six finalists went on air Monday (10). Winner to get a week on Ambassador stage at salary of $50 while runners-up get month's pass to theatre.

London

Herbert Wilcox suffers nervous breakdown.

Charles Gulliver at Audrey Pointing's wedding.

David Burns best dressed American actor over here.

A. 'Pettijohn of Hays office here, but won't talk.

'Sally Who?' closed at the Strand July 1 after four weeks.

Bransby Williams late for his son's wedding to Wyn Clare.

Jack Morris due here on annual line-up of plays for the Shuberts.

'Road House' celebrating 300th performance by a party at a road house.

Victor McLaglen writing his reminiscences for the 'Sunday Dispatch.'

Tom Burke again broadcasting for British Broadcasting after four-year rumpus.

Cinema grosses all over England down by 15% in comparison to last year's takings.

Douglas Fairbanks seeing premiere of Mary Pickford's 'Secrets' at the Adelphi.

Lew Morris bought Plaza picture house, Boscombe, and building new one at Worthing.

Gilbert Frankau advertising meeting place for his 'fans' to get signed autograph of himself.

Joe Hayman and Julian Rose burying the hatchet at last in Gus Yorke's dressing room.

Hella Kurty the latest scheduled for Charles Cochran's 'Knight Errant,' due around Sept.

'Fresh Fields' at the Criterion getting another library deal, making the fifth since opening.

Charlotte Greenwood and Joe Coyne may appear together in 'She Couldn't Say No,' in London.

Rumored Vivian van Dam has leased the Piccadilly from Sept. to operate as Revuedeville house.

Market porters competing in a basket-carrying competition for prize donated by Charlie Chaplin.

Carol Goodner out of 'Dinner at Eight,' due to breakdown, with Muriel Forbes Robertson replacing.

Clarence Woody, one of the Three Eddies, in hospital, with Duke Ellington arranging for his passage home.

Condos Brothers in trouble, having signed contracts to tour in revues with opposition managements.

Richard Lindo, for many years secretary and manager of Drury Lane theatre, just died recently in Margate.

Fox Films arranging for series of pre-releases at New Gallery on finding Tivoli is not sufficient outlet for their product.

Americans here predict big success for 'Road House' for America, but Walter Hackett standing out for big dough.

Dave Burnaby and Henri Leoni have leased the Kasbek from Bradbury-Pratt, to be used as a try-out for new floor talent.

Dudley Clements here vacationing after 80 weeks with 'Of Thee I Sing,' and due in 'Give 'Em Cake,' new Sam Harris show.

Ivor Novello has three offers from America for his latest play, 'Proscenium,' currently at the Globe. One is from Herman Shumlin.

Gladys Cooper talking of producing 'Rats of Norway' on Broadway herself, repeating role she played in London. Closed here July 8.

Gilbert Miller has option for U. S. on 'Richard of Bordeaux,' and waiting for Leslie Howard to give it the once over, with view of starring Howard in it.

Edgar Wallace's daughter Pat to marry A. S. Frere-Reeves, joint managing director of Heineman's, the publishers, in the South of France in July.

Simon Rowson's paper, which he was to have read to the Glasgow Exhibitors' conference on 'The Five Year Plan,' cancelled at the last minute, at the request of his directors.

Indianapolis

By Bill Kiley

Jack Flex leaving Loew's Palace in the lurch for a couple of weeks to vacation in the east.

The army of urchins who used to beg pennies off theatre-goers has disappeared. Perhaps to a boys' camp for the summer.

Walter Whitworth, 'News' critic, who used to be a 10-o'clock scholar, now gets down to work in the early hours to dodge the heat.

Ben Lass was busier than the cat on the tin roof during his recent visit to town trying to get some of the local poster business.

'No Betting' signs are tacked up all over the new greyhound racing track, but groups here and there with money changing hands.

Stockholder of the Circle Theatre Co. is suing company that operates the Circle and the closed Indiana for receivership. Charges mismanagement.

Efficiency men at the 'News' get owner Fairbanks to spend a couple of thousand dollars to move the editorial department from the ninth to the fifth floor.

Manny Marcus moving to Fort Wayne to watch over the Emboyd, Paramount, and Jefferson there. He leaves Carl Niesse here to worry about the Terminal, Alamo, and Cozy.

Kenneth Collins spent a day dodging the sheriff when the 'News' got out an injunction to prevent him using his cooling system during one of the hottest days of the summer. Trouble was over the flooding of the basement of newspaper's mechanical building next door to the Apollo as a result of clogged water main leading from theatre cooling plant.

Jersey Shore

By Wes Nolte

Harry Warren back at the San Remo with his unit for the second year.

The death of Lewis Hunting at Fair Haven glooms show folk there.

WCAP, Asbury Park, asks to increase it's power from 500 to 1,000 watts.

The Dill & Barnett circuses play Red Bank and Long Branch, respectively.

Top of the World club, nitery, opens on the roof of the Asbury Park Elk's club.

The Chateau, once one of the high-price spots at Long Branch, now a two-bit club.

Maj. John Zanft and the wife, Hattie Carnegie, guests at Herbert Dreyfus' Deal place.

Edward Roberts takes a bow at the Spring Lake showing of his 'Forsaking All Others.'

The Cocoanut Grove opens at Asbury Park with Artie La Vigne supplying dance tunes.

Johnny Johnson and band set for the summer at fashionable New Monmouth hotel, Spring Lake.

Joe Nagaro's combo replaces Tommy Gagen and York on the Recreation Pier, Long Branch.

Lou Long Branch roadhouse, opens for the 75th year with Jo Woodward's band and Jackson Hines.

Sidney Solomon week-ends at Jim Farley's Deal estate, and drops in at Ross-Fenton to hear Eddy Duchin.

Kenneth Roberts m.c.'s the opening night at the Colony, with Betty Bartell and the Dayton Boys in floor show.

The only open beach along the shore is at Sea Bright. One buck permission tags is the thing at all other places.

Lee Shubert, Leah Salisbury, Harry Tugend, Shepherd Traube and Ira Gershwin among the chatters at the opening of the Red Bank Player's 'American Plan.'

Kansas City

By Will R. Hughes

Vic Allen to New York for a four weeks' stay at the Monte Carlo night club.

John Golden is down from Omaha doing some special work for the Mainstreet.

Lawrence Lehman, manager of the Mainstreet, in Chicago to catch Jack Benny's act.

New federal beer licenses ready July 1, and numerous dealers are not taking them out.

Harry Portman, formerly with Loew's official family, now head of a large chemical company, here.

Hugh Studebaker, local radio announcer and artist, has gone to Chicago and will free lance until something happens.

Herman Gould, of the Liberty, has sold his riding horses, and is vacationing in Chicago. Irwin Dubinsky is pinch hitting for him.

Lawrence Sherwood, who received his A.B. at Kansas University this spring, has joined the announcing staff at KMBC.

Getaway day at Riverside July 4, and those who claim to know say the promoters will take a loss of from $20,000 to $75,000 on the meet.

Benny Merhoff's orchestra in the Hotel Muehlebach for couple weeks, while Paul Pendarvis doing one-nighters. Then he's back to Muehlebach.

Mr. and Mrs. Goodman Ace ('Easy Aces') are on visit before going to New York to make shorts for Warners. Ace formerly columnist and amusement editor for the 'Journal-Post.'

MGM's sound truck, enroute to the sales convention, was stopped by highway patrol, and not until the Governor had been called, was the outfit allowed to proceed. Officers said the truck was wider than the law allowed.

Paris

By Beulah Livingstone

Norma Shearer and Irving Thalberg en route for Scotland.

Beth Berri hunting a studio for her summer dancing school.

Jeanne Kent, ex-wife of Robert Armstrong, is teaching contract bridge.

Ramon Novarro has departed for London and will sail home the middle of July.

Emile Natan piloting Henry Garat and Lily Damita from set to set on a visit to Joinville.

Marlene Dietrich's half-inch false eyelashes are responsible for a sudden run on eye-tebs.

Petrolini, visiting Italian actor, appearing in repertory at the Potinière, extends his engagement.

'Bonheur' with Yvonne Printemps and Chas. Boyer is closing for the summer; reopens Sept. 12.

Mrs. Richard Hudnut's luxurious chateau at Juan-les-Pins is said to have been sold to Charlie Chaplin.

Frank Farley of Paramount showing the Paris night life to Thomas Burke of 'Limehouse Nights' fame.

Gloria Gilbert, 17-year-old Boston ballet dancer, doubling at the Montmartre after the Ambassadeurs.

Sacha Guitry is writing a sketch in five tableaux for Cecile Sorel's opening at the Casino de Paris next winter.

Though her operation is pronounced successful, Aimee Semple McPherson Hutton is still too ill to see visitors.

Mary Garden greatly pleased with the bust of herself in the role of 'Aphrodite' just completed by George Fite Waters.

The honeymooning Alexis Mdivanis not expected back until the fall, as they leave Lake Como for Venice July 11, then go to Spain.

Marcel Berger's 'La Salamandre,' dealing with the ultra-modern miss, has been accepted for fall production at one of the boulevard theatres.

Albert Dieudonne is preparing the scenario of Victor Marguerite's celebrated novel, 'La Garconne,' which is coming to the French screen.

Marc Connolly's mother, Mrs. Mabel L. Connolly, is taking in the French plays, but hasn't seen anything she likes as well as 'Green Pastures.'

Theatrical and film colonies cooperating with American Aid Society's big emergency drive to raise funds to send back 200 more stranded Americans.

A feature of the first International Salon of the Cinematograph is the daily filming of visitors who are given return checks to come and see themselves on the screen next day.

The Komarowa ballet from the Folies Bergere is now appearing at the Elysees-Palace in Vichy in the new revue, 'Ailo, Marseilles?—Ici, Paris,' with musical numbers by Charles Courtoux.

Mme. Syivaine, author of 'Touche et Douche' at the Fontaine, has completed another comedy in which she will play later this season, as Jean Jacques has decided to keep the theatre open all summer.

The crowning social event of the Grande Semaine season, the Bal des Petits Lits, which hitherto took place at the opera, was held this year at the Ambassadeurs with Rip and Nakita Balieff as masters of ceremony, and Fany Heldy, Mauricet, Spadolini, Gaby Morlay and Gitta Alpar on the program.

Prague

By Edward T. Heyn

Forum, the largest film theatre of Kosice, Slovakia, seating 750, leased by Emil Lilkovic.

Director Josef Hlinomaz, chief of Erno firm Futurum, on way to the United States to study film theatres.

Among the German newspapers and publications refused entry into Czechoslovakia from Germany are 'Filmwelt' and 'Flimwoche.'

A. B. Flim studio, subsidized, in its annual meeting reported it had an income of 418,082.70 crowns and was paying a 10% dividend.

Edith Holland, a singer from Canada, has been engaged by the City theatre of Aussig (Usti), North Bohemia, for the next season.

The new company, Victoria, starts making a musical film, 'Love Parade, based on tuneful operetta of Ernst Wolff; in both Czech and German.

Ferdinand Hart, a new member of the Vinohrady City theatre, engaged for the new comedy film, 'Dog's Life,' produced by Moldavia, regisseur Mac Fric.

Last performance in its theatre given by the Urania, German educational society. Next season it will have an up-to-date stage in a new building now in course of erection.

The Czechoslovak government prohibited the performance of the German old classical 'Hermannsschlacht,' by Kleist, under the auspices of the Bund der Deutschen, as several actors of Germany were scheduled for leading roles and pro-German outbursts were feared.

CHATTER

Hollywood

Marc Lachmann in town for the summer.

M. Van Praag decided five weeks here was enuff.

Bert Levy has given up smoking. Doctor's orders.

Jane Hinton in this week on spec as a film writer.

Virginia Woods the hosp for a minor operation.

George Somnes moved to Palos Verdes, far from the mob.

Phil Cohen back from N. Y., where he conferred on ASCAP matters.

Pandro Berman has leased the former King Vidor home in Beverly Hills.

Joe Mankiewicz buying a yacht and insists on being addressed as skipper.

Hollywood going for the ping pong parlors similar to those on Broadway.

I. Robert Broder, ex-RKO attorney, returning to New York after short visit here.

Harrison Carroll held a firecracker too long on the Fourth. Result, a bandaged mitt.

Lou Metzger in town on his way home from New York to the Sprekles in San Diego.

Walt Disney's latest Mickey Mouse cartoon, 'Premier,' has Sid Grauman as the heavy.

Cliff Work in town over the weekend to look over the colored revue at the Hillstreet.

Bill McCurdy once-overing Hollywood for talent and plays for the Playhouse, Portland, Ore.

Marion Spitzer hits July 15th issue of 'Sateveport' with 'The Girl With the Golden Eyelids.'

Col. Jack Moss tried to board Dick Arlen's yacht from a skiff. The colonel landed in the water.

Harry Joe Brown back from his European trek and getting the dead pan when he tells of his travels.

Anne Austin took a check from Metro for her 'A Wicked Woman.' Helen Hayes, probably featured.

Letter addressed 'Why don't you come up some night,' Hollywood, Cal.,' was delivered to 'Mae West.'

George Calouris coming to Metro from New York for 'The Late Christopher Bean,' part he did on the stage.

Matresse Thek, B. B. Kahane's sec., tried to dispute the right of way with an automobile on the boulevard.

Arthur Esberg thinks he can stand Chi's 100 in the shade better than Calif's sunshine, so scrammed east last week. The Mrs., too!

Joseph Jefferson O'Neil and William Pierce out of the Columbia publicity department. William Wickersham in.

Ada Mae has been booked by Fanchon & Marco to play a week at the Paramount here and one at the Warfield, San Francisco.

Shortage of offices at United Artists has Arthur Kober assigned to a dressing room where he pounds out scripts surrounded by mirrors.

Walter Winchell will stick around another month, then hop back to do his column without taking an intended month's vacation in Honolulu.

United Artists' employees couldn't get their checks cashed last week after a couple of stick-up men cleaned out the bank across the street.

State Labor Commission ruled that an employer can't cut a day's pay out of the envelope because of July 4. Question never came up before.

Ken Maynard not so hot for the air after Hoot Gibson's crash during a race between the two at the Air Races. Ditto Gibson, still in the hosp.

Doris Warner returned to New York without marriage to Mervyn LeRoy, which was suspected when she arrived. She was in the Jake Wilk party.

Busch Gardens in Pasadena, built on the profits of Budweiser, is reopening to the public July 22, after being closed for over five years. Gate receipts will for unemployed relief.

Big suit in U. S. District court by the Societe Anonyme Civile de Producteurs de Fromage de Roquefort against M. Tattman for an injunction and damages rising out of cheese distribution.

Seattle

By Dave Trapp

Frankie and Katie, air act, booked for Juanita Park.

Seymour Kail has orchestra at Lake Lucerne resort.

Don Smith up from L. A. as m.c. with Roxy stage show.

Vic Meyers back at the Rose room, Butler, Saturday nights.

Clark Gable and Mrs. Gable stop off on way to Lake Banff for vacation.

Al Barnes circus got capacity at mat, fair night, at $1.50 for reserved seats.

Farrell, in character readings, at Trianon dance hall after season in Canada.

Adele Walker sues to break bonds with Waldo Ives, after two years of married life.

Jordan & Jackson, 'Gobs of Joy' to Salt Lake and Ogden theatres, eastward bound.

Roxy theatre float in July 4 parade got fourth prize, only theatre float to land a cup.

Silver Lake opening race meet got $1.10 for general admish. Only 1,000 there first day; rain.

Silver Lake race track opened for 3 weeks' meet. First in state under new pari mutuel betting plan.

H. E. Daigler of Hamrick circuit landed a 20-pound king salmon in Seattle harbor, and that's something.

Jack Atkins, manager Tanforan track, will be general mgr. of Seattle race track, which gets going Aug. 2.

Radio appears to have some vogue on local stages. 'Blue Monday Jamboree' held second week at Rex (Hamrick).

Ollie Mack in the Swedish hospital recovering from a major operation. He expects to be able to return to Hollywood shortly.

Seven months of hard luck at Tally-Ho Inn culminated in fire that wiped out this $65,000 roadhouse, coastliest near this burg. A. J. Beach, operator, narrowly escaped.

Minneapolis

By Les Rees

Four per cent wine going over well here.

Local beauty parlor has all blonde operators.

Joe Griffin, singer appearing at State, father of 7½ pound girl.

Sex picture gave the Aster theatre its biggest week in almost year.

John Sherman, 'Star' drama editor, back at work again after illness.

Walter Abel, Twin Cityite, stopped over en route to Hollywood to make film debut.

W. A. Steffes bought 'Red Head,' new foreign film, for his sure-seater World theatre.

Town without any flesh-and-blood this week for first time in several months.

John Fritchet, Paramount booker married Frances Gleason, student nurse from Iowa.

'What Price Innocence' gave Orpheum one of its biggest straight picture weeks ever.

R. J. Langtit, formerly asst. mgr. at the Empress, goes to the Riviera, St. Paul, as chief of staff.

Next RKO-Orpheum stage show, vaudeville unit headed by Jack Benny, due week of July 22.

The Schmeling-Baer fight films went from the Orpheum directly to Bill Elson's Seventh Street.

John Alden, Tribune' film critic, away on vacation and all reviews headed, 'Without John Alden.'

Employees and patrons beat up and captured bandits who attempted to hold up Arabian Nights' night club.

Authoritative sources declare Publix will not reopen 4,200-seat Minnesota theatre until Sept. 15 at earliest.

Dave Davidson sent here by Columbia from Chicago to help Manager Jack Gross exploit 'What Price Innocence.'

'Kid from Spain' released to Eddie Ruben's 15c grind house, Pantages, less than six months after its loop first run.

Newspaper ads proclaim 'Be Mine Tonight' is in its fourth month at World theatre. Thirteenth week started last Friday.

Bill Elson has a 'revival week' at his Seventh Street theatre, using some of the old-timers on a daily change arrangement.

World theatre, W. A. teffes' sure-seater, where 'Be Mine Tonight' is in its 13th week, just installed cooling system.

Merle Potter, 'Journal' critic, gave full length review and top 5-A rating to 'Three Little Pigs,' a 'Silly Symphony' short, at State.

A. S. Chatworthy, M-G-M salesman, called home from the Kansas City sales' convention by the death of his sister, Mrs. Earl Eden.

Mayor Bainbridge carrying out campaign pledge by leading movement for free civic light and grand opera in municipal auditorium.

'Reunion in Vienna,' at the Century, the first picture in several months to win the coveted 5-A top rating from Merle Potter, 'Journal.'

'Be Mine Tonight' grabbed by Publix for its entire circuit outside of Twin City first runs which W. A. Steffes landed for his sure-seater local houses.

Tom Burke, manager and salesman with local exchanges for many years and now Fox's Omaha exchange manager, here to move his family to its new residence.

Julian Falk, formerly at Ft. Wayne, is new assistant manager at the RKO-Orpheum, succeeding Clayton Neary who will manage the Singer-Ames' theatre, Cedar Rapids.

Oakland

By Wood Soanes

Mimi Aguglia is in the bay area to do Oscar Wilde's 'Salome' at the Greek theatre on the University of California campus, August 1.

Clifford Paul (Babe) Brown, 55, stage electrician and superintendent of the Oakland Auditorium, died suddenly. He will be succeeded by William Daull, his assistant.

Emlyn Williams' 'A Murder Has Been Arranged' had a local hearing when the Faucit Players, amateur group, heard regularly in radio, presented it at the Ebell club.

Emlyn Williams' 'A Murder Has Been Arranged' was given its first local hearing by an amateur group, the Faucit Players, who ordinarily appear in radio programs on KLX, last week-end.

Abe Simon, for 39 years Associated Press telegrapher on the Oakland 'Tribune' bowed to the mechanical age when his Morse tapper was replaced by a printer. Simon gets a pension.

Ye Liberty Playhouse, built by the late Harry W. Bishop, and cradle for many Broadway stars, has been taken by the Golden State chain. About $50,000 will be expended remodeling.

Howard Banks, drama instructor at Technical High School, and Jean Peter Scott, former U. of C. student, found romance in rehearsals for the Tamalpais mountain play. They were married recently.

Mimi Aguglia, who has been appearing in San Francisco's Italian quarter since her return from South America, goes to the Greek theatre on August 1, at the University of California, to play Oscar Wilde's 'Salome.'

Vaudeville, washed up at the Fulton, moves to the Premier, replacing negro burlesque. The Fulton venture set Will Cowan's angel back about $5,000. Instead of 10 acts, weekly change, Cowan will now try six acts twice weekly.

Frank Kester, marine editor on the Oakland 'Tribune,' won the $250 prize in the national essay contest conducted by United Artists as promotion for 'I Cover the Waterfront.' Kester made personal appearances at the Rexle, where the Miller story played.

The Welcome Home dinner announced by the Elks in favor of Frank Newman was mysteriously called off at the eleventh hour. Report that Fox West Coast officials did not look with favor on the project since Newman is not a major theatre manager now.

The U.C. summer session little theatre started Wednesday night (6) with 'The Merry Wives of Windsor,' featuring Nestor Paiva as Falstaff. Edwin Duerr is directing. Last Saturday the U.C. Experimental theatre took a fling outside the campus with Karel Capek's 'The Makropoulos Secret.'

Vaudeville, produced by Will Cowan, has been launched at the Premier after four unsuccessful weeks at the Fulton. Latter house is dark but there is talk that Gene Ebey, son of George, lessee of the theatre, is contemplating a return to dramatic stock under which the house once flourished.

Portland, Ore.

By James T. Wyatt

J. J. Parker figures on splurging about two grand to exploit coming pictures in advance of the season.

Fred Krank, creator of Gilmore radio circus, in town for a few days, visited a few of the local mikes and guested some roars on the indie ether.

Hurley is back, this time at the Columbia (indie), where Dick Fraser has a troupe of the gag and peel opera. Eddie Hayward works straight. Renee and Dorothy White do the peeling.

Homer Gill's first vaude bill at the Liberty had Fred Pisano, Four Gobs, John Romera, Moret and Erita Trio and Claude DeCarr Co. programmed. It's a new start for vaude in the dorp.

Address all future mail to Rear Admiral Ted Gamble at the Broadway. Gamble won the gold braided title as m.c. of river regatta. Got a flag in his hat and gold buttons on the naval bvd's.

Bill McCurdy and Hal White will reopen Hamrick's old Music Box as a road show and legit house. New name will be the Playhouse. Probable opener will be 'The Only Girl,' just closed in S. F.

Gold prospectors are going through the canyons with a fine tooth comb. Formerly deserted Oregon streams are populous with panning outfits. No big strikes, but thousands of unemployed making a regular poke of dust.

Harold Simpson back in the burg after seven weeks on the road with KGW's radio act 'Covered Wagon Days.' Simpson confabbing with author Bob Redd, of KGW, who may put out another radio thriller. 'Wagon Days' still going.

Gordon Wright p.a.'d a fast one for the Liberty by crashing the loud speaker system at the dog races. Track hounds have been getting a nightly gate of 10,000 persons. Wright figured a tie-up and used the speaker horns at the races for Liberty exploitation.

Ted Gamble fixing a civic celebration for J. J. Parker's 18th anniversary in local show biz. Parker has always operated leading first-run houses, formerly with Jensen-Von Herberg, then with F-WC, and finally extricated from recent chain tangles with indie ownership of choice properties.

Hal White quits politics for show biz. Hal was formerly secretary to Mayor Baker. White now goes to manage the house which Mayor Baker built years ago before he took up politics. Same house gave a start to the careers of Theodore Roberts, Marjorie Rambeau, Edward Everett Horton, Jimmy Gleason and others.

Pittsburgh

By Hal Cohen

Variety Club's annual picnic at Dravo Park.

Stanley Fields, the screen heavy, plotting a visit here with relatives this summer.

Variety Club picnic at Drave Park, Neville Island, drew a capacity crowd.

Frank Butler turning out 'Post-Gazette's' radio column. Lynn Morrow on vacation.

Mrs. John H. Harris' mother, Mrs. J. M. Miller, here from Hollywood for a visit.

Elmer Kenyon to forego his annual vacation in Europe for a first visit to Hollywood.

The Ringling show's business here last week topped last year's takings by a wide margin.

The Mike Cullens pulled out last week for their annual fortnight vacation at the shore.

Earl Wright, former press agent at the Davis, now publicizing his wife, Jane Morley, a psychic.

Elmer J. Walter, veteran legit agent and with John Cort for years, here ahead of 'Forgotten Men.'

To look at Lou Brager now one would never picture him as a gym instructor, which he was once.

George Jaffe, of local burlesque, and quite a political figure, may run for city council in the fall.

Sunny O'Dea—she was Martha Bonini back home—now dancing at Chi's 225 Club with Sophie Tucker.

Before he turned to the theatre business Roy Rowe was a college professor down in North Carolina.

Lois Miller, singing-organist, going to Bethseda, O., late this month for a chautauqua costume recital.

Kenny Kenfield in Atlantic City chaperoning the eight winners in Harris Amusement company contest.

All the newsreel companies are presenting Honus Wagner with shots they took at recent Wagner Day.

Ken Coffman, veteran artist, and Warners have parted company, with Sam Stern now constituting the art staff.

Red-headed Magidson Twins now working as entertainers on a liner plying between Detroit and Chicago.

Warners sponsoring Paramount's 'Search for Beauty' contest locally, with finals slated for July 20 at Stanley.

Johnny Phelps, until recently manager of the Regent, now with Loew's in Cleveland under H. M. Addison.

Before he pulled out for the coast Vince Barnett took Stewart McDonald, WB v.p., for a typical Barnett ride.

Jack Bruce in town for a short time en route to Cleveland, where his band will summer at Willowick Country Club.

Eddie Klein has dispensed with a mistress of ceremonies at Mayfair Hotel Roof, with Jackie Beekman taking over job.

Two-year-old Joan Kalmine, the Harrys' pride and joy, walked off with the junior bathing beauty contest at the WB picnic and next day had her tonsils clipped. Quite a week.

Loop

Al Rule in from Michigan.

Skyride's 40 cents cut to 25 cents before 3 p.m.

Victor Grabel band hired for free concerts at expo.

Arthur Lyon in town to see Jack Benny vaude unit.

Jack Horowitz has a new Lindy's on a different street.

Mexican Village hired Joan Colette from burlesque.

Ruth Morris, Abe Lastfogel, Frances Arms in town.

Benny Meroff orchestra opens July 13 at Terrace Gardens.

Chaz Chase terminated his employment at Hollywood-at-Fair.

W. A. S. Douglas sold two Irish fairy stories (no gag) to Collier's.

Mario Pranno of Pranno and Aida, dance act, has opened a studio here.

C. M. and Helen Samuels up from New Orleans to look over the big carnival.

Abe Cohen of the Kedzie now managing Randolph in Loop for Aaron Jones.

Henry Shapiro back from four months on the road ahead of the Jean Calloway band.

Donald Novis, Jack Powell, Sunny O'Dae, Frances Fay on the Chicago stage, week of July 14.

Judge Freddie Goldsmith from New York is Ben Ehrlich's house guest while seeing the World's Fair.

Several concessions water-soaked following cloudburst and tornado that caused $750,000 damage in Chicago area.

Palace answered 'no funds' when Wm. Morris office slapped attachment on Ben Blue for $1,900 back commissions.

Harry Faber (Faber and Gray) coastbound for six weeks in Warner houses won't be on the State-Lake opening bill.

James Knight, famed as the man who organized the military ushers for B&K, back visiting the old drill grounds. Purely social.

Paul Capp spending several weeks in New York. Meanwhile Brother Dave booked Half Pint Jaxon orchestra into Palace here.

Ella Ungar couldn't stand the midwestern electric storms, returned precipitately to the peace and security of California.

Ticket scalpers made a cleanup on the All-Star baseball game at Comiskey Park Thursday (6). Duceats sold for as high as $12.

Frances Williams took out her song, 'I Shot the Works' on the urging of RKO execs that it meant nothing to midwestern audiences.

Nice distinction in 'Tomorrow Turns Back' at Selwyn bills 'stage direction by Carlton Brickert and stage management by Nat Burns.'

One rainstorm caused a postponement of Tex Guinan's opening on the Pirate Ship and two nights later another storm broke down the mast.

C. T. Charack of Warners theatres, Philadelphia, now with Leo Seltzer, walkathon promoter who has Race of the Nations at White City.

Ben Bernie's invitation over the radio to World's Fair visitors to have their mail sent care of him has been accepted literally by lots of the peasants.

Charlie Althoff here on social visit renewed his friendship with Frank Westphal, WEBM musical director. Years ago they were West and Charles in vaude.

James Rennie closing with 'Alien Corn' and with nothing in sight spurned the lead in 'Tomorrow Turns Back,' and the critics vindicated his judgment by razzing the show.

Francis Renault goes into new Cafe de Paree (ex-Coffee Dan) with Earl Bronson and Irene Renee, Nellie Easton, Rosalie, Helen Nafe and George Burnett's Parisians. Dan Baroni is boss.

Denver

Helen Burcher Bishop, from musical comedy, injured in an auto accident.

Police still guarding home of Fred Schmitt, orchestra leader expelled from union.

Fred Slack, California musician, here on vacation, accidentally shot himself in the foot.

George Frantz, purchasing agent Fox Wesco, back from three-weeks honeymoon to World's Fair.

Mrs. Helen Hansell, 23, wife of Ralph Hansell, radio and theatre musician, died following long illness.

Sheffield exchanges distributing 'Goona Goona' in all their territories. I. T. Sheffield due here soon.

Mary Belle Wood of the Fox division headquarters ran off to Colorado Springs and married Roy Seward, securities salesman.

Emmett Thurman, secretary of the Rocky Mt. TOA, fined $8 in police court for taking the right of way and having no brake certificate.

Frank Roberts has returned Denver, after having charge maintenance at Des Moines Publix. To be head of accour and maintenance.

Don Darrach has left for

(Continued on page)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Judy O'Day, former showgirl, asking $200,000 of Henry Alonzo Wood. She says that he proposed marriage but reneged before the ceremony. Wood's lawyer contends that he is a penniless clerk and not a prosperous business man.

Henry Brundage, head of the Brundage orch., and Ernest Pierce, a member of the band, killed in Monticello, July 3, by a taxicab.

Richard Hopkins and Walter Heyer have signed to produce Martin Mooney's 'Last Pages' next season. Mooney wrote 'Ghost Writer' which they are now showing at the Masque.

George M. Cohan celebrated his 55th birthday July 4th. Probably 55 recrackers on the cake.

Fight started in the Renaissance theatre, up in Harlem, Monday night (3). Someone cried 'Fight.' Audience thought it was 'Fire.' Two women slightly hurt.

'Dangerous Corner' to be the next Wee & Leventhal revival. At the Waldorf, probably next Monday.

Transfer tax appraisal filed with the Surrogate's court in White Plains, N. Y., valued the estate of Frederick F. Proctor, who died Sept. 4, 1929, at $6,200,800 gross and $5,836,679 net. Bulk of the estate consisted of $5,668,554 in securities. Included in the list of beneficiaries are the Actors Fund and the NVA for $50,000 each.

Move to foreclose a mortgage of $4,650,000 on the Taft, Times Square hostelry, was made in the New York Supreme Court on ground of non-payment of interest. Part of the hotel is built over the lobby of the original Roxy.

Eleanor Johnston, described in the papers as a Los Angeles picture actress, was named as co-respondent in a suit for divorce filed by Mrs. Mercedes M. Wright, wife of a silk merchant, in the White Plains, N. Y., Supreme Court.

Claire Ray, actress, and once wife of 'Nigger Nate' Raymond, Broadway gambler, now doing a stretch in Sing Sing, was taken in tow by the Atlantic City police on a technical charge of stealing an auto from New York City. She denied the theft allegation, explaining that the car's salesman had agreed to let her try it out for a few days and she was still giving it the sample runaround. Case cleared and dismissed.

Media, ., police put Valadia Snow, chorine, under duress on a charge of contracting a second marriage without taking legal precautions about the first. Samuel Lanier, who claimed he married her 13 years ago when she was 13, was responsible for the charges. Second spouse named in the bigamy warrant was Ananias Berry, dancer.

Promise to drop further publication of the thing won Vernon L. Young and Irving Moch, publishers of the 'Brewers' Outlook,' a dismissal in the Tombs court. It was testified that solicitation for the mag intimated to prospective advertisers that space in the 'Outlook' would facilitate getting beer licenses.

Jack Cohen tells the Columbia sales convention in Atlantic City company has appropriated $500,000 for newspaper, magazine and radio advertising.

The Little Church Around the Corner reports that June saw 21 more bridal couples pass through its Old Licht Gate than the same month in 1932, but on the year so far the weldings are 50% under.

Ossip Gabrilowitsch returns from abroad improved in health and leaves for some concert dates in California.

Due to her age and her good record, Magistrate Jonah Goldstein suspended a 90-day sentence to 'Major' Edith Ward, of the Actors' Memorial Foundation, Inc., convicted of soliciting funds without a permit. 'Major' Clark said that for years she was known in the theatre as 'Marie Clark, the Girl with the Auburn Hair.'

Petition in bankruptcy that Stanislaus Zbyszko, the rassler, filed included as liability $18,243 breach-of-promise judgment obtained against him by a Bronx girl. Same court the same day had the assignee of a $14,390 heart-balm verdict against Primo Carnera asking that champ's recent bankruptcy move set aside.

'Daily Racing Form' chain being involved in a receivership suit, the Wilmington, Del. Named in proceedings were the Walter Corp., owner of the stock Daily Racing Form Publishing and the McMurray Publishing Ltd., of Toronto. In addition to charging mismanagement of the properties, plaintiffs have filed a bill for an accounting against the Cecilia Investment Co. of Chicago, the N. Y. Morning Telegraph, Inc., the General News Bureau of Chicago, Moses L. Annenberg and Walter H. Annenberg, both of Chicago, and Clarence C. Vernam, Herbert Krauser and Leonard M. Howard, the latter trio located in New York.

Judy O'Day, formerly of show biz, told the New York Supreme Court she left it to the stars to confirm her love for Henry Alonzo Wood, 72 and millionaire flour merchant. Star angle came up during her attorney's argument for a bill of particulars and the right to quizz Wood before trial in the $200,000 breach-of-promise action.

Irene Rich heads 'Late Christopher Bean' at Castle theatre, Long Beach, N. Y.

Morris Green and Frank McCoy newest producing team, announce Lenore Ulrich in 'East of the Sun' as their first. It's by Bosley Crowther and Wm. Dubois. Latter did 'The Pagan Lady.'

John P. Manning, professionally Jack Collins, found dead at his hotel Sunday (9). Heart trouble.

Arthur Loew crashed his plane at Roosevelt field, New York, last Sunday (9), but got off with a few bruises. Machine cracked up when it landed on one wing.

Mrs. Carrie Loew, widow of the late film magnate, to marry Max Minzesheimer this week. Time and place not stated to avoid a mob.

Abbott & Dunning plan three plays for the coming season, 'Heat Lightning,' 'Some People Live' and 'Dead Level.'

Kathleen Leon, answering Fay Webb Vallee's question before trial tells the court she was married to Gray Leon, adagio dancer, Xmas eve, 1931. Mrs. Vallee asked seven questions, but the court allowed only that one.

Mabel Wayne, who wrote 'Ramona,' in a collision with an armored truck Saturday. Truck got the worst of it, the driver being killed. Car also struck a woman wheeling a baby carriage, killing the mother but not injuring the child in the carriage. Miss Wayne and Benjamin Shiverts, with whom she was riding, were not dangerously hurt.

A. C. Blumenthal in receivership at the instance of the Pennsylvania state banking department on behalf of Bankers Trust Co., Phila. Suit was on a note for a loan to John Zanft, endorsed by Blumey.

Reports from Boston that Libby Holman may return to stage in 'As Thousands Cheer.'

Chas. B. Dillingham a voluntary bankrupt in U. S. court. His liabilities are $7,337,703, offset by assets of $108,063. Assets are mostly monies due him from various sources. Ziegfeld estate is creditor for $500,000.

Coast

Warner Brothers-First National and the 'Evening Herald and Express,' Los Angeles, are sponsoring a better baby contest.

L. A. Board of Supervisors voted $7,500 to aid in financing the current season of concerts in the Hollywood Bowl.

John S. Daggett, radio announcer, suing Marguerite Daggett for divorce in Los Angeles.

Arrested on suspicion of manslaughter, Harold J. Duffey, real estate salesman, driving the car of Irene Rich, actress, was implicated in an accident in Hollywood in which one man was killed.

Paul Safronic, authorized by L. A. Superior court to change his name to Paul Gregory.

Furnishings of the home of Tully Marshall auctioned in Los Angeles.

The Mexican industry department reports a shortage of beer for domestic consumption, due to export, to the United States.

Drive for funds for the United Jewish Appeal plan to furnish transportation for 30,000 German Jews moving to Palestine started in Los Angeles under the direction of Eddie Cantor. Samuel Goldwyn is endeavoring to secure positions for artists barred under the Hitler boycott.

R. T. Bennett, Negro, told police in El Paso, Tex. that he killed Mrs. H. K. Buchanan, film executive, by strangulation, last winter, in that city.

Paramount theatre in conjunction with the 'Illustrated Daily News,' Los Angeles, is sponsoring a $1,000 prize contest to find the perfect man and woman for Par studio's 'The Search for Beauty.'

H. L. Fleischer filed suit in Los Angeles Municipal Court against Sue Carol and Nick Stuart for $100 on an unpaid silverware bill.

Amendments to the Chihuahua, Mexico, divorce laws aim to make divorces easier for Americans by reducing the residence requirement to 15 days and by decreasing the tax 25%.

Zita Johan, Joyce & Selznick, and the American Play company settled differences out of court after the actress had sued to determine if she was under contract to the agency to pay it 10% of her earnings.

Helen Kapka, actress, was robbed of $142 worth of jewelry at her Hollywood home.

Greta Garbo's feet were said to be the most beautiful in Hollywood, if not in the world, by Dr. W. Lee Austin of Dallas, at the Texas Chiropody Society convention. Kay Francis' were considered next best.

Diamond ring valued at $2,500 and lost by Sidney Blackmer at Agua Caliente, Mexico, was recovered by the actor from the resort's swimming pool.

Concessionaires in beach resorts in the Los Angeles territory given new hope when rail rates were lowered for the summer season.

Renee Marvelle, actress, alleges that her landlord threw her down two flights of stairs, and has sued in superior court for $50,000.

Paramount can carry its 1933-34 program without borrowing, according to general manager Schaefer, addressing the Par-Publix regional convention in Los Angeles.

Dorothy Bell, agent, held over to the L. A. Superior court on charges of passing spurious checks.

Edward Belasco, legit producer, won suit in L. A. Small Claims court in which an owner of animals assertedly hired by Belasco sued the producer for $50 rental.

Los Angeles City Council voted to restrict tango games to the Venice beach area.

Gene Raymond, actor, asserted by Santa Monica, Calif., police to have accidentally set off a box full of sky rockets, injuring two children.

Palomar Pacific club, Palms, Calif., asserted rendezvous for film people, raided by newly organized Los Angeles vice squad. Fourteen men arrested.

Superior court in Los Angeles ruled that so long as a contract between an actor and his representative is a personal relationship, Mrs. Gertrude Dolge, widow of the late Grant E. Dolge, agent, could not collect $500 on a commission transaction between Dolge and Ed Kennedy, actor.

Helen Twelvetrees, actress, in an indictment by the Federal grand jury in Los Angeles, is asserted to have evaded her income tax to the extent of $1,056. Nacio Herb Brown, composer, was also indicted, allegedly owing the government $3,465. Charles A. Buckley, Fox-West Coast executive, was indicted for $114, and Harry M. White, of Metro, $189.

Frank Woods, chairman of the Motion Picture Employes' code conference, announced in Los Angeles that plans are being formulated to aid 17,000 unemployed extras as part of the Roosevelt recovery plan.

B. F. Glazer, writer turned producer, awarded a life membership and honorary scroll by the Academy of Motion Picture Arts and Sciences, Hollywood.

Five tango game permits authorized by the Los Angeles police commission, with Mayor Frank L. Shaw promising a personal investigation into the grants. His action prompted by the filing of three applications from men intending to open on Hollywood blvd.

Southern California Methodist Conference in Long Beach, Calif., resolved to expel from church membership anyone who drinks beer or has any business dealings with a beer seller.

Mrs. Myrtle Lee Hardy, wife of Oliver Hardy, actor, filed cross complaint for divorce in Los Angeles Superior court, alleging that Hardy's gambling losses were too high. The actor had sued two weeks before, asserting that his wife went on periodical drinking sprees.

Harold Duffy, real estate agent for Irene Rich, actress, arraigned for manslaughter in Los Angeles after a coroner's jury had accused him of reckless driving in an accident in which a man was killed. Duffy was driving the actress' car.

Through its pickup of an option, United Artists, Hollywood, will rent stages on the Educational lot with 20th Century to produce there.

Claiming she is not getting the proper parts, Adrienne Ames has asked for her release from Paramount.

Radio has handed Ginger Rogers a year's contract.

Monogram has spotted William Lackey as an associate producer. Formerly he produced independently for the company.

Ed Perkins is sponsoring concerts and ballets every Friday night, beginning July 21, at the Greek theatre, Los Angeles. Booked so far are Jose Mojica, singer; Ernest Belcher, ballet; Olga Steeb, pianist; Jose Fernandez and ballet, Luisa Espinel, singer; Michio Ito and ballet.

'Uncle Tom's Cabin' held for second week at Pasadena Community Playhouse.

Elizabeth White Saulsbury known in legit as Lucille Flaven, filed suit in Reno for divorce from James Saulsbury, non-pro.

Governor Rolph has Peter B. Kyne, author, under consideration as a member of the state racing commission.

Found at last in Hollywood, two persons who dislike publicity. They are two burglars who robbed Gouverneur Morris, author, of $4,000 in jewels. Stickups wrote the author a letter of protest against the newspaper publicity given the affair.

New trial has been granted Eleanor Boardman in the $1,256 suit of Lucien Wheeler, private detective, who collected evidence for the actress in her divorce action against King Vidor.

Money earned by William Farnum, Jr., 12-year-old actor, was assertedly used by his mother to pay for a face rejuvenation which caused her death, according to testimony given in L. A. Superior court in a criminal trial against the doctors who performed the operation.

Richard Dix, actor, and his wife, the former Winifred Coe, separated in Los Angeles. Incompatibility.

Carole Lombard in Reno to get divorce from William Powell. Incompatibility.

Mrs. Lillian Asher filed suit for divorce in Los Angeles against Ephraim Asher, film producer, claiming desertion.

Mary Ince, actress, said to have slapped several policemen in Hollywood when they tried to arrest her, was placed on probation for three months and her driver's license was suspended for same period by L. A. Municipal Court.

Bench warrant issued for J. Kennard Hamilton, radio entertainer, by Los Angeles Superior Court after his former wife alleged he was three months behind in alimony.

Roy W. Howard, of Scripps-Howard newspapers, back in San Francisco from the Orient.

Arthur Vinton, actor, ordered by Superior court, Los Angeles, to pay his former wife, Margaret Armstrong, actress, $4,041 back alimony.

Clarence E. Erickson, Douglas Fairbanks' business manager, announced in Los Angeles the approaching wedding of his daughter, Gail, to George Desler Atwood, in New York.

Ruth Fallows, stage actress, filed suit in Los Angeles Superior court against Nancy Carroll, actress, and her husband, Bolton Mallory, for $11,321 damages, for injuries suffered in automobile accident.

Velma Lee Gist, actress, filed suit for $50,000 damages in Los Angeles against Mr. and Mrs. David F. Vail, asserting that she was injured in an automobile accident involving the Vails.

Mid-West

Armenian Day at the World's Fair caused a riot over a display of the Armenian national colors. Archbishop Leon Tourian, guest of honor, refused to talk until the flag was taken down. Fear of political consequences to Armenians in Soviet Russia was the rather complicated explanation. Young patriots resented the order to haul down the ensign and a free-for-all fight in the Court of the Hall of Science followed.

Northwestern Mutual Life Insurance Company took title to the loop building containing the Chicago Musical College and the Punch and Judy theatre. Receivership of the property was thereby avoided.

Second tragedy connected with aeroplanes at the Chicago World's Fair killed Joseph Adrey, alias Wilson, parachute jumper. Posed on the wing of an aeroplane as Uncle Sam, Wilson jumped in the glare of spotlights with the bands playing as the climax of Fourth of July fireworks. Parachute didn't open. Wilson's body struck the lake with mighty force and never came up.
Corner's jury probing death, expressed the opinion the man was inexperienced and had misrepresented himself to the World's Fair as a professional to get a job. There was no defect in the parachute. Adrey had recently worked in a Chicago restaurant as a dishwasher.

Making a hasty exit with a lion at her heels, Marjorie Kemp of the Lion Motordrome on the expo Midway made the door okay, but sprained her ankle.

Both exhibitors and projectionists are eliminated from the new examining board for motion picture operators in a compromise arrangement put through in Omaha. Residence requirements are reduced from 60 to 30 days.

vangelical revivals holding forth in 'The Big Tent' near Detroit are headlining Alexander Kaminsky, 'Imperial Russian violinist to Czar Nicholas II.'

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!
RKO PALACE B'WAY at 47th
"MELODY CRUISE"
with CHARLES RUGGLES
plus RKO Vaudeville
RKO 86th ST. LEX. AVE.
Wed to Fri., July 12 to 14
"COCKTAIL HOUR"
and 'The Past of Mary Holmes'
RKO 81st ST. ON B'WAY.
Wed to Fri., July 12 to 14
"COCKTAIL HOUR"
with BEBE DANIELS

B'WAY at 51st ST. CAPITOL
Held Over—2nd Week
Jean Harlow, Clark Gable in "HOLD YOUR MAN"
On Stage, Benny Davis & future stars
Friday—On Screen: "Midnight Mary" with Loretta Young. On Stage: Lee Sims and Ilomay Bailey, Fred Keating, Borrah Minevitch Others.

LOEW'S B'WAY & 45th ST. STATE
25¢ MON. to FRI. 10 A.M. to NOON
ON THE SCREEN!
"HELL BELOW"
Stage: Harriett Hoctor, Ray Bolger;
Friday: "I Cover the Waterfront"

OBITUARY

JOSEPH URBAN

Joseph Urban, who won distinction with designs for settings in the late Flo Ziegfeld 'Follies' and other productions, died at the St. Regis Hotel, N. Y., Monday (10). He was 61. Direct cause was heart failure, following treatment for kidney trouble at the Mt. Sinai hospital. He was reported dangerously ill about a year ago.

Urban's reputation as an artist and architect over here came when he was approaching middle age. His last notable stage contribution was the designing of the Ziegfeld theatre. In his earlier years, however, he won high praise and numerous prizes in his native Austria for his work in designing and architecture. Among the citations was the Czar's prize for a bridge across the Neva river. First known assignment here was with other artists to decorate the Austrian buildings at the St. Louis world's fair.

Funeral will be at Campbell's Wednesday (12) at 2:30 p. m.

DEWITT C. YOUNG

DeWitt C. Young, 54, died June 29, at his home in Columbus, O., following a heart attack. He had been retired from the stage for 15 years. During his career he had played engagements throughout the United States and Europe as a member of the vaudeville team of Ollie Young and brother. The two appeared in a hoop rolling and juggling act at the Hammerstein's Victoria, Palace and Coliseum, in London, Wintergarden in Berlin, and Casino De Paris.

They also were with the Ringling circus several seasons, the Primrose and Dockstader's Minstrels, Riley and Woods show, and the old B. F. Keith circuit. The brother, also of Columbus, survives.

In Memory of a
LOVING HUSBAND
and
DEVOTED FATHER
J. J. ROSENTHAL
Who departed July 12, 1923
Kathryn Osterman Rosenthal
Jack Osterman Rosenthal

O. M. DONALDSON

Orren M. Donaldson, 67, who at different times during the last 20 years published several small newspapers and magazines in Hollywood, died there July 2. He bought the Hollywood 'News', weekly, and converted it into a tabloid weekly, 'Holly Leaves'. This publication later was acquired by F. A. Hartwell and became the nationally circulated 'Hollywood Magazine'. More recently he was an editor on the West Hollywood 'Tribune'. He is survived by his widow, two sons and a daughter. Latter is Jul'e Hayden, picture player under contract to Radio.

In Memory of a Real Friend
J. J. ROSENTHAL
who died July 12, 1923
JOHN CARNEY
Boston (Madison Square) Garden

WILLIAM FISHER

William Fisher, 65, old-time acrobat, died at his Hollywood home, July 4, of heart trouble, after a lingering illness. Fisher worked for Ringling Bros in aerial acts, and subsequently was on the Barnes, Barnum & Bailey shows. He worked in pictures as a double until 1926, when he opened an acrobatic school.

He leaves a wife, two daughters, professionally Pearl and Billy Re Gay, and his adopted son, Paul Howard.

ADA KLEIN

Ada 'Patsy' Klein, 47, daughter of Alfred Klein and niece of Chas. Klein, the playwright, died July 5 in New York of a complication of diseases.

She first appeared with Sam Bernard in 'The Girl From Maxims' in 1890, was in the original cast of 'Three Twins' and most recently was in the stage presentation of 'Diamond Lil' with Mae West.

JACK BALLY

Jack Bally, 73, uncle of Hal Roach, died of heart attack July 8 at the Roach studio, Culver City, Calif., where he had been living and working in various assistant capacities.

Body will be cremated with ashes sent to Elmira, N. Y. Two sisters survive.

ED F. KEALEY

Ed F. Kealey, associated with William Fox in the inception of Fox Films, died in Rockaway Beach hospital July 5 of peritonitis. He was for long vaudeville booker for Fox theatres, and at the time of his death was superintendent of the Fox Movietone building, New York.

He is survived by a son, Joe Kealey, cameraman in Hollywood, who flew from the coast for the funeral, and three sisters. Interment in Calvary cemetery.

SIGMUND MOOS

Sigmund Moos, 63, head of Universal's leasing department, died July 9, in Lincoln hospital, Los Angeles, from heart trouble, aggravated by an internal operation four months ago. Moos, a boyhood crony of Carl Laemmle, was with the organization 15 years starting as a salesman and later brought to the Coast. He was a native of Germany. A widow and step son survive. Body will be sent to Germany for burial.

MYER BYRENS

Myer Byrens, 93, actor, died at his home in Los Angeles, June 29. The actor, who appeared in films and on the stage, is survived by six children, 27 grandchildren, and 17 great grandchildren.

HENRY C. WILSON

Henry C. Wilson, 54, former vaudevillian, died in the French hospital, N. Y., July 5. Billing of his act for years had been 'Wilson's Bears and Statue Dogs.'

Funeral arrangements were by the NVA Fund and interment was in Greenwood Cemetery, Brooklyn.

RICHARD H. LINDO

Richard H. Lindo, for 20 years manager of Drury Lane theatre, London, died at his country home in Kent, June 21, at the age of 63.

He had been in retirement for some years.

JACK (MANNING) COLLINS

John P. Manning, known on the stage as Jack Collins, was found dead in his bed at the Rensor hotel, New York, July 9. Death was due to heart desease.

He had recently played in 'Street Scene' and 'Counseller at Law'.

JOHN COMOSH

John Comosh, 78, one-time member of the Worland family of circus acrobats, died at his home in Corning, N. Y., July 4.

Comosh gained a reputation in his day as a regular performer of a triple somersault. He retired at 32 to go into the coal business.

JOSEPH H. SMITH

Joseph Hayden Smith, former circus performer and a chiropodist, died June 23 at Edgartown, Mass.

He was born 84 years ago in Kentucky and was an intimate friend of Buffalo Bill Cody. He was a performer with the Buffalo Bill and 101 Ranch shows.

HELEN CARLYLE

Helen Carlyle, 40, screen and stage actress, died at the Hollywood hospital, Hollywood, June 30, from a complication of ailments. Deceased was the former wife of Hampton Del Ruth, and is survived by a son and a sister. Miss Carlyle last appeared in Universal's 'Model Wives'.

IRVING MARSTON

Irving Marston, 42, who was a concert barytone before he became a music teacher, died July 5 at his home in Boston.

Marston made his debut in New York in 1926 and later appeared with the San Carlo Opera Co.

FRANK G. PARRY

Frank G. Parry, former manager of the Baker and Gaiety theatres, Rochester, died in Buffalo Wednesday (5). He leaves a wife. Funeral services and burial were in Rochester.

Sister, 25, of Pat O'Malley, screen actor, died July 5, at her home in Port Jervis, N. Y. Deceased is survived by six brothers and four sisters.

William Morris

Maybe a Break for the Comics; Herk After 'New Faces,' Material; Emp.'s 16 Wks., $1,000 Per Show

Empire wheel expects to start the '33-'34 burlesque season on Aug. 15 with 16 weeks of playing time.

attempt will be made to attract some new faces to the talent end of burlesque, according to I. H. Herk, while for the first time in years some attention may be paid to the comedy department in advance through engagement of a writer to fix up the standard bits and add fresh material for a change.

The shows will open up with the lowest operating overhead on record for eastern wheel burlesque. With 10 principals and 16 chorus girls the shows will be able to navigate for $900 or $1,000 in salaries. Elimination of the two traveling stage hands, different shipping arrangements for costumes and scenery and use of busses for all jumps will combine to trim about $400 off the cost of troupes as against the overhead that prevailed at the start of last season. These economies went into effect in '32, but too close to the end of the season to do any good.

Franchi roducers

Herk is also considering restoration of the franchise system for producers. Last season the shows were all wheel-produced.

The 16 or more weeks will include four in New York City, the Raymonds' two in Brooklyn and their Central in Times Square, and probably Empire's own Irving Place on 14th street. The Wheel will stick strictly to the east, with Washington the most western point. Balance of the time will comprise Philadelphia, Paterson, Union City, Boston, Newark, Baltimore, Albany, Providence, Worcester and Bridgeport.

Baltimore is the only spot in doubt, depending on the status of the Hon Nickel-Herk situation. They battled each other last season when Empire went into an opposition house against Nickel's stock, but are said to have discussed peace terms for the coming year.

Want Vaudevilli

To bring about the addition of 'new faces' to the burlesque ranks, Herk says he would like to attract some vaudevillians to the wheel shows, chiefly comedians. In burlesque now the comedy department is practically meaningless, with what's left of the clientele wanting only the strips and reading newspapers or yawning when the comics are on.

Herk figures the stripping may be lessened and the comedy restored to a semblance of importance through the use of a few new comics and some badly needed new or changed material. If this is carried out it will be a complete about-face in policy for Wheel or any kind of modern burlesque.

Cross Country

(Continued from page 57)

which natives don't care to be reminded. In Illinois its floods, Kansas has its cyclones, California its earthquakes. If you must refer to them call floods 'high water,' cyclones 'high winds,' and earthquakes 'shakes.' Better still, don't mention them.

Don't let anyone scare you about the desert. It's a cinch. Best time to drive the arid sections of California, Arizona and Nevada is the early evening. The thermometer will register as high as 125 degrees. Like the cold in Montreal, it's not as bad as it sounds. Six hours driving will take you through all of the desert. Just remember that on every transcontinental trip, Arthur Brisbane sees enough out of a Pullman window to fill two days' columns of raves about what the desert will be if they ever get sufficient water. You won't be able to see that far ahead, but you'll enjoy it. At no time are you farther from a garage or service station than 15 miles and during the desert trip you'll hit Las Vegas, a wide open western burg.

Before hitting the desert, garagemen will try to sell you water bottles, shovels and whatnot. Don't be a sucker, they're unnecessary. And don't be scared if your engine steams like Old 999. There isn't a car made that'll go through the below-sea-level country without boiling.

Forget the Femmes

Don't pick up hitch hikers, particularly the gals. A few of those femmes are wise to the Mann Act, make a good living with the shake down after state borders are crossed. Lads who hitch their way across the country usually carry a Boston bag with some college pennant attached. That's a gag, most of them are reform school graduates. If you are alone and must have company pick your pal with care. There are some nice kids beating their way across.

To vary the monotony, it's best to play a game with yourself. If two are driving, try making 100 miles every two hours. That's hard driving, but it can be done. During the long stretches west of the Mississippi keeping the car at 65 will make it nicely. With stops for gas and meals, 500 miles can be made in 12 hours' driving. Sounds like a lot, but its not. Drivers should switch every two hours. Pushing along at that rate, coast-to-coast trip can be made in six days without any trouble.

You'll find the natives a friendly lot, willing to impart all sorts of information, but usually more interested in your section of the country. Wise guys should keep their cracks to themselves. In another man's country, you're the chump.

ing Best Food

Meals will be the tough problem. It's not so bad if you use your head. No one will tell you which is the best restaurant in town. All natives have their favorites. Best bet is to look for the cafe doing the best business. There's usually a reason for that. As a rule it's good food. In the smaller towns, the restaurant which looks the oldest, is more than likely the best.

Don't worry about cops. On the writer's last trip, only three were encountered during the whole jaunt. One handed out a ticket, that was outside of London, Ont. They don't fool up there. You fork over $10 to the copper who informs you that if you care to appear in court, you may get it back. Most states have a 45-mile per hour limit, but permit 60 in the wide open country.

All-in-all it's a great trip and incidently an education. Inexpensive, it affords the traveler an opportunity to get an eyeful of America and a chance to realize that communities other than New York and Los Angeles thrive, that people outside of these two centers are happy and contented.

Glutton for Punishment

Columbus, July 10.

Heat doesn't matter to some folks. Glenn Anderson, 19, came to Columbus from Mt. Vernon, O., Saturday (8) to view the local burlesque show. After sitting through half of the show he was overcome by the heat and removed to St. Francis hospital.

Discharged in a short while, the youth went right back to the theatre where he was again overcome by the heat and again removed to the hospital. He remained over night the second time.

Wheel Cools Toward Actor Union As It Extends Its Reform Aims

Stepping beyond its original purpose, which was to protect players against no payoffs by theatres, the new organization of burlesque actors is now said to be considering suggesting other reforms and business regulations to the burley managers. The Empire wheel, which previously had okayed the organization, was understood last week to have commenced an investigation upon receiving reports of the actors' additional aims.

The members are now openly discussing new working conditions in the theatres and general improvement in backstage conditions. Although the membership is composed strictly of principal players, they are also reported taking up the cudgel for the chorus girls on the grounds that ensembles are being overworked in grind houses.

Originally the organization sought only to prevent further payoffs with I.O.U.'s, such as those handed out to actors by Minskys' Republic, New York, last season, most of which still haven't been redeemed by the house.

The organization is conducting its business with the utmost secrecy, and, so far, has held closed sessions only. Original membership of 50, including about 10 women, is said to have doubled. Identity of officers is also under cover, but the leading light appears to be Tom Phillips, producer-actor.

Burlesque Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Nazarro Hallo, Charles 'Peanut' Bohn, Star and Garter, Chicago; Frank and Winnie Smith, Sammy Weston, Hazel Smith, Gayety, Milwaukee; Renee Rayne, Lido and Lavonne, A. B. Marcus show.

LOVELORN COMIC MENDS

Harry Stratton, burlesque comic, has recovered and is recuperating at Bellevue hospital, New York, from poison self-administered in his hotel room last week.

In a note written before he swallowed the poison Stratton attributed his act to disappointment over a love affair with a burlesque chorus girl.

ABE MINSKY TAKES ON GOTHAM, FAMILY BREACH

Abe Minsky and Ed Rovenger have taken a lease on the Gotham on 125th street, New York, for burlesque with a fall opening. It will be opposish to the Minsky's' Apollo on the same street.

This is Abe Minsky's second break from his brothers since the death of Billy Minsky. He split from the Minsky-Weinstock combine last year to open the Gaiety on Broadway with stock burlesque in partnership with I. H. Herk, but the breach was healed when the opposing outfits made a deal that closed the house.

Minsky-Weinstock at that time were running the Central.

JAFFE WARM AGAIN

Pittsburgh, July 10.

Burlesque — whether wheel or stock hasn't yet been determined — will return to Pittsburgh next month when George Jaffe reopens his Variety theatre. Through with vaude, which flopped last winter after a three-month trial, Jaffe intends to return to continuous burlesque with pictures.

Variety, formerly the Academy, was a burlesque house for 15 years until last winter when Jaffe decided to take a fling at vaudfilm.

CHATTER

(Continued from page 59)

tana, Idaho and Wyoming with 'Spanish Idea,' stage unit. Aims at building up a route. Eighteen in cast, including stage band.

Des Moines

By R. W. Moorhead

Hale Cavanagh in Chi.

A. H. Blank back to New York.

Tish Devitt just finishing her second novel.

Patience Wilson, Met: Opera ballet, visiting.

Sally Bates and Pare Lorentz, visiting.

Paramount's double feature policy a summer life-saver.

Rose's 'Crazy Quilt' coming to the Orpheum this month.

Rodeos in several small Iowa towns doing good biz.

Jack Benny's show RKO Orpheum, July 15 to 18.

E. G. Barrett succeeds S. A. Cisler as program director, KSO.

Public community sing in the Greenwood park 'bowl' no go.

The Marcus show into the RKO Orpheum for a week with three show changes, doing well.

Ethel Livingston, whose aerial act was highlight of Riverview's Fourth of July celebration, a local girl known as Ethel Garland.

Cleveland

By Glenn C. Pullen

William C. Etzel, former manager of Hanna, opening West Richfield Tavern.

Herbert Elwell, music crick for 'Peedee,' spending vacation in Indianapolis composing.

Mitzi Mitchell, singer at Allerton's roof garden, signed for role in Al Jolson's 'Wonder Bar.'

Katharine Wick Kelly, star of Play House, joins Hanna's summer stock in 'Another Language.'

Charles Doty gives all his boys at Hipp a $5 weekly raise, making 'em first ones on rialto to get a wage boost.

George Young, burlesque producer, leaving to take over managership of Coney Island's Luna Park again.

Archie Bell, 'News' drama crick, had to give up annual trek to Europe for Mackinac Islands because of ill-health.

Regis Duddy, manager of Keith's 105th, eloped with Colette McGinty, but was forgiven by her race-track owner-father.

Howard Kraus heading new Chicago company backing Rainbow Gardens, opening with Ralph Webster's band and Nat Nazarro, Jr., as m. c.

Cincinnati

By Joe Kolling

Zoo dansant admish cut to a dime.

Bill Elliott, I. A. T. S. E. prexy, at home for brief stay.

Coney Island track to have 42-day meet starting July 31.

Floyd Carver's diving horses the free attraction at Coney Island.

RKO houses have cut out previews and the cricks seem peeved.

Thomas Dixon talked to business men here on national recovery crusade.

Charlie Bocklet, city editor of 'Enquirer,' tipped as Cincy's new postmaster.

Lew Heck, vet editorial man of 'Times-Star,' in line for trustee of Southern Railway.

Fred Beebe on hand to promote international rodeo if Cincy business men kick in to $20,000 fund for prizes.

Barker for the Star, Fountain Square humpty-dumpty, yelps: 'Only stage show in town.' It's vaudeburly grinding at 15 cents.

Ralph Hitz has taken the Netherland Plaza under his wing for the Emery estate, with Wm. O. Seelbach replacing Joe Reichl as mgr.

Miniature cinema in new union railroad terminal has switched from newsreels to features, raising 10c gate to two bits for adults and 15c for kiddies.

Syracuse

By Chester B. Bahn

Cinema Critics' Club of local fans will hold an outing and field day at Bahnhof, Sunday (16).

Victor W. Frank, former manager of the Empire and Ritz, is in training on a Skaneateles farm.

Fox's 'Best of Enemies' is receiving a split-week showing at the Eckel as '5 Cents a Glass,' original title.

William Faversham, at Clayton for the Thousand Islands summer stock season, caught the limit of bass.

Lincoln D. Owens, Kirkville tenor, who recently won a television contest at Loew's State here, joins Roxy's Gang.

'Be Mine Tonight,' whose date at the Temple failed to materialize, due to withdrawal of Skourases, finally will get a showing at the Eckel.

Municipal whoopee party to be tossed by the Republican administration and organization at Thornden Park, July 19, will have Gus Van and Irene Beasley as headliners.

Garry Lassman, recently at the Diana, Medina, for Warners, returned to his old post at the Avon, Utica. Successor at Medina is Franz Westphal, formerly at the Strand, Syracuse.

Canton

By Rex McConnell

Ringling-Barnum circus invades Ohio for stay of ten days.

Falls theatre, Cuyahoga Falls, O., installs ear phones for hard of hearing.

Paul Tremaine and his band from Lonley Acres, doing one-nighters through Ohio.

Old grand opera house, operated cooperatively by local union stage hands, fold until next fall.

Frank Phelps, Cleveland Warner zone manager, here for opening of 'Gold Diggers of 1933,' at Alhambra.

Cab Calloway, and his Cotton Club orchestra, due at Moonlight ballroom, Meyers Lake Park, here, Sunday, July 23.

Dick Crusiger, youngest of Warner Bros. managers in Cleveland district, back as manager of Warner's Alhambra here.

Gen. Jacob Coxey, mayor of Massillon, O., and famous for his march to Washington, D. C., years ago, interested financially in new beer garden spot at Summit Beach Park, Akron.

Adolph Buehrig, Jr., Loew's manager, sponsors weekly give-away tabloid, telling of recent Hollywood happenings, coming attractions and listing advertisements of a dozen merchants near the theatre.

Baltimore

Harry Kahn looking like his own son after six weeks of diet.

Izzy Rappaport starting summer Atlantic City weekending with the family.

Herman Blum doesn't plan to open the closed arty Europa before October.

Cesare Rivoli here with DeFeo for a change, instead of the 'Memories of Opera.'

Eddie Mechanic taking an infrequent Universal in 'Be Mine Tonight,' for his New.

Some day Rudolph Berger is going to get an appropriation to fix that sticking office door.

Lon Ramsdell of the Conomac Amusement Park hurt in an auto accident over the Fourth.

Bill Saxton, city manager for Loew's, officially on the Mayor's civic reception committee.

George Gough of the censor board, in Chicago for the Fair, and Marie Presstman on the job.

Hon. Nickel reverts the burley Gayety to two-a-day for his colored show with Mamie Smith.

Thomas Lyons leaving WCAO without a commercial manager while he struggles with bronchitis.

Thomas Lyons, commercial vice-president of WCAO, just coming around from a siege of bronchitis.

Herb Morgan doing the midnight oil routine with 'Gold Diggers' and 'Hold Your Man' campaigns on the fire.

'Gold Diggers' finally dated in Loew's Stanley, with Warners having agreed to the standard protection code.

Izzy Rappaport figures July 21 as the end of summer and on that date returns the Hipp to big show and names policy.

Howard Burman advancing to a place with the other amusement tycoons of Baltimore following the click of the Mayfair Gardens.

Winnipeg

By Matt Corbett

E. airplane ride.

Hector Charlesworth tour through west.

E. L. Bushnell, Toronto, auditioning Winnipeg radio acts.

Horse racing does a week at Whittier and Polo parks.

Rumor says Earl Hill to return with his stage band to Capitol.

Horace Stoven, CKCK Regina, told to scout for western talent.

'Good Companions' does outstanding summer business. Britishers raving.

Conklin & Garrett circus was here with Elks at old show grounds, West Kildonan.

Providence

(Continued from page 10)

hardt' (Par) and 'Paramount on Parade' (Par), revival, also among the leaders, and oke at $7,000.

RKO Albee (2,500; 15-40), 'Don't Bet on Love' (U) and vaude. Another lightweight film that will have to depend upon the live entertainment to pull it through. With half a break gross very likely will be around $6,000. Last week 'Big Brain' (RKO) was a nifty number at $7,000 despite a very bad start.

RKO Victory (1,600; 10-25), 'Silent Men' (Col) and 'Ann Carver's Profession' (Col). More of the type of a bill suited for the patronage of this house. Gross should be in the neighborhood of $2,000, oke. Last week 'Obey the Law' (Col) and 'Silver Cord' (RKO), $2,100.

JACK BENNY THE BIG B.O. NOISE IN K.C.

Kansas City, July 9.

The Mainstreet, with Jack Benny's Revue the big noise, is set for another of its big weeks. A few seasons ago Benny was just another act on the Midland's bill, but now with his host of radio followers, he is just about the whole show. Heavy display ads in the papers for his show, with only a little square in the corner telling that 'Professional Sweetheart' was the screen offering.

The Newman, which enjoyed an exceptionally good week with 'College Humor,' held it for the second seven days and is also showing the screen tests of local prospects in the 'Search for Beauty' contest.

At the Fox Uptown the annual July Jubilee stage show is in progress in connection with 'Five Cents a Glass' featuring Buddy Rogers, hometowner, which may mean something. Last week's business, at the house was helped by a tie-up with a refrigerator company with seven of the coolers given away.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20), 'Ex-Lady' (WB) and 'King Kong' (RKO), split. Looks fair for $1,800. Last week 'Parole Girl' (Col) and 'Girl Missing' (WB) same.

Mainstreet (RKO) (3,000; 25-35-50), 'Professional Sweetheart' (RKO) and Jack Benny revue. Latter was given the works on publicity and was on the air over WDAF the evening before the opening to let his radio followers know he was here in person with his boys and girls. Will probably hold strong for a big $18,000.

Midland (Loew) (4,000; 25), 'Hold Your Man' (MG). Strong pace and the ropes were up Saturday and Sunday; looks good for close to $16,500. Last week 'When Ladies Meet' (MG) got a dandy break with the change to Saturday opening and went over the advance estimate, hitting $15,800.

Newman (Par) (1,800; 25-40), 'College Humor' (Par) (2d week). Probably about $7,000, oke. Last week fooled lots of the wise ones as the frothy feature hit a big $11,000.

Uptown (Fox) (2,040; 25-40), 'Five Cents a Glass' (Fox) and stage show. Looks like near $4,200, good. Last week 'Little Giant' (FN) $3,700, fair.

'MELODY CRUISE' $4,000, MAY HOLD OVER, DENV.

Denver, July 10.

'Melody Cruise' at the Aladdin is doing business. If it keeps up it will be held a second week. Standing them up and two large parking lots are jammed with cars and parking space on streets is at a premium for blocks. Three-reeler on 'Krakatoa' on the same program is causing plenty of talk around town and combination of two makes program a natural for the Aladdin crowd.

Other first runners doing fairly steady but not strong. Hiawatha, neighborhood, runs 'Be Mine Tonight' 13 days going strong. Probably first time film ever ran longer in a subsequent than in first run.

Film houses having strong competition from slash in prices from $1.25 top last year at Elitch theatre to 75c. top this year. Crowds holding better than in years at the summer stock.

Estimates For This Week

Aladdin (Huffman) (1,500; 25-40) 'Melody Cruise' (RKO). A nice $4,000 augurs a second week if biz holds up. Last week 'Private Detective 62' (WB) took in a fair $3,500.

Denham (Heilborn) (1,700; 15-25) 'Circus Queen Murder' (Col). Up also to $2,600. Last week 'Parole Girl' (Col) a poor $2,200.

Denver (Publix) (2,500; 25-35-50) 'Hold Your Man' (MG). Oke but no panic for Harlow-Gable, $5,000. Last week 'College Humor' (Par) turned in $6,900 for a fair week.

Orpheum (Orpheum) (2,600; 25-30-40) 'Mayor of Hell' (WB). A nice $5,500. Last week, 'I Loved You Wednesday' (Fox) fair, $5,200.

Paramount (Publix) (2,000; 25-40) 'Whoopee' (UA). Mild for the Cantor revival, $2,500. Last week 'Barbarian' (MG), $3,300.

DIVINE DRUDGE

(Continued from page 52)

ease. All the while Elisabeth realizes that she has missed real love, and that her beauty has faded.

But with the coming of Peter Karbon, rich, worldly, impulsively kind, she gets a new vision of happiness, and sees in Peter one who would rescue her from tedious household routine. In the final test, however, Elisabeth sees that as her husband had his 'great idea' she also has her 'great duty.' So, she permits Peter to ride away, resuming her dusting and innocent piano and violin duets with inoffensive Herr Markus.

Mady Christians' acting as Elisabeth reveals a fine sense of drama. She is beautiful, as well, in a stately blonde way. Walter Gilbert was admirably cast as Peter Karbon.

One of the brighter moments of the evening is the portrayal of a seductive film actress by Tamara Geva, who heretofore was known as a revue dancer.

B'way Comic Opera Co.

('The Mascot')

Baltimore, July 7.

Comic opera in two acts. Music by Edmond Audran. English translation and adaptation of the book by Theodore T. Barker. Directed and presented by George DeFeo. At Carlin's Park Casino, Baltimore, July 6.

About 10 years ago George DeFeo brought his opera company into town and set them up at the Arena in Carlin's Park, and proceeded to tear off a tremendous summer season. SRO was the rule throughout, both for the comic and the grand opera. Gilbert and Sullivan, headed by DeWolf Hopper, secured such a foundation in town at that time that the repeat on the G. & S. operettas have kept the little arty Guild theatre going for years.

But that was 10 years ago for DeFeo. Carlin's in 1923 and Carlin's Park in 1933 are not the same. Amusement parks are not what they used to be.

But Carlin is a fighter, and this year is making a determined effort to bring back prosperity to the concessionaires, who are complaining of being lonely. The DeFeo importation is one step in the Carlin fight for business, and again the same week Carlin opposed the Forest Gardens, a really excellent beer garden, as his second move for better times.

Carlin had the right idea. But DeFeo didn't follow it up. DeFeo is an established name in operatics locally. He was one of the standout legit features of the past season when he pack 'em in for a week at the Maryland with grand opera.

He may do it here. But he started off badly with an unfortunate choice for a curtain ringer. To the great mass of theatre-goers 'Mascot' was almost unknown. And unknowns are not the thing to open a comic opera season. After DeFeo had been established for three or four weeks and had them coming, then he might have taken a chance of ringing in an in-and-outer. But to start things off he should have selected some closer and more generally known.

He's doing a quick right-about for the following week when he comes in the correct line-up with 'Chimes of Normandy,' which would have been a much better first choice. Maybe DeFeo can rectify his wrong next week. But it's likely that the damage is already done. It was the plan to remain through the summer, but if there's no biz for 'Normandy' DeFeo will pack and scram. He's taking a licking with 'Mascot.'

DeFeo has a fairly nice company, all Equity-stamped, here. In 'Mascot' the leading Vera Myers shows off to excellent advantage with young but ample pipes. On the comic end the old reliables, George Williams and Wilbur Cox, demonstrate their long training by practically carrying the entire show on their shoulders. They are and libbing plenty, apparently, and doing the legit stuff in a burlesque manner, but their comedy business was 90% of the show's entertainment. One bad spot in the company is Bert Pennington Young, who spoke with remarkably poor enunciation.

Show is capably mounted and costumed for this sort of amusement park production in the stock manner. The seating is a bit crude, however, the plain folding chairs and the plank bleachers looming as eyesores in this day of cinema lavishness.

And finally, one important note that may make this comic opera venture a proven dud. And that's the hot competition of grand opera at the Mayfair Gardens, which is offering grand opera with Metropolitan, Chicago Civic and Ravinia stars at prices as low as 50c. Just two days a week at the Mayfair, but it may mean headache to Carlin's on those days, Sunday and Monday.

Film Spurt

(Continued from page 3)

crowds and money in circulation locally to help.

Fact that Buffalo is picking up stoutly and the middle west has shown nice gains, are pointed to as indicative of a definite upturn. In the Omahas and the Des Moines, long under foot of bad times, the patronage at theatres has climbed slowly but steadily since May. Texas also offers notable gains in virtually every key, while throughout the south generally the theatres have pepped up on the wave of encouragement brought by rising cotton prices.

Detroit Slowest

Detroit, long hit by the banking moratorium and depressed local conditions, is seemingly slower than other major keys in grinding its way out of new lows but at the New York home offices of chains operating there, it is said Detroit appears a little better off than it was in May or early in June.

The condition in May found theatre grosses a long way off but with the decline fairly well checked as compared to May of the previous year. At the time this was hailed as an encouraging sign. On the basis of strength demonstrated since then, it is believed theatres nationally will make their long-awaited turn in August or shortly after.

Even if the level of grosses for the coming month should not go higher than last August, the theatre will still be considerably ahead by virtue of the large fixed charge reductions made since then for longer profit at the same intake.

New England and certain parts of the east are exhibiting the best pull out of the red, with the middle west and south right behind.

Employment Up

Manufacturing activity, re-employment and industrial optimism is greatly aiding the east, while in the midwest jumping grain and live stock prices are doing their bit. In the south, which gauges itself more on cotton than anything else, the nice gains made by this commodity in the past two months is bringing money into circulation.

While in theatre circles boosts in attendance are attributed importantly to notably better product during the past month and currently, there is considerable inclination to give credit to many other factors. The 'New Deal' the country expects from the Roosevelt administration, industrial pick-up here and there, rising stock market and grain prices, return of beer and hopes for repeal, new banking regulations and less hoarding, are considered at the same time.

Even in the small towns where activity has increased and more money is in circulation, response is immediately noted by the theatres. The public has stayed away so long, it is considered natural to want some amusement for a change. This is indicated by better levels of business attained on poorer pictures than last year or even a few months back in most instances. Also, when a sock picture comes along, the response is more defined.

Last week the Chicago, Chicago, did $54,000 on 'College Humor,' the first time the house has gone over $50,000 in over two years. Figures also show that all of Chicago is greatly improved, but again the Fair is not given all the credit since away out in the neighborhoods the gains are significant.

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My New Assortment of GREETING CARDS Is Now Ready. 21 Beautiful CARDS and FOLDERS, Boxed, Postpaid, for
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I. MILLER
INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

Literati

(Continued from page 56)

fiction mags, 'Illustrated Love Magazines' and 'Mystery Magazine' are following suit.

Although the August numbers of the two Tower mags have already been run off, Tower will nevertheless get the book-length novels in that issue by throwing them in as supplements.

Hold Memoirs 'Til '35

John K. Chappel, latest addition at WOW, Omaha, announced the approximate date of publication for the translation of General Kuropatkin's diary. Chappel, himself a Russian, has been in possession of the memoir since the General's death about 1925. Translation has been completed some time, but owing to a dying request it will not be before the public until early in 1935.

Memoirs supposedly inside dope about Russia in the War as well as some of its dealings in Japan and the Orient. Chappel is a nephew of the General, and aided in the translation.

Corey Ford sort vented his spleen on Dudley Murphy, director, in 'Colliers' of July 8 through the medium of a short story, 'Lion Man.' Ford and Murphy had a battle during the making of 'Sport Parade' at Radio. In the 'Collier' article, Ford uses the character of 'Dennis Duffy,' director. It fits Murphy like a Benham tailored suit with fictitiously lambasted in no uncertain manner.

Cohen Back to Mags

Alfred A. Cohen, who relinquished his film fan mag, 'Screenland,' some time ago to return to the practice of law, is planning to re-enter the publishing biz. Cohen has formed a new organization called Publishing Properties to serve as a holding company for a number of mags which he is now negotiating to purchase. Deal for the mags is expected to be closed in about two weeks. Understood they are not all of the film fan type.

Pillot's Mag Job

For many years with Publix, Leo Pillot has joined the Naborhood News Publishing Co., New York, as an executive on circulation and editorial work. Company, publishing a mag on the west side of New York and another for east side consumption, has just gone into Westchester County with a third.

When last with Publix, Pillot was associated with the chain in the editing of 'Publix Opinion'.

Subsidized Poetry

After publishing her mag, 'Poetry,' for 21 years, Harriet Monroe will be able to get it out for the next year at least with no more headaches. The Chicago poetry enthusiast has received a grant of $5,000 from the Carnegie Foundation to carry on. It's another indication that poetry is definitely looking up this year.

Chatter

Mack Kraike is out of Sanford Greenburger's International Literary Bureau.

That Sam Sparks, whose book, 'Bible Stories You've Never Heard,' is getting laughs, is really the pseudonym for the writing team of Samuel William Frederick and Leslie Gordon McCabe.

Pearl Buck has gone back to China after the greatest adulation an American scribbler has ever had.

Allen Raynond doing a study on radio for McGraw-Hill which he will call 'Hello, Everybody!'

William Faulkner is a pappy.

Edna Ferber has gone to Norway with a group including Russel Crouse and Alison Smith.

Just when the costume story is swinging back into favor, Robert W. Chambers has given it up for the time being to do a novel of present-day life called 'Whatever Love Is.'

With the sales mark of her 'House of Exile' nearing 25,000, Nora Waln will be able to spend that year in France in comfort.

Harry Hansen has gone to Europe to get away from books for a while.

James Truslow Adams will do his book on the American Civil War in England, of all places.

That the late Donn Byrne still sells well evidenced by the fact that Appleton-Century will get out another book collection of his short stories.

Tip to would-be scribblers: Phil Stong wrote and destroyed a full dozen novels before he was satisfied with one. That one was 'State Fair,' which became a best-seller.

Violet Trefusis, who is Scotch, has had her first novel in English published only recently, called 'Tandem.' The others were all in French.

The biog of Samuel S. Leibowitz, the present-day Bill Fallon, written by Fred D. Pasley, New York correspondent of the Chicago 'Daily News,' will see publication in September.

LETTERS

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Harris William	

L. A. Beaches in Slump Over Four-Day Holiday

Los , July 10.

Beach season, which got away to a bad start with a cold Decoration Day and a subsequent two weeks of overcast weather, did badly over the four-day holiday, including July 4, due to lack of exploitation of the beaches and competition of the National Air Races, staged over the week-end. Latter drew 100,000 people to the Municipal Air field and another estimated 100,000 who filled the cornfields and roads adjacent to the airport.

Consequently, beach concessionaires, who hoped to get off the nut over the Fourth, wrote the week-end in red, and all little chance of making a profit on the season seem off.

Long Beach, Hermosa and Redondo went haywire, with 'Days of '49' and wide open gambling under the guise of charity affairs being staged. Result was that what little money the legit beach spots had a chance of getting was diverted to the one night stand gamblers.

Turn Down Bally

Venice, Santa Monica and Ocean Park, out-and-out pleasure spots, all operating piers, moaned throughout the week end. None of the beaches went in for any advertising or publicity. Chambers of Commerce of all beach towns pleaded with the operators of concessions to do some combined advertising and got nothing but conversation.

Catalina, feeling that business would be none too heavy, operated only two of its three boats, but was forced to make an extra run Tuesday evening to get the mob home. Business, however, was considerably under the Fourth week-end of last year.

Chances are that a number of concessions will fold within the next few days. Southern California beaches have always been a problem to outdoor showmen. Night business is always light and any kind of daytime position kills the beach trade.

Bertha Matlock Okay

San Francisco, July 10.

Bertha Matlock, aerialist with the Barnes show, will be released from a local hospital this week to rejoin the trick in Wyoming.

She fell 25 feet in San Mateo seven weeks ago, fracturing her pelvis, but suffering no other injuries because her father broke her fall.

U. S. SUES MILLER

Oklahoma City, July 10.

William E. Wiles, assistant United States district attorney, Wednesday morning filed six cases against Col. Zack Miller of 101 ranch and others for collection of alleged unpaid rentals on land held in trust by him in Kay county, lahoma.

The government seeks $708 as unpaid rentals on 1,220 acres. Suit also was filed against Virginia Miller alleged due on 80 acres.

ROGERS ON MIDWAY, OFF EXPO

Chicago, July 10.

Nat Rogers, who negotiated most of the concessionaire contracts for the World's Fair, is no longer connected with the expo administration.

Rogers is now managing the Flying Turns ride on the midway.

J. J. EVANS SHOW

Canton, O., July 10.

Designed with the idea of keeping the nut to a minimum, quick movement and still retaining all the features of the average circus, J. J. Evans, dean of eastern Ohio showmen, of Massillon, has launched a 20 truck motorized circus to play medium sized towns. Show opened at Massillon, June 28 and 29, to turnaway patronage, with scores of friends of the sponsor on hand to wish him success. Show is well framed, performance, better than many of the present day motorized units.

Opening performance went off smoothly, ran better than two hours but has been cut down to an hour and 45 minutes for the road. While Evans' trained stock contributes the bulk of the program there are several other standard circus acts, which round-out the program. Invaluable assistance was given the show at the opening stand by Sherlock Evans, son of the owner, who framed, rehearsed and announced the premiere performance and will coptine with show at nearby stands, until it gets running satisfactorily.

Evans show will make much Ohio territory and already a month of Eastern Ohio cities and towns, some with population of 200,000 has been contracted. Show will play two days in a town, with a ten day advance merchant ticket tieup, which is designed to insure the nut before the show arrives in town. Banner sale in advance also for additional revenue. In larger cities several locations will be played, the outfit moving every two days to a different part of the city. No parade given, but calliope and band ballyhoo is used.

Evans show is presented in an open arena, no top, 80 x 160 feet, using six 30 foot poles, from which multicolored pennants are strung to the sidewall. Sidewall is 10 feet high. Trappings and props are in excellent condition, all newly painted. Arena has seating capacity for 1,600, all but 250 reserved. With the merchant ticket admission to everybody is a dime with 10 cents more for the reserves. Seats flank all four sides of the arena, with a break on one side for the band stand. There is one stage and one ring, with aerial rigging at both ends.

Evans, who trained all his own stock, acts as equestrian director. Evans for many years has been recognized as one of the best stock trainers in this section and has trained and sold stock to leading circuses of the country for more than 20 years. He also owns all canvas, seats, props, and majority of the tricks. Show moves on some 20 to 25 trucks, semi-trailers and private cars. Outfit has its own light plant.

Pageant is dispensed with for an opening and Morris Family, versatile troupe, three men, two men, do a fast routine of acrobatics, including some excellent risley numbers. Act scores and gets the performance off to a fast start. First clown number follows presented by Winters and Ellis. Evans next presents his group of 10 trained dogs.

Emma Morris performs creditably on the slack wire. Merton Morris works acceptably with the single trapz, closing with a dead-drop. Three Freborns do a novelty juggling turn and close with a perch routine. Emma and Bee Morris offer a pleasing balancing act on the high trapeze. Evans high school horses are presented next, with Evans, Mrs. Evans and Ted Friend doing the riding. Mounts are well trained. Wind up with waltzing and dancing on the hippodrome track. Rose and Ellis, barrel jumping, hold down the next spot. Emma Morris, contortionist novelty, holds the stage and the miss gets a big hand for new routine.

Evans ponies, presented by the trainer, prove pleasing bit. Winter and Ellis, clown number, follows. Floyd Linn and Ed Morris offer hand balancing. Freborns are presented again in a juggling and balancing turn; riding ponies and dogs. Mule and buggy, presented by Billy Morris. Morris comedy acrobats excellent.

J. J. Evans is general manager and owner; Sherlock Evans, assistant manager and announcer; Dick Leonard, general agent in charge of advance; Howard Peters, manager sideshow and commissary; Grant Rowe, in charge of stock, and Billy Winters, producing clown. Tommy Osborne has a very creditable six piece band.

Howard Peters, Canton showman, has a freak animal sideshow. Later he plans to add several platform attractions and a girl revue. He also has the cook house and grab joint on the midway.

PERSISTENT CRASHER

Milwaukee, July 10.

S. . Millard, right name Stanich Milorad, who jumped two bonds totaling $2,000 here last summer, was arrested at the World Fair on a charge on operating a confidence game at his Old Mexico concession.

He was returned to Milwaukee to answer an indictment of illegal entry into this country. He has been twice deported.

Showmen Hypo Expo.

CHI EXPO ATTENDANCE

Tops 200,000, but Optimists Expected More

Chicago, July 10.

World's Fair attendance climbed well above 200,000 daily over the July 4th holidays, but failed to meet the 300,000 mark which the optimists set. In general the optimists have been guessing wild since the Fair opened. More impartial observers think the expo has no kick coming in view of the far from complete recovery from hard times.

Official figures for the first and second Chicago World's Fairs.

	1933	1893
July 1	93,044	106,032
July 2	117,709	48,756
July 3	244,742	105,977
July 4	232,472	283,273
Totals	687,927	544,038

WRIGLEY CO. MAY ISSUE COUPON BOOK TO EXPO

icago, July 10.

Palmer House coupon ticket books to the World's Fair may have some competition from a similar coupon book which will also be peddled to the public over the radio. Wrigley's Gum and John R. Thompson (restaurants) are both possible sponsors of such an enterprise.

Various concessions which are not included in the Palmer House coupon books have been approached by the promoters of the new book. Nothing is set, however, and it is far from assured that the second book will go through.

Palmer House coupon books containing $4.15 in tickets for $2.50 have been selling well through the efforts of Floyd Gibbons over an NBC hookup. Presumably Wrigley or Thompson like this particular type of advertising hookup because the profit from the coupon ticket books would pay for the radio time.

Circus Scants Billing, Uses More Adv. Space

Canton, O., July 10.

Ringling-Barnum Circus is using less paper in the advance and is spending more money with the local newspapers this season.

Instead of an ad every other day previous to the show's date, newspapers are using from 6 to 12 inches daily and Sunday.

Advance billing crews touched the downtown districts lightly and used but few banners in this territory. Local billposting plants however landed good contracts and covered practically all idle stands controlled by them.

Receiver Runs Fair

Independence, Ia.,

There will be a Buchanan county fair Aug. 16 to 19, but it will be under the wings of a receiver, John M. Rowland having been named to act in that capacity on petition of Floyd Breese, creditor of the association.

Rowland, secretary of the fair, is to run the 1933 fall venture and conserve assets and hold all profits for the benefit of creditors.

CARNIVALS

Current week—(Week July 10)

Anderson-Strader: Lawrence.
B. & B.: Lynchburg, Va.
Beckman & Gerety: Decatur.
Bremer, Claude: Fergus Falls.
Catlin & Wilson: Montgomery.
Copping, Harry: Johnstown.
Crafts 20 Big: Oakland.
Golden Bell No. 2: Stilwell, Okla.
Great Eastern: Mullins.
Landes, J. L.: Osawatomie.
Lewis, Art: Ayers, Mass.
Markus: Hammonton.
Pearson, C. R.: Atlanta.
Sol's Liberty: Anderson.

CIRCUSES

Current week—(Week July 10)

Al G. Barnes

July 10, Kalispell, Mont.; 11, Great Falls; 13-14, Butte; 15, Thermopolis, Wyo.; 16,

Hagenbeck-Wallace

July 10, Portsmouth; 11, Haverhill, 12, Gloucester, 13, Lynn; 14, Nashua; 15, No. Adams.

Ringling Bros.-B. & B.

July 10-11, Cleveland; 12, Toledo, 13, Adrian, 14, Jackson, 15, Pontiac

(Continued from page 1)

conscious. Some of them are starting to think of themselves as showmen. By the practical schooling of running a $25,000,000 show they have become, or are becoming, showmen, a type of person they formerly held in low esteem to the extent of not considering it necessary to consult any of them.

Those cashier's reports have smartened many non-showman. Sheer necessity has driven industrialists to cultivate the arts of theatrical ballyhoo and salesmanship, to diagnose and treat demonstrated mistakes along the lines and by the logic of show business. Weekly or semi-weekly visits to the grounds give vivid evidence of the conferences and confabs that have occurred and the ways and means devised to overcome the palpable deficiencies in appeal.

Many Problems

With no intention of pointing the finger at any individuals, it may be stated that the exposition has developed conspicuous problems calling for the pulmotor of showmanship. These include: the 39th Street area, bitterly nicknamed 'the great beyond,' Hollywood, Spoor's Spectaculum, Jantzen Beach, Carter Magic Show, Fort Dearborn Massacre, Oriental Village and others.

To keep the record straight it should be parenthetically inserted that some of the wrong guesses have been made by showmen themselves, but this need in no way weaken the thesis—that more, and better, showmanship has been needed and has gradually materialized as the need created the supply.

Showmanship Respected

High command of the exposition is justifiably proud of what they accomplished during and against the depression. Exposition has the outward appearance of, and seems headed for, success. Nothwithstanding, showmen believe and assert that painful experiences could have been avoided by a little preliminary respect for what show business could teach. Anyhow, early or late, the exposition is now more showmanly and observers believe that showmanship, so labeled and called, will be increasingly prominent.

Hollywood Studio has in some respects been singled out by persons from the trade as the monumental muff. This has been built and is operated by Oscar Rosenthal, a contractor. But while up to now the trade has seen overlooked opportunities, scattered authority, uncertain plans, it looks as if Rosenthal is being smartened to show business and is starting to surround himself with right guessers.

It's been almost too easy to criticize the Hollywood Studio, but the essential fact is that it's basically a good attraction and they are applying larger and larger doses showmanship to put it over. may be a costly education, they're learning the lessons.

New Dressing

Nearby is Spoor's Spectaculum. They've pepped their ballyhoo here and are letting kids in free. Jantzen Beach is trying to overcome a poor location and the 39th Street end renamed the 'Rainbow Gate' is struggling with co-operation from the exposition to get the crowds down that far. Oriental Village called in three showmen, Ernie Young, Ed Carruthers and Edgar Schooley, to administer oxygen.

Fort Dearborn Massacre is reported changing itself into a Hawaiian hula-hula show, and Carter the Great's ill-fated magic will probably be replaced by something more in the public fancy than legerdemain.

All through the grounds are evidences of altered policies, new ballyhoo, brighter and larger signs, louder and cleverer spielers. A si street that complained has been given emergency service in the form of a Greenwich Village, created by giving part of the open air Grant Park art bazaar free space to set up their canvases. By this stroke of showmanship the exposition hopes to divert midway crowds down the side street so that concessions located there can get break.

Unkissable Goes at Expo

icago, July 10.

On the site vacated by the captiv balloon which was moved to the 39th Street end of the exposition for safety reasons, Lew Dufor will install a new concession called 'arkest Africa.'

Saucer-lip women from the ju les will be the big attraction.

THE CHICAGO DAILY NEWS, FRIDAY, JUNE 30, 1933. ★★ 29

BEN BERNIE IS REALLY THE STAR OF THE WORLD'S FAIR SEASON

Stage Whispers

By LLOYD LEWIS

WITH all due respect to Katharine Cornell, the one theatrical person whom out-of-towners wish most to see during their Chicago visit is Ben Bernie.

Various pickets have brought in this report at various times during the last fortnight. A half-dozen disinterested friends have confirmed this, and my own experience has been that four incoming families, one from Massachusetts, one from Elmhurst, one from Michigan and one from Philadelphia, have asked me, almost as they arrived, "How can we see Ben Bernie?" Five college boys from Kentucky, sent to me by a friend, almost panted as they urged me, from my fancied post of vantage as a drama critic, to introduce them to the great man.

Being pretty innocent myself in the ways of the night clubs and of radio, I could only direct them to the haunts of the bandmaster, such as the College Inn and the Blue Ribbon Casino, but the other evening I took a seat in the latter emporium to watch Mr. Bernie and his world's fair public.

In the wide reaches of the Casino were eating probably 1,000 people and, since it was early, before the Chicago public could arrive, it was obvious that 80 per cent of the guests were visitors from afar—merchants, farmers, lawyers, conventioners with their families—well-to-do in relation to their home towns, conservative, industrious folk.

The sun going down over the city's skyline threw radish-colored rays across the heads of the diners as Mr. Bernie and his bandsmen came on to the stand upon which they revolve slowly during the evening. Staid matrons dropped their forks to applaud as they recognized "The Old Maestro" by his cigar. It was he whom they had come to see. They made this doubly plain as he began addressing the loud speaker in his purring voice. And each of his characteristic theme-phrases, such as "I hope you like it," brought from them exclamations of affection and delight.

Another Bryan.

It was something like this, I thought, when William Jennings Bryan used to receive the applause of midland audiences. He had cliches, pet phrases, words that were wholly his and which the public had come to know, to look for and welcome.

And as I watched the concert progress, with Mr. Bernie going through his repertory of conversational tricks, his bland gibes at Walter Winchell, his half-mocking, half-friendly introductions of solo performers, it was apparent why he makes so few changes in his repertory. Through radio he has become the creature as well as the darling of the masses who do not hanker after the bright, the new, the wise and the smart. They want to see him do the things they hear him do week in, week out on the radio. They have carried him far, very far from Broadway and the sleek, wit-snapping and hard world of New York. He is already a sort of folk-legend, a genial friend who, thanks to his genius for poking fun at his advertising sponsors as well as himself and his boys, has placed himself close to the affections of the average citizen.

Sometime around 9:15 on the evening that I watched him Mr. Bernie concluded his concert. Then came the deluge. Up from the floor came young people, with a heavy sprinkling of adults, bearing menus, envelopes, all kinds of paper, demanding autographs. It is a nightly rite at the Casino, and Mr. Bernie is prepared. Philosophically he seats himself in a chair, draws from his pocket a sharpened pencil and begins. While he writes and smokes he directs a flow of amiable chatter at his beaming petitioners.

Mounts the Band Stand.

Once before his show was ended a young man had sprung upon the band stand and presented a paper while Bennie was waving his baton. Then the bandmaster had signed the paper with so unsurprised an air that I had thought him sending a message, but now when the crush was on it was apparent to me that his earlier encounter had been with an autograph hunter, too.

For a good twenty minutes the crush was around him while he scrawled his signature wherever they wished it. Then he came down to a table and sat with friends while a fashion show took over the floor. But I could see scores of diners turning their eyes from even the scantily clad and roundly curved torsos of the models, every now and then, to look upon Mr. Bernie with an expression of fondness at once pathetic and comic.

He is indeed now more like a favorite village postmaster than like an old maestro, for an immense response has come as the result of his aerial jest, "Have your mail sent in care of me." For weeks he used this line as a radio pleasantry. Hundreds, perhaps thousands, of listeners have taken him at his word. To the Casino come stacks of letters addressed to such persons as Joe Gore, Elmer Smithwicke and Mrs. Phoebe Smiley, "care of Ben Bernie, Chicago," nothing more.

BEN BERNIE

THE "OLD MAESTRO" AND ALL THE LADS

APPEAR NIGHTLY AT THE PABST BLUE RIBBON CASINO

AT A

CENTURY OF PROGRESS WORLD'S FAIR CHICAGO

Broadcasting for Pabst Blue Ribbon every Tuesday Night over the National Broadcasting Company

WEAF NETWORK

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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RADIO'S MISPRONOUNCERS

Summer Hideaway Tryout Spots Don't Solve the Gamble, After All

Putting on new plays in the rural summer playhouses which was figured a solution to the problem of inexpensive try-outs, is not working out the way expected. Instead of the idea being simplified, the plan of experimenting with shows presented to non-critical audiences appears to have become complex.

Because there is so little doing on Broadway, several dramatic reviewers have been rubbering in the supposed hideaways for copy. And because the showmen couldn't say no, notices that have reached print were either pans or were so worded as to discourage the summer producers.

Producers knew that the casts in the main would not measure up to bright light requirements nor would the settings, not to mention script changes and therefore few if any of the showings would have been made at the merits and demerits were to be commented on in the metropolitan press. Yet they agreed to permit admission to the scribes. The latter were requested not to comment on the performances, but adverse matter crept into their copy.

Invite Comment

The hideaway showman rather encourage news of their activities in the New York papers. The rural spots even advertising in the Sunday dramatic sections, copy coming from houses as far away from Broadway as Stockbridge, Mass., (insertions used cost about $20, which is plenty for such announcements).

One prominent producer who will tryout four shows in a New England rural spot made it a requirement that the Boston reviewers not be admitted. As yet the New York delvers have not invaded that territory.

Reports so far have indicated success possibilities of several new shows tried out but experienced

(Continued on page 75)

3 STARS IN 1 PLAY, BUT IN THREE CITIES

Legit premieres in Vienna, Berlin and New York simultaneously is a possibility for October, with Barrymore, Emil Jannings and Conrad Veidt playing the same role in the three cities.

Play is 'Ein Mantel, Ein Hut, in Handschu' ('A Coat, A Hat, A Glove'). Berlin, Vienna co-premieres are set. Jannings opens in the play at the Theatre Stresemanstrasse, Berlin, at the same time as Veidt appears in it at the Deutsche Volks theatre in Vienna.

Crosby Gaige has the New York rights and is talking to Barrymore.

The Dogs, Too!

Hollywood, July 17.

'Pike,' only trained bulldog in town, died of heart failure two days after finishing 'Big Executive' at Paramount.

Animal had been credited with stealing the picture.

DIVORCE STUFF STEAMED UP BY DAILIES

Hollywood, July 17.

'Examiner' and 'Times' are trying to scoop each other on film divorces. So far they're even, with the picture industry getting a load of notoriety as a result.

Hollywood legmen for both dailies are working overtime hunting the faintest reports of marital rifts and inducing couples on the verge to take the initial step so that the story may be printed. Film couples themselves have helped the battle by telling their troubles exclusively to one paper or the other.

Divorce war start is ascribed to Louella Parsons' announcement of the Pickford-Fairbanks break, followed by the 'Times' kidding story of Miss Parson's sudden disappearance from her husband's car while riding home from a Santa Monica party. Both papers denied each other's various stories.

Associated Press and United Press have felt the effects, both services working overtime in an effort not to miss out on the divorces.

FREE LUNCH UNFAIR

Chicago Has It But Restaurants Squawk—With Beer at 5c Too

icago, July 17.

Free lunch with beer and in beer saloons has appeared here. And has started an internecine squabble between the restaurants and the new crop of 4% parlors that have bobbed up all over town, in some districts two and three places to a block.

Restaurants say the free lunch thing is unfair competition and doubly so now that nickel beer is announced by the small dispensers.

Threats to break windows wherever '5c Beer' signs are displayed are also reported.

Pretty Bad, Says Pierre de Rohan, Who Doesn't Tell, However, How or Why He Knows

By Pierre de Rohan

A lot of harsh things and a great many kind ones have been said about radio, but it is not likely that anyone has ever before accused it of promoting birth control. But I am here today, brethren and sisters, to testify that I, for one, have been prejudiced against the honorable estate of fatherhood by the infant art of broadcasting.

You see, I could never face the possibility of being awakened some morning by the turgid tones of my own son's voice coyly cooing into my ear:

'Hel-l-l-l-l-o everyBODY! This is Graham Husing de Rohan speaking to you direct from the nursery. When you hear the alleged musical note it will be exactly eight o'clock, bull all-over watch time, and I am ready for a great big, appetizing serving of crunchy, wunchy Wheatsie Weetsies, because they are kind to the tummy. Are you listenin'?'

This is what radio is doing to the rising generation; but even the prospect of this unctuous claptrap is not so appalling as the thought

(Continued on page 62)

34 LAWYERS NOW AT PARAMOUNT

A total of 34 lawyers are now administering to Paramount and its subsidiaries at the home office.

This includes the attorneys on the regular Paramount legal staff, as well as the forensic talent on the payroll for the trustees of P-P and Public Enterprises, each with their staffs, besides special counsel brought in for the theatre reorganization committee.

Some of the bankruptcy lawyers say they're getting a little tired of it all and look for an early out, if for no other reason than that it is summer.

Bum Swallower

Chicago, July 17.

Among the oddities at the World's Fair is Kanichka, imported from Paris. He swallows a watch and chain, silver dollars, and finally a lighted electric bulb on a cord which shines through his throat.

A few days after arrival, the change of climate made Kanichka ill. Two aspirin tablets were prescribed. Then occurred one of those offstage incidents that are even more unusual than the performance. Kanichka choked, gagged, got purple and couldn't swallow the two little pills!

No Radio Gravy for U. S. Chumps Who Go In on a Rain Check at Tia Juana

Code for Layoffs

Bunch of actors gassing on 46th street started rewriting the Industrial Recovery Act.

One finally cracked lay-offs should devise a code, since that was about the only one missing.

25% OF LOS A.'S POP. IS ON THE CUFF

Hollywood, July 17.

Despite a ballyhoo that touts Southern California as the white spot of America, it has leaked out that in the County of Los Angeles alone there are over 445,000 people dependant on charity, a total equal to the population of Memphis, Tenn. Population of L. A. county is around 2,000,000, which means that about one-quarter of the total people here depends on county and private charity.

Welfare problems of the county have reached such a point that the board of supervisors has arranged to spend one day each week on matters pertaining to the operation of the various charity departments.

Hitting Theatres

Showmen are pointing to this large number of indigents as the main reason for the drop-off of theatre patronage locally, particularly in the east side naborhood houses.

Business men and merchants are doing a burn over the consistant 'white spot' advertising campaign Los Angeles receives from various local organizations which encourage people from other states to come west only to find conditions here similar to those in their home communities. Result is that L. A. and surrounding towns are having a heavy burden to bear supporting those who are unable to find employment after coming here.

An effort will be made to counteract the affluence propaganda by advising people to stay away from the coast unless they are well supplied with cash, at least sufficient so that employment is not a necessity the day following their arrival here.

2-Way Ma

Hollywood, July 17.

Jack Oakie's mother, in real life is being tested by Paramount to play the actor's mama in reel life in 'Too Much Harmony.'

Tia Juana, Mex., July 17.

This is the sucker town for radio stations. They grow here as fast as mushrooms and fade as quickly.

With the exception of one station that has been doing business at the same spot for several years, but only as an on-and-offer, a dozen or more have started in the last two years, have since vanished.

Chumps are the Americans who come over the border, hoping to start a station and garner a lot of gravy broadcasting medical advertising, mystics and other types of accounts banned north of the line. But it's a one-way street—the coin goes from the chumps for equipment and some talent but it has no retrieving power.

Amateurs Flood It

Newest to hit the town are five amateur radio operators from Los Angeles. They pooled their equipment and are now hoping for business. They have a couple of remotes from honky tonks which call for no outlay as station in return plugs the excellent whiskey, ingratiating hostesses and opportunities at the wheels.

Trying to attract Americans here with beer back and a freer atmosphere in the States, is going floppo.

Previous couple of American radio dabblers went out in a hurry after a brief spell in the bastile. They found business awful at the station so thought they'd make a killing at the tables by using fake chips of their own make. Good eyesight on the part of croupier stopped this particular American invasion.

It's a good talking point above the border—this heavy coin to be made with a station hereabouts—but the boys who have tried it have another story to tell.

COAST'S 2D TWO-HOUR VARIETY BILL FOR MILK

San Francisco, July 17.

Second of the Coast's two-hour variety shows starts on KTAB Thursday night (20), when Borden Milk Co. begins 'Borden Capers.'

Program will use most of staff talent. McCann-Erickson's Frisco's office agented.

Other two-hour Coast program is the Blue Monday Jamboree on KFRC and the CBS-Don Lee chain, one hour of which is bankrolled by the Shell Oil Co.

Not Hard in Films

Picture-written around the colored man who turned white, recently reported by all the newspapers, is planned for early production in Jamaica, West Indies. Continuity, by Julia Gwin, ties it up with a voodoo princess.

Carl Burger, the cameraman of 'Bring 'Em Back Alive,' is reported bankrolling the indie venture.

Hollywood-at-Fair Not Favored as Representative of Film Industry; L. A. and Chicago Give Local Views

Hollywood, July.

Studio publicity heads and executives do not regard Hollywood at the Fair in Chicago as advantageous for tieups. They feel it does not give the Fair visitor a proper insight into working conditions in the industry.

They claim the Fair venture has nothing to offer but a stage and an auditorium and has been trying to work local pride angle to entice Chicago exchange managers to team up their coast studios to boost an entirely commercial gimmick that is of no help to the industry.

With regard to the story printed on the authority of Lola Lane that the cameras were not loaded with film, Miss Lane states that the statement was given as hearsay as she did not personally examine the magazines or cameras.

It is understood here that Fred Barto, of Metro's Chicago exchange, wrote Howard Strickling, studio publicity head, that empty cameras were used to take so-called screen tests. This studio had been contacted to supply cameramen and money for film for tests in a beauty tieup, but was not interested. Universal was not going to co-operate, but Carl Laemelle, Sr., was sold on the beauty test idea. Studio cannot see where the tieup has been of any material benefit to the studio, which is now giving it no attention.

Call It 'Racket'

Arch Reeve, of Fox, who visited the World's Fair, said his organization was not co-operating. He said, 'I saw the Fair exhibit but it appeared to be nothing but a racket.' Said they were going through the motions of making tests while he was there, but he doubted that they were using film in the cameras.

Idea started two years ago, with Hays okaying it at that time. Industry was to provide a building, but Hays' New York board turned that down. Later Hays conferred with Rufus G. Dawes on a less costly plan, which seemed to be fixed about a year ago. Architects from the Fair came to the coast and wanted to make a reproduction of a Hollywood studio, with the Producers' Association in Hollywood rejecting it. Still later the Fair people asked all companies to contribute an educational studio picture for showing at the Fair. When it was found it would cost $10,000, that also went by the board.

When Grant Withers went to Hollywood last spring to interest the studios, they also shied from his ideas, feeling that there would be no benefit to the industry to any tie-in suggested.

Tom Bailey and Bill ... who visited the Fair, stated they had no yen for the proposition, and that the Paramount end is being cared for by the Balaban & Katz-Chicago 'Tribune' beauty contest in to the national campaign.

Understood that for a time it was

(Continued on page 55)

More Colonels

There will be Colonels from now on in Loew theatre operation, with Joseph R. Vogel added to the ranks as Colonel from Kentucky. Other is E. Schiller, a Georgia Colonel.

During the past year numerous showmen have gone Colonel via Gov. Ruby Laffoon of old Kaintuck.

Hearst Chatterer On L. A. Stage for Glory—'N' Hearst

Hollywood,

Appearance of Jimmy Starr, Los Angel Herald and Express' film columnist, at Loew's tate this week is a promotional circulation tieup.

Paper refused to allow Starr to accept any payment for his appearance, figuring trailers plugging him in West Coast houses and lobby displays announcing he is appearing through courtesy of the publication, are sufficient remuneration.

It was reported Starr had been agreable to take $350 for the week. Draw which the theatre figured him for did not materialize.

House thought it would pull one on the studios by having prominent stars make appearances for interviews by the columnist on the stage. First day at the matinee he had Alice White. For the final night performance he had Ginger Rogers, with nobody appearing for the first night performance. The second day Friday (14), he frantically called studios to help him out with people, with studios slipping novices from their stock companies.

Beside interviewing the people, Starr is doing a plug on the features of his paper and also his column.

Pummelled for Alleged Fake Relief for Actors

Los Angeles, July 17.

Chris Traynor, organizer of the Allied Unemployed Theatrical Group, Ernest Hall, Kenneth Meehan and Frank Babka, members of the group, were arrested Friday (14) following an alleged beating administered to Mortimer Hayes. The group members claimed Hayes had sold tickets for a fake benefit staged for unemployed actors several months ago.

Hayes' claims that the quartet took him to the group headquarters and slugged him with a rubber hose.

Traynor is a former vaude actor and song writer. He organized the guild a year ago, and has since been sleeping and feeding indigent actors and chorus girls. Funds for them solicited from picture names.

SAILINGS

July 28 (New York to London), Belle Baker (Ile de France).

July 20 (New York to London) John McCormack (Majestic).

July 19 (London to New York), Jeannette MacDonald, Robert Ritchie (Ile de France).

July 19 (New York to London) George Kamen (Manhattan).

July 15 (New York to Paris) Jaques Fray (Champlain).

July 14 (New York to Monte Carlo) Carl Randall, Dorothy and David Fitzgibbon, Vilma and Buddy Ebsen, Tito Coral (Augustus).

July 12 (New York to London), Franklyn D'Amore (New York).

July 12 (New York to Paris) Eric Pommer, Hanna Kass (Olympic).

WILL MAHONEY

The Hollywood Citizen 'News' said: "Will Mahoney, the star of Sid Grauman's prologue to 'Grand Hotel' was a sensation. He won and deserved a tremendous—ovation."

Con

RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

ESTHER RALSTON'S HORSE

It Will Carry Girl i Saddle to Comeback for Films Here

Hollywood, July 17.

It will be a horseback comeback for Esther Ralston in American films.

Out of domestic pictures with one or two exceptions, for two years and a half, player will appear as the femme lead in Paramount's western 'To the Last Man.' It was with Par that she climbed to stardom.

COMMISH CLAIM OF 6G FEES AGAINST DUNN

Jimmy Dunn, Fox player, has been served with notice of an intention to file suit against him for alleged past commissions due to the estate of the late William H. Leahy, former agent. Action is being prepared by Attorney Robert Broder on behalf of H. Rogers Travers, executor of the Leahy estate.

Amount sought is slightly under $6,000 with the action supposedly based on an alleged charge of breach of contract by Dunn. Claim of the plaintiffs is that Dunn was supposed to pay commissions to Leahy estate for Leahy's connecting Dunn with Fox Film.

Dunn's contract with Fox still has around two years to go with his salary scaled upwards by $200 weekly every other year until expiration. Presently Dunn's salary is slated to be around $800 a week.

Fred Astaire's Pictures

Fred. Astaire, just married to Mrs. Phyllis Livingston-Potter, left with his bride for Hollywood Thursday (13) for his first picture work.

Astaire is set for one picture at Metro and another at Radio immediately afterward.

New Kind of Dirt for Actors

Hollywooders Talk About Their Own Soil and Rain

Hollywood, July 17.

It may or may not be the low influence on Southern California, but nevertheless the current crop of screen celebs are farmers at heart.

It's quite the thing at those Hollywood parties now to discuss the way the cabbages and the 'taters are doing on the ol' farm. While the vocation of the bunch is pictures, the back-yard avocation of the majority is dirt-digging, but not th column chatters' kind.

It's cheaper than yacht owning and besides it's a secuurity perhaps for those days when a fickle public decides on the wash up. All the blue-bookers own farms somewher between here and Connecticut.

Where They Sow and Reap

Gary Cooper has his farm (always a ranch out here whether an acre or 600,000 acres) on the desert edge near Palm Springs. Everett Edward Horton digs occasionally in the soil at Van Nuys. Leo Carrillo's 100 acres and his cows are near Santa Monica. Richard Dix has a rural mail box in San Fernando valley. Billy Bevan raises avacados at Excandido. Edmund Lowe goes for walnuts. Clara Bow and Rex Bell are true ranchers in Nevada.

All of the horse opera stars have truly rural ranches with cows, broncos and picture cowboys. William S. Hart, Tom Mix and Hoot Gibson are all ranch neighbors out Saugus way.

Others who join in the party discussions about rain and other agricultural topics, all ranch and farm owners, are Will Rogers, Robert Montgomery, George O'Brien, Raoul Walsh, Warner Oland and Miriam Hopkins.

Quantity Preferred

Beverly Hills, July 17.

For some time Henry Ford has been trying to present Will Rogers with a Lincoln in return for frequent mention in his articles of the automobile manufacturer.

Rogers has always refused, but finally, at Ford's latest offer, sent him the following telegram: 'If you want to make me a present of seven or eight thousand dollars, send me 13 Fords and a tractor.'

Wife Ordered from Court as Goldstein Is Given Divorce

Springfield, Mass., July 17.

Samuel Goldstein, head of the G. Theatres Corp., owners a western Massachusetts circuit, was granted a divorce in Probate Court here from Mrs. Ray Jacobs Goldstein. Goldstein had sued for a divorce on the charge of desertion and his wife sued for separate support.

Goldstein testified his wife had contemplated a separation and expressed pleasure when he left their home in November, 1926. Afterwards, he said, he asked her a dozen times to resume living with him, but each time she refused.

The summing up of the case brought violent protests from Mrs. Goldstein. She cried: 'I don't care if you are a judge, you can't do this to me,' while Judge John A. Denison was reading his decision. She then was ordered out of the courtroom.

The judge declared he did not find Mrs. Goldstein's charges against her husband proved or 'even probable.' Before filing her separation support action, Mrs. Goldstein had withdrawn a divorce suit on Jan. 24, last. She had based the divorce action on statutory grounds.

During his testimony Goldstein declared that the young woman found in his home early on Nov. 8, 1927, when Mrs. Goldstein and a private detective paid a surprise visit, was a nurse who had been sent to care for him by his physician. The theatre operator testified his health had become impaired by his wife's nagging and accusations.

The Goldsteins were married in 1908. Samuel Goldstein is a brother of Nathan Goldstein, his associate in the theatre business.

In Operetta

Grace Moore and Lawrence Tibbett may go into 'Blossom Time' for Universal.

WITH CANTOR SERIOUS, ROGERS STOLE SHOW

Hollywood, July 17.

Eddie Cantor's recent tendency to step out of character and get serious at parties to discuss weighty world topics threw a wet rag into the Writers' Club party Saturday (15) with guests paying $1.25 each for the honor of eating with writers and newspaper men.

Result of Cantor's serious note halted a number of gags planned to rib Walter Winchell, Cantor, an early speaker, claimed Winchell had cleaned up recently and was not the dirt digger he used to be; that an improvement in his column was noticeable and Cantor proceeded to whitewash Winchell on the dirt angle.

Later Winchell who burned at Cantor speech denied he had changed and defended his stuff.

Party advertised as ribber for Winchell and other newspaper men.

Winchell in defendi his stuff took a crack at the 'Los Angeles Times' for recent editorial censuring him for printing the Carole Lombard-William Powell separation pointing out it was soreness for scooping it, as following week 'Times' used it on news page with pictures. Rupert Hughes presided and with Will Rogers stole the show.

Protecting Fox's New Star

Lillian Harvey's First Will Be Her Second

Fox has decided to temporarily shelve the first Lillian Harvey picture 'My Lips Betray' because not considered good enough, and rush through the second film.

Figured by Foxites that the launching of the German girl on this side needs a heavy artillery film. With Buddy deSylva writing songs for the second Harvey pic, more attention will be given to it and it will be launched as Miss Harvey's first American debut picture. Then 'Lips Betray' will follow on the release schedule.

Miss Harvey was Europe's biggest b. o. draw in France, England and Germany for the past four years. Fox had to pay her a very heavy salary to bring her over, plus her clothes designer and director. Hence the anxiety not to muff on her debut.

Makes New Pic Bow

Hollywood, July 17.

Walking out on his Metro contract two years ago to return to the stage, Douglass Montgomery (Kent Douglass in legit) is back in pictures. He has replaced Eric Linden in 'Little Women' at Radio.

Linden was taken out of the picture to go into 'Balloon Buster.'

Connie's Musical

Connie Bennett's first picture for Twentieth Century will be a musical 'Moulin Rouge.'

It's laid in Paris and around the famous music hall there. Adapted from a French stage play.

U's Polish Tenor

Universal has sent over to Europ for Jan Kiepura, Polish tenor, with instructions to come to Hollywood pronto. U wants the Pole to play the lead in 'Blossom Time,' purchase of which from the Shuberts was consummated Saturday.

Kiepura is the star of 'Be Tonight,' German film which U released over here in an English version to pretty good results.

Shrinking Pickfair

Hollywood, July 17.

Pickfair, home of Douglas Fairbanks and Mary Pickford, which looks down in lordly aloofness from its hillside perch upon the lesser shacks of Hollywood and Beverly Hills, has dropped $150,000 in price from its top figure. Manse was quoted at $500,000 during the peak of the Pickford-Fairbanks reign.

Once pointed out as the rooftree of Hollywood's 'happiest couple,' it is now for sale at $350,000.

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PLAYERS COLD WITH PRESS

Goodwin, Henry VIII, Hopper and Joyce Just Amateurs as Meaney, Marriage Glutton, Plans Ninth

Hollywood, July 17.

Oft-married Don Meaney is getting ready to try the connubial gamble once more. To be exact, he's going to marry for the ninth time. That will make him one up on Nat Goodwin, Henry VIII and De Wolf Hopper, and it will make Peggy Hopkins Joyce look like a selling plater in the matrimonial handicap. Meaney still has a few to go to tie Solomon, but he's only 45, and has, according to the average span of life, a chance to become the all-time champ.

His latest trip to the altar will be with Dorothy Brown, of the Brown sisters, former accordion act. He has rechristened the Mrs. Meaney-to-be, 'Ann Howe.' Pair will do a radio tour following their marriage, with the new name used for plugs.

Meaney is a former Chicago newspaperman. Later he tried vaude and more recently has been working in radio both as an entertainer and publicist. His ninth bride has also been broadcasting. In fact, it was through radio they met. Miss Brown is the former wife of Walter Nilsson, bicycle act.

Glutton for It

The marriage glutton, claims that all his former marriages have been partnerships and the new one will be on the same basis. Miss Brown, or Ann Howe, understand this, believes it will be a success. Meaney, who claims he invented her new name, has given it to her as a wedding present.

Prospective groom's many marriages started back in 1907 in Chicago, where he married Amy Duwyer. Wife No. 2 was Constance Knood, a dancer. The first two having been duds, Meaney decided to try again and married Violet Clarke, a non-pro. This wedding blew up and another wife was taken, this time Marion Roland, also a dancer, who was followed by Elizabeth Wheatley, a singer. Evidently the song bird soured Meaney on vocalizing wives. For his next mate, he returned to the ranks of the hoofers to join heart and hand with Edna Wilson. Taking a chance on singer's again, he next married Virginia King, a singer, but it didn't work, so Marian Drael, a dancer, replaced her. Meaney and Miss Drael were divorced in January. He's been at liberty since and goes out of circulation in a few days when he and Miss Brown take the out.

Meaney has been divorced four times, and has had marriages annuled an equal number. He won't bet on how the new attempt will end.

He's on good terms with all his former wives. It was just a question of dissolving partnerships. That's all.

When asked why he was willing to take a chance again by a VARIETY mugg, a mere amateur of one marriage, he replied, 'Look at Miss Brown, that's reason enough.'

2 New Par Stars

Hollywood,

Two new stars will appear in Paramount's 1933-34 product.

Dorothea Wieck, though having appeared in no picture in this country, will be billed over the title, 'White Woman.' Bing Crosby also gets the star spot in 'Too Much Harmony.'

Mary Pickford's Next

Hollywood, July 17.

Mary Pickford's determined to get started on her next picture.

She is currently negotiating for one of five romantic, modern novels. Miss Pickford has let it be known that nothi shall disrupt her screen career.

1st Hitler Gag

First Hitler gag to hit the screen is in Radio's 'Rafter Romance.' Hebrew father, played by George Sidney, catches his son chalking Swastikas on the wallpaper and does the kid get it!

Jumps and Bumps Again Too Much For Comic Fatty

After the 11 years which had elapsed following the jam in San Francisco, Roscoe Fatty Arbuckle became involved in the late comedian had just finished six comedy shorts for Warner Bros. He had received $3,000 per short and was under contract for six more at the same price.

It had been a comeback for Fatty after his long wait, but the making of the shorts may have been contributory toward his sudden death while asleep. Fatty had not been aware that he had heart trouble and gave it no thought. In making the shorts, however, after the long lapse and without training, he was again going over the jumps and bumps at the age of 46, the same as he had done at 35. On top of which the comedian was a heavy eater at night with his favorite dish, beefsteak.

Arbuckle left no estate. Nor did he carry any life insurance as far as known. A report that a Hollywood producer had a policy on Fatty is not confirmed.

Mrs. Arbuckle will leave New York during this week for the picture colony.

TALLULAH'S TIME LIMIT

If U Isn't Ready, Comeback Try Will Have to Wait

Tallulah Bankhead's comeback attempt in another picture depends on Universal. Actress left for Hollywood Wednesday (12) to make one picture for that company if ready to start pronto. Otherwise it'll be off, as far as she's concerned.

Miss Bankhead is set for a legit play, 'Jezebel,' in New York. Guthrie McClintic, its producer, won't be ready for six weeks or two months.

Siff and Marin at Metro

Hollywood, July 17.

Philip Siff, assistant to Dave Selznick, has been made associate producer at Metro. His first assignment is the Pecora investigation story.

Siff is to continue his former duties as assistant in addition.

Ned Marin, recently back from Europe, will probably be made a Metro supervisor working under Harry Rapf.

English Lead by Cable For the Garbo Film

Los Angeles, July 17.

Metro by cable engaged Lawrence Olivier to play the lead opposite Garbo in 'Cl ristina'. Now en route from England.

Metro tested about 40 different leads in Hollywood for part, even trying to get Ronald Colman.

SPACE GRABBING TASK FOR P. A.'S.

Only Few Actors and Actresses Remain Who Can Walk Unsolicited Into Cols of Papers and Mags

WEST IS PET

Hollywood, July 17.

Currently picture publicists are decrying the lack of personalities in pictures who appeal as hot copy to the newspapers and magazines. Though crowded with names, the press agents claim that only a dozen or so are acceptable to the press writers. All other names have to be sold to the scribes and peddled hard.

It's also admitted that unlike the stage, no picture producer means anything to a newspaper or magazine. Pictures, so far as copy is concerned, have failed to produce a Belasco or Ziegfeld. Only Howard Hughes among the producers meant anything to a newspaperman. Wjth a background as a millionaire playboy, anything Hughes did was copy.

Currently, Mae West is the scribenes' pet. They hang around Paramount trying to get a word with her. That goes for fan, newspaper and wire service writers. Space on Miss West is not hard to get. Paramount, has a hard time getting writers interested in any other of its contract people. Chevalier, Gary Cooper, Bing Crosby and Marlene Dietrich get fair space breaks, but the remainder of the contract list has to be sold to the writers who do a lot of sniffing before they start writing.

Metro's Grabbers

Metro has Greta Garbo as the chief publication interest. Following comes Marie Dressler, who is a consistent space getter. Despite a heavy backing by the Hearst papers, Marion Davies is down the line with other papers and news services passing her up. Fan mags give her none too much space. Joan Crawford, Jean Harlow, Wallace Beery, Jimmy Durante, Clark Gable, Robert Montgomery and Norma Shearer are all good interest for the writers of press blurbs and fan mag yarns with Miss Harlow rating top interest of the group.

Samuel Goldwyn has Ronald Col-

(Continued on page 75)

Calling All Headlines!

H'wood's Unhappy Legion Vie with Funnies for News Spot in Divorce Deluge

Hollywood, July 17.

This burg's gone plain nutty on divorces and reported splits in the marital ties. Any femme or male mugg in the film colony can get guaranteed publicity in the local sheets by merely hinting that things aren't running so smoothly in the family.

During the past week divorce news from the film colony, as played by the newspapers, would fill a sizable scrapbook.

Besides others reported Aileeen Pringle hit the dailies with the most novel of the divorce stories. Having had the tie unknotted in Mexico, she learned that her husband, or ex-husband, could not marry again in Jamaica, where he lives, until divorced there, so Miss Pringle has filed suit in the British possession to oblige.

Those in the film colony divorced during the past week were Lillian Bonner Asher, former actress, from Eph. Asher, producer; Rose Marie Redwing, actress, from Robert Redwing, director; Mrs. Constance Bergen MacMillan, actress, from Dr. Douglass MacMillan; Helene Haskin Barclay, actress, from McClelland Barclay, artist.

Other divorce yarns included: Rose Sedgwick, actress, who established a Reno residence to divorce Edward Sedgwick, director; denial by Edmund Goulding, director, and his wife, Marjorie Violet Moss, dancer, that they were separated; Norman Foster, actor, who spiked the report that his Honolulu vacation was in indication of a marital separation with Claudette Colbert, actress; series of stories stating that Hoot Gibson had a new heartbeat, that he didn't have a new femme attraction, that he and Sally Eilers, actress, would get a divorce, and that they wouldn't; separation of William LeBaron, producer, and his wife, former actress; contemplated divorce by Zita Johann, actress, from John Hausmann, playwright; suit filed by Irene Fengal, singer, from San Fengal, non-pro; plan of Judith Allen, actress, to divorce Gus Sonnenberg, wrestler.

And on all these stories the dailies jumped with both feet, with divorce news sharing honors with the funny page as a necessary feature.

Tunesters, Once Hollywood's Secret Shame, Now Walk in Front Door of Filmdom's Elite

Hollywood,

It is no longer a pity to be a songwriter in Hollywood. While people in film circles felt, during the first musical gold rush, that the tunesters got into their hair, the current crop of ditty-writers are accorded respect and consideration. '42d Street' was the Abraham Lincoln that freed the musikers from their former stigma.

New importance attached to the musical end of pictures is due to the fact that only those who have proven themselves topnotchers and film-minded have either survived the first influx or have come out since. Only about 10% as many musikers are now on the coast as there were during the days of '28-'30 and all those currently here are working.

Songwriters are unanimous in their opinion that they are not ashamed of their profession any more, since they are no longer the butt of every joke, but are treated as creative contributors to the film industry.

Whyfore of Dislike

Formerly the lack of picture knowledge and occasional brash manners of some of the craft gave the entire group a black eye. The practice of forcing any kind of a song in a film just to have music, with the resultant headache of a public saturated with musicals, didn't raise the songwriter in Hollywood's opinion.

Now it's all different, with songwriters called on to work hand in glove with writers and directors. The survivors of the first tune flood are invited about socially with important people and looked upon as craftsmen who really can give a picture solid production value.

Today's demands on the tunesmiths are for more than mere words and music. Showmanship, sense of character delineation and situations and ability to fit the individual artist's style and delivery are necessary. Even the writing of rhymed dialog, an increasing practice, calls for more skillful artistry than the average dialoger has at his command, since it calls for rhythm and rhyme plus what the prose writer can give.

Practically all of the composers and lyricists who have successfully demonstrated their ability to write directly for pictures are here now or are expected before fall.

Dique the Nuts

Roxy didn't think Dick Leibert was dignified enough billing for the Radio City Music Hall organist, and suggested that he spell it Dique.

Leibert compromised on becoming Richard Leibert. That ' ' was n-e-r-t-s to him.

OLDTIMERS MAY GET BREAKS AS EXTRAS

Hollywood, July 17.

Academy will attempt to get breaks in pictures for the 300 or more former silent screen names who are in need of work since the parade passed them with the start of sound.

List is being drawn up by the assistant directors' section. It will be given to every director and producer with a plea to use those on the list in extra parts whenever possible.

On the list will be the names of scores who were big in their day, but are now mostly forgotten.

TESTING FOR TEAM LIKE WOOD-METAXA

Peggy Wood and George Metaxa have been tested by Paramount as a possible team for musicals. Couple appeared together in 'Bitter Sweet' in London.

Par also spent several days last week testing Lanny Ross, radio singer.

Marshall's Reply

Herbert Marshall is on his way to the coast to play in 'White Woman,' starring Dorothy Wieck, regardless of reports he wasn't going to go through on it.

Actor arrived in New York Friday (14) on the 'Berengaria' and left the same afternoon for Hollywood.

Par is said to have cabled Marshall that if he didn't want the Wieck picture, he needn't come back. He merely replied he was on the boat.

Keaton Sewed Up

Buster Keaton, in New York currently, wasn't available for personal appearances because of his picture deal for Aubrey Kennedy.

Latter is producing with Marshall Neilan directing at Kennedy City, outside of St. Petersburg, Fla.

Patsy Kelly Set

Hollywood, July 17.

Patsy Kelly, brought from New York through Ralph Farnum by Roach to replace Zasu Pitts, clicked on her first picture with Thelma Todd.

Producer has her term contract with optio

Maybe 25 Features Not Costing Over $200,000 Per Will Be Made East This Season—Watching WB in B'klyn

At least 18 and possibly 25 features will be made in the east this season for major release. The 18 may include six produced by and for Warners at its own studio in Brooklyn, with the balance by independent units for major company distribution. These will be in addition to the East's usual yearly quota of catch-can indie quickies.

None of the individual budgets on the eastern majors will exceed $200,000. It's more likely the per picture cost will run closer to $150,000.

Warners' eastern plans involve the construction of another stage at the Flatbush studio, where shorts only are now made. According to Warners, the cost is still under consideration, with only an okay on the price still needed. It is figured that if going into feature producing in New York at all Warners will have to make at least six pictures to absorb the overhead and preparatory costs.

Cast of 'Chance'

Rowland & Brice will make five features for Universal, in addition to its shorts for the same company. R. & B.'s 'Moonlight and Pretzels' is finished and the indie's second musical, 'Take a Chance,' to be made in conjunction with Lawrence Schwab, goes into production at the Paramount (now Eastern Service) studio at Astoria, L. I., July 29. The cast will comprise James Dunn, borrowed from Fox; June Knight, Joan Marsh, Cliff Edwards, Buddy Rogers, Lillian Roth and Lillian Bond.

Krimsky-Cochran, whose 'Emperor Jones' started at Astoria last week, may make two more for United Artists.

Herbert Yates (Con. Lab.) completed his first feature, 'Midnight,' at the Erpi studio in the Bronx, N. Y. C., last week. It was made with the Theatre Guild, Chester Erskine directing. Yates hasn't made a distribution deal yet but intends to produce two more if landing.

The eastern expectation is that if Warners carries out its eastern plans, other major producers may follow. Talk of Metro considering making use of its partly equipped Cosmopolitan studio in Harlem has been around for some time.

$263,000 FOR INDIE 'JONES'

Picture With Robeson Made at Astoria in 7 Weeks

Krimsky and Cochran finished making of 'Emperor Jones,' starring Paul Robeson, Saturday (15) with total layout of $263,000. Two days under seven weeks were used at the Astoria (L. I.) studios.

Schedule for the picture had called for five weeks and $200,000, but that had called for at least half the film to be made in Haiti. Trip to that island was put off and a jungle set up in Astoria. Budget was sent up a few notches more when Robeson, the star, refused to go to the South for some location shots.

Picture will be rushed through for United Artists' early fall release.

J. J. Franklin as Div. Mgr. With One RKO House

Harold Franklin is now supervising operation of the Albee, Brooklyn, direct. House formerly was under divisional jurisdiction of Charles McDonald. McDonald is relieved of the Albee responsibility with J. J. Franklin, brother of Harold, in charge. Latter reporting direct to Harold Franklin, gives J. J. status of divisional director for a single house.

John Franklin previously had been district manager in Cleveland, starting with RKO, shortly after Harold Franklin took charge, as manager of one of the Coast houses. He has progressed rapidly until his present divisional manager's berth. As div. mgr. with one house, J. J. draws a div. mgr's. salary.

Whitney's 'Beautiful'

Hollywood, July

First Jock Whitney Technicolor picture 'Beautiful' ready for camera at Radio.

Barry Trivers, English writer, has completed script and through.

BRITISH AFTER HOLLYWOOD MEGGERS

Hollywood, July 17.

British Gaumont is reported to have had agents approach a dozen or more current top notch directors, most of whom are currently under contracts to native major companies.

List that Gaumont is interested in is virtually the current blue book of Hollywood meggers.

Significant angle is that heretofore foreign companies, particularly English, have rarely shown interest in any but the moderate priced directors.

Among those reported on the list are Sidney Franklin, Stephen Roberts, Mervyn LeRoy, Frank Borzage, Frank Lloyd, William K. Howard, Edward H. Griffith, George Fitzmaurice and Robert Leonard.

A. M. BRENTINGER DIES WHILE ASLEEP AT HOME

Hollywood, July 17.

Alfred M. Brentinger, 42, vice-president and general manager of United Artists studios, died in his sleep of heart failure at his summer home at Playa del Rey July 15.

He had been associated with Joseph Schenck for 15 years, coming from Chicago, his birthplace, to go to United Artists as auditor. Later he served in various executive capacities with different Schenck enterprises.

Two daughters and a brother survive.

Estelle Brody for Radio

Hollywood, July 17.

Estelle Brody, on the coast since returning from London, is getting her native film break. She had appeared in British-made pictures.

Radio is giving her the chance. Miss Brody will be featured in a forthcoming production. Studio has a long term option on her.

Coast Ills

Hollywood, July 17.

Frank Lloyd left the Murphy Memorial hospital, Whittier, yesterday (16) with his broken leg in a cast. He'll remain in a wheel chair for several weeks.

Conchita Montenegro is improving rapidly following an emergency ap-snatching at Benedict hospital.

Hoot Gibson taken home last week. In bed for another 10 days while his fractured vertebrae knit.

Harry Wilson at the Good Samaritan for observation because of foot ills.

Julie Lang, fan mag publicity woman for Paramount, off for two weeks for a minor op.

Sylvia Sidney away from studio several days because of impacted wisdom tooth.

London Drafts Lukas

London, July 17.

Paul Lukas is the latest American actor to be drafted for picture making here. He's due next month for London pictures.

London is making the films here for United Artists release.

YORK and KING LEGAL BATTLE ENDS

After three trials York and King have again been successful in the world famous case of York and King vs. The People of Great Britain. Three times they have been the victors and the former judgment of applause and approbation has been affirmed together with 314 laughs and an additional award of 43 laughs has been granted.

PALLADIUM, LONDON
Weeks July 17 and 24

Dembow Getting N.Y. Publix Up-Staters of Twelve Good Houses

Sam Dembow, Jr., will probably become the operating partner of Publix over the upstate New York houses under negotiations that have reached the stage where a deal will be closed shortly. Theatres in the group, numbering a dozen, are all that remain under home office management except for the Paramount, New York.

Deal is going forward with the trustees of Paramount, to whom Dembow is said to have put in a bid for the theatres some time back.

of the best money-making chains within the Publix system, the upper New York state group is known as Netco. It includes the Paramount, Stapleton, S. I., with houses in Syracuse, Rochester, Newburgh, Poughkeepsie, Middletown and Glen Falls. At present they are operated from the Publix h.o. by George Walsh, with Harold Greenberg as the film buyer.

Held Many Posts

In becoming a Publix partner over these theatres, Dembow relinquishes a number of posts in the Par organization, including presidency of Theatre Management Corp., vice-presidency of Publix Theatres, presidency of Publix Enterprises and offices up to presidency in many theatre subsidiaries. He was with the Par organization prior to organization of Publix, for which he has been vice-president since inception.

FRANKLIN'S INFO TRUST

RKO Cabinet Meetings Called Off—Only One Angle Source Hereafter

By eliminating the cabinet meetings of the RKO theatre end, Harold Franklin becomes the sole fountain head for info and other things to the receivers, bankers' reps and others in RKO. Elimination of the cabinet meetings prevents the receivers or others from securing any angle but Franklin's on anything.

Officially the reason for eliminating the sessions was to have the theatre men in the company concentrate on the company's Midsummer Festival.

Grainger Joins U

James R. Grainger, on the loose several months since resigning from Fox, yesterday (Monday) joined Universal as its general sales manager. He replaced Jack Schlaiffer, over sales since U settled its contract with Phil Reisman.

Long in distribution, rainger headed that branch for many years in the Fox organization.

Eddie Grainger, his son, may go with U as an associate producer.

RKO Personality Interjected Into WB-RKO; Get-Together Proposal May Temporarily Postpone Negotiations

LeMaire with Zanuck

Los Angeles, July 17.

Rufus LeMaire after drawing a $1,000 a week for four months from Fox without working on lot, and with five weeks to go on contract, settled it Saturday.

He immediately signed with Twentieth Century to become production executive to Darryl Zanuck aiding him in the same capacity as LeMaire did at Warners. Starts today.

MORT SHEA GETS BROOKLYN PAR

Paramount, Brooklyn, reopening around Aug. 15, will be operated by M. A. Shea under arrangements completed between Publix, Shea and the Allied Owners Corp., which built and leased the theatre to Publix. Same policy as before, Par pictures and stage shows, will obtain.

It will be Mort Shea's first theatre operation in the Greater New York zone. He has previously confined himself to Ohio, Pennsylvania and New England, largely Ohio and Pa., where Publix and Shea pooled theatres two years ago into a partnership, Shea operating.

While it has been agreed that Shea will operate the Brooklyn Par, the partnership to be set up over this de luxer, to take in Allied Owners, Publix and Shea, has not been worked out.

Shea has arranged to bring in William Raynor, now with RKO at the Memorial, Boston, to manage the Brooklyn Par for him. Formerly with Shea, Raynor was at the Fox, Detroit, prior to switching to RKO.

COL WANTS INDIE-MADE LOW COST FEATURES

Hollywood, July 17.

Columbia is sounding out top-notch independent producers with a view to having them produce low budgeted films for Columbia release. Understood it is willing to finance 100% with the proviso Columbia shall have the privilege of okaying cast, director and story.

First to go under this contract is I. E. Chadwick for one picture.

Teaming Married Couple

Edmund Lowe and Lilyan Tashman as a team on percentage against a $5,000 guarantee are a possibility for the Capitol, N. Y., July 28.

Bert Lahr at $3,000 may be on the same bill with them.

'Baby Face' Was All Bad, Now 100% Other Way

Chicago, July 17.

'Baby Face' (Warners) at first banned in toto by the censor board finally passed, also in toto. Very few cuts and not pinked. Okay for children.

Censor opposition set back the play date a week. Opened Friday (14) at B&K Chicago.

Retakes Hold Sheehan

Hollywood,

Winfield Sheehan's European trip is in the air until the completion of 'Paddy the Next Best Thing' and 'Doctor Bull.' Former has two weeks to go, with the latter scheduled for one week of retakes due to the replacing of Boots Mallory by Rochelle Hudson.

Sheehan will remain until both pictures have had their rough cut, which will at least be three weeks.

That projected Warner-RKO combo proposition has taken an inside turn. Mostly, it's because the present RKO theatre personnel is not entirely to the liking of Warners, or something like that, it's said. If a deal can be negotiated without injecting the RKO personality angle, looks good to be accomplished.

There are likely to be further confabs soon but exactly when is open. Certain forces are at work to assure the completion of the thing, with the likelihood the downtown end of RKO may be propelled to take a hand in the future conferences.

So far whatever talk has taken place has been through regular company people.

Aid to Both

A union of the two firms is looked upon as beneficial to both from various angles. Not the least is the enormous saving in overhead which could be effected through cutting down the film exchange properties and production.

Additionally, with Warners lending its film booking aid to RKO theatres, the latter could shove into a most enviable position from a product supply point. For Warners, is the RKO key theatre position in, and around New York, which would be second to none.

The RCA angle runs along equipment lines. It's not at all inconceivable to see the RCA forces figuring to make a tie-up and overriding any and all possible personality or manpower objections which are now confronting the proposition.

RCA is the controlling factor in RKO, but on the theatre end as represented by Keith-Albee-Orpheum, the Meehan faction may now have to be considered.

16 Couples as U. A. Guests At Fair, With Extras

Jimmie Ashcraft went with United Artists Thursday (13) and quickly left for Chicago to handle the Mary Pickford 'Secrets' winners who arrived in fair town Saturday (15).

A total of 16 couples were picked from as many keys, with free trips to Chi, hotel expenses and entertainment included. While in the Windy City, each couple is sending a story daily back to the newspaper in their town which the contest was worked through.

While this tie-up was on 'Secrets,' Miss Pickford chalks its value mostly up to her next, 'Secrets' being pretty well out of circulation now.

BEN PIAZZA'S BURN

Metro's 265-lb. Caster Put on a Diet a La a Canary

Hollywood, July 17.

That loud groan floating eastward is emitted by Ben Piazza. After years of free and hefty eating, has been put on a diet.

Metro's 265-pound caster is now trying to live on melba toast and orange juice. His usual meal has been of spaghetti, chicken and Chinese food.

Piazza consulted a Doc about his weight. Pill dispenser said cut down on intake, and gave him one of those diets which would make a canary squawk.

When the mob are with Piazza now they talk of nothing but food.

Thompson Back at RKO?

Major Leslie E. Thompson may be back at RKO on the theatre end in the old job, that of handling labor relations.

Herschel Stuart, who was overseeing Thompson's former work in his capacity as general manager of RKO, later took over actual negotiations when Thompson left to go with Trans-Lux.

$10-A-DAY, ACTOR'S CODE

Columbia Cancels All Players in 3 Pix Pending Strike Settlement

Hollywood, July 17.

Sam Briskin has cancelled all players in the two features and the short halted on the Columbia lot when the soundmen led the other unions out on strike, giving as the reason for the cancellation the abandonment of production on these pictures.

This is based on two clauses of the standard artists' , one provision of which allows for one week's suspension of salary during production. This is used to cover the week just closing. Other clause provides for the cessation of salary should the production for any reason be abandoned. Had production merely been announced as suspended, the players would have gone under half salary until work was resumed.

Briskin hopes to resume work on all three when the strike shall have been settled. Having ended production, he must take his chances of again securing the players released by this action, who are at liberty to accept any other engagement.

Those affected by the cancellation include Helen Twelvetrees, Victor Jory, Alan Dinehart, Noel Madison, Frederick Vogeding, Walter Connelly, Clarence Muse, Charles Stevens and Toshia Mori in 'Fury of the Jungle,' with William Niel directing, and Nancy Carroll, Wallace Ford and Donald Cook in 'My Woman,' over which Victor Schertzinger was waving the megaphone. Will Mahoney, Bob Garrety and Dorothy Dixon were in 'The Entertainer,' with Ralph Staub plotting. The latter was the short subject.

ion atter Same

'Jungle' had been four days on location at Lake Malibu, with 'My Woman' one week under way. 'Entertainer' had one day to go to round out the first week.

Situation with the unions is unchanged. Pat Casey is working to effect a settlement through William Elliott, IATSE head, handling the matter in the east. Latter is unavailable to get a decision through, but has promised Casey to notify the unions that Columbia was to be considered as signatory to the producers with the union, though not a member of the Hays body at the time the pact was signed. Pending some decision from Elliott, Casey is marking time in dealing with the local unions.

ON THE CUFF DIALOG AGAIN FOR PEARL PIX

Hollywood, July 17.

Since its sad experience shooting on the cuff for 'Rasputin' dialog, Metro has been using completed scripts only.

Because of short time left on Jack Pearl story, 'Big Liar,' the studio will have to go back to the cuff stuff again, starting picture in three weeks with what is estimated will be only half the story. Pearl must be in New York Oct. 3, causing studio to rush work.

Allan Rivkin, P. J. Wolfson and Norman Krasna now on script.

Slot Machines at Mayfair

First Broadway house to go for those gambling machines is Walter Reade's Mayfair theatre.

Machines are flooding the city of New York due to a court ruling that they're not to be considered a legal offense unless a policeman actually sees the tokens the machine pays out turned in for cash.

Two nickel eating steel monsters in the Mayfair lobby are the first used in show biz.

Picking Friends

Film p.a., idle for several months, is going through the customary experience of finding out who his friends are.

When inducted into his last big job he received a flock of congratulatory telegrams. And kept them.

Last week he mailed all the wires back to the senders, without comment.

FOX'S OUTLOOK WITH KENT SEEMS O.K.

Kent has been at Fox as its president just a little over one year, and is confident the company will make the grade all right now, with nothing to fear. Now that the hardest bumps are over, his entire organization as well is behind Kent in the outlook ahead.

After a long siege of dubiousness concerning Fox's picture output, sentiment within the organization has turned strongly, former non-Kent men now being his biggest boosters. Manner in which Jesse L. Lasky is coming along further backs up the judgment shown by Kent since he took hold of the shaky reins of Fox Films.

Fox sales force, in the dumps last year from all appearances, has suddenly become keyed to a high pitch under John Clark. Since coming in as general sales manager for Fox, Clark has upset all fears of large shakeups by avoiding disturbance of the distributing system, Kent's policy from the start.

30c Average P.P. for Over Million F-WC Fans 1st July Week

Los Angeles, July 17.

After dropping to approximately 800,000 during the middle of June, weekly attendance at Fox West Coast houses took a jump during the first week in July and again passed one million.

Average admission over the circuit was approximately 30c, for a total gross intake of slightly better than $306,000.

PLENTY OF NEIGHS FOR HORSE FANS

Hollywood, July 17.

The horse, usually only a critter to help the hero win the gal in the wide-open-spacers, is having his starring cycle in pix. He's the chief actor in at least four films in work or soon to be started.

Columbia will release 'King of the Wild Horses,' featuring 'Rex,' and directed by Earl Haley, as the first on its '33-'34 program.

A neigh hero will be an artillery charger to be prominent in RKO's 'Rodney,' taken from Leonard Nason's 'Satevepost' story.

Still another prominent gallopee is a cavalry mount to be featured in an untitled Peramount pic.

Horse prospects are being canvassed by Fox from which to pick 'Smoky,' the four-hoofer in the screened version of Will James' story, now being prepared by Paul Perez for Gene Forde's direction.

AND NO COLLECT WIRES, EITHER

ABA Code Takes in All Show Biz Branches—Child Talent, Foreign Actors and Auditions Considered—Bureau for Material Registration—10% Top Commish—No Doubling

ALL ACTORS LICENSED

Actors' Betterment Association, of which Eddie Dowling is president, has forwarded to Washington its own code for the improvement of conditions for actors in all branches of show business under the National Industrial Recovery Bill.

The ABA code covers all matters affecting actors, including wages, doubling, auditions, contracts, arbitration, salary pacts, commissions, insurance, company unions, child talent, foreign talent, number of shows daily, and bonding of theatre owners. It even bars collect telegrams.

Of the several actors' codes being formulated, the ABA's is the

(Continued on page 67)

PLAYGROUNDS OPPOSITION

Reading, Pa., July 17.

Theatres here are viewing with alarm—and with good reason—the spread of activities of the Reading playgrounds and public recreation department, financed by the city treasury, out of taxes supplied in part by theatre owners.

Now the playgrounds, 29 of them, are showing free films in competition with theatres that have to charge admission to earn enough to pay city taxes.

The situation is anything but pleasing to the theatres, but thus far no managers have had the energy to protest to City Hall.

New Corp. but Subsid of Paramount May Purchase Assets at Proper Time

Doesn't Sound Broke

Hollywood, July 17.

Howard Hughes' yacht is up for sale, with Hughes in the market for a new boat.

Reason for the sale is that his present yacht is not large enough to carry his airplane.

U IS FINANCED AND SAFE, SAYS N.Y. H.O.

Within the past few weeks Universal has greatly steadied its position so far as the immediate future is concerned through arrangements for financing that will carry the company safely for the coming year. It may have been forced to sell out, as reported probable, had not satisfactory connections been made for provision of funds essential to carrying out production and other plans.

Reports that Universal would sell out are set a rest with the arrival of financing. Source an amount of money at U's disposal not set forth, but from the New York home office emanates information that U has all the credit it needs at this time.

U says that no one at the moment holds any options for purchase of the company, nor has one, specifically set at $4,000,000 and said to be held by a well-known producing-distributing showman, ever been in existence.

From time to time U has been a possibility for sale, but at the value placed on the company by Carl Laemmle there never has been any close bite.

Goldwyn's Sculptor

Hollywood, July 17.

Ralph Jester, New York sculptor, is here under 10-week contract as Sam Goldwyn aid, designing sets for 'Roman Scandals.'

Paramount Publix bankruptcy may be discharged by Jan. 1, according to present estimates. By that date the company will have gone through the process of a sale, conventional under the bankruptcy laws, regardless of what reorganization has meanwhile transpired, it is believed.

Most likely a new company will be formed to supplant Paramount-Publix in the purchase of the assets of latter as they stand when the time arrives for consideration of offers. A possibility, according to Par, is that Paramount Pictures, Inc., may be the purchaser. This is a PP subsidiary, set up to hold Paramount Distributing Corp., Paramount International and Paramount Productions. It has no connection with theatres, which represent the main liabilities of the PP company through Publix Enterprises and other subsidiaries.

Theatres Did It

While it may seem odd that a subsidiary of P-P could become the purchaser of the bankrupt estate, it would work out in this case because Par Pictures is in no way associated with theatres. Latter were the major source of Par's troubles, eventually landing the parent company in receivership and bankruptcy.

If taking over Paramount Publix on a bankruptcy sale, Par Pictures would immediately have a clean up all creditor claims as filed against P-P by no later than Sept. 26, date when all claims must be in.

With the deadline on creditor claims against PE being July 26, attorneys are waiting for an offer. It may come from a group headed by S. A. Lynch under an arrangement which would make Lynch a partner in this large subsidiary with P-P. Irving Trust Co., trustees for PE, has hints that this may be done but nothing more conclusive than that. It would have to be through a new company organized as a PP-Lynch partnership.

While it is said that the theatre reorganization committee will determine what PE is worth as it now stands or will stand after all creditor claims are considered, there is no advance as to possible purchase price on a sale. PE is a $14,000,000 corporation. If a sale is to be made, its acceptance must be approved by both the Irving Trust and the PE creditors. Latter is largely comprised of subsidiaries within PE, owned in whole or part by PE, as well as landlords.

225 Theatres Left

In considering the value of PE, it is pointed out, an estimate must be reached largely on the basis of the earning power of the approximate 225 theatres this company holds.

Majority of the creditor claims against PE are already filed. In a few instances landlords are trying for future rents under an amended bankruptcy law that isn't exactly clear on the point. PE trustees will try to avoid court action on any claims, making effort for amicable settlements instead if any question arises.

Con Lab Asked to Cut $200,000 From RKO Film Print Bill—Kinda Jammed

Whether RKO will renew the film printing contract with Consolidated Lab is still unsettled. Regardless of outside propaganda trying to impel Eastman influence to land the deal, the deal is not yet set. The DuPont-Pathe people have a bid in also for the RKO film printing contract.

RKO people feel they are entitled to at least a $200,000 cut in the Consolidated terms, it is reported. Other differences have arisen between the firms, mostly on account of certain Consolidated angles. These haven't made RKO at all enthusiastic about renewing with the lab.

Among the angles is one which would have Consolidated as just about having talked itself out of an RKO deal, through voluntary opinions rendered anent company film production and as made to one of the firm's receivership committees.

The thing may be ironed out. If Consolidated doesn't get all RKO film printing for the next season, it may be split with DuPont-Pathe. Latter has an affiliation, more or less, with RKO, and therefore is considered as entitled to a piece

Selznick Take-Over

Hollywood, July 17.

Metro intending 'Villa Villa' as a special, John Considine was taken off as supervisor, with Dave Selznick handling the picture personally.

Considine works under Selznick in Metro supervisory setup.

Schenck Burn Fizzling Out After Sizzling Up

Hollywood, July 17.

Charges of Joseph M. Schenck, specifying 'espionage and bribery' against a fellow member of the Producers Association, seem to be fizzling out as fast as they sizzled up. Present indications are that the matter will be allowed to die in the committee, to which it was referred.

Committee to date has not called a council on the issue, explaining that members have beeen too busy with other duties.

CHI 'TRIB' GOES PURE BUT ONLY FOR 50%

Chicago, July 17.

Local showmen reported last week Chicago 'Tribune' was apparently on another one of its purity sprees. Censorship of theatrical advertising crops up every now and then with the 'Trib.'

'Baby Face' copy had to be rewritten by B&K on the 'Trib's' claim that the line 'she lured men to get what she wanted' was salacious. 'Trib' didn't object to a rather sexy illustration used with the text.

Meanwhile the 'Tribune' has flatly rejected any and all copy for 'This Nude World,' current at the Castle.

Loew's Goes Into Spurt, Tops 30; Pathe Up on Heavy Volume, but Others Fail to Follow Leader

By AL GREASON

Feature dealings yesterday (Mon) in amusement shares was the performance of Loew's, which was pushed up above 30 for a new top on the year. Response activity the group leader among the other theatre stocks was not impressive.

Pathe was churned around in large volume and moved ahead to a new high for the recovery at better than 9, but there was nothing in the news to hint at any relationship. Leading influence in the security market was a sensational upturn in wheat, some of the options in which went ahead by four cents to above $1.22, with December cotton up about $2 a bale.

Bonds performed strikingly in a rather mixed picture, continuing a movement begun last week. Oddity was that the Pathe liens did not appear on the tape at all, although they have been spirited performers up to now. RKO obligations held their own, while the Warner 6's were available at concessions from the recent best.

It was an even choice between the views that something was in the making among the amusements or whether clique operators were merely using the film issues for a demonstration as a 'curtain' to mask distribution elsewhere in the list. There has been nothing recently in the trade news to justify a campaign in any of the film issues.

A Confused Picture

Composite line-up of the amusement group in last week's dealings was too confused and contradictory to give any line on the outlook. Cross currents and conflicts fogged the picture in all directions, carrying the suggestion that the theatre issues as a family were lacking in

(Continued on page 38)

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
100	Am. Seat.	6¼	6¼	6¼	— ¼
300	Col. Pics.,	23½	22¾	23½	+ ½
300	Cons. Film	4¾	4¾	4¾	— ⅛
2,000	Do. pf...	12¾	11¾	12¾	+ ¾
2,700	East. K...	87⅛	86	86½	— ½
3,100	Fox F. A.	4¾	4	4¼	— ½
6,100	Loew	30⅝	29¾	29¾	+2⅝
2,800	Par. cfs...	2⅛	2	2⅛	+ ⅛
7,800	Pathe	2⅝	2	2⅜	+ ¼
8,800	Do pf....	9½	8¼	9¼	+1⅝
62,800	RCA.	11¼	11	11	+ ⅛
4,100	RKO	4¾	4¼	4⅝	
12,300	W. B.....	8⅜	7⅞	8¼	+ ⅜
		BONDS			
$13,000	Gen. Thr.	8⅝	7½	8⅜	+ ⅞
6,000	Keith	52⅝	52½	52⅝	+ ⅜
1,000	Loew's	62	62	62	+1
25,000	Par-Fam..	28½	25¾	27	+1⅝
28,000	Par-Pub ..	28	25¾	28	+2¾
1,000	RKO	20½	20½	20½	+ ½
14,000	W. B.....	38⅜	38	38¼	+ ¼
		CURB			
100	Col. Pic..	22¼	22¼	22¼	—1¼
300	Technl	8¾	8½	8¾	+ ⅛
400	Trans-L ...	3¼	3	3⅛	+ ⅛

COAST AGENTS TO HAVE OWN ARBITER

Hollywood, July 17.

If the proposed agency code of the Academy is accepted by all branches of the body, Charles Lowy, deputy state labor commissioner, will act as arbiter on all disputes involving percenters and clients.

Academy agency committee passed the amended code, with Lowy and other State Labor Commission officials present and okaying the legality of the instrument. Since then a clause has been inserted providing for the state labor body to participate in any agency-talent disputes. Representative from that office will sit in at hearings with persons named by the two sides.

Code provides that an agency must have a written agreement to represent the artist and that a complete list of all clients be filed with the Academy by each agency, as well as a complete list of all persons connected with the agent's office.

In reciprocity, producers will send the agents descriptive cast sheets of productions coming up. No agent is to receive more than 10% commission, nor take any gifts or commissions from studios. No contracts on contingent basis will be allowed, and if during a stated period no employment is forthcoming, the contract is cancelled. Same holds true if agent is expelled from Academy.

Mixing Air, Celluloid

Hollywood, July 17.

Taking a tip from Radio, Hal Lyons will produce a series of film shorts similar to the popular ether programs dramatizing events in American history. Oliver Drake, who has been writing for ether, will do dialog and continuity on the picture.

Lyons has been out of pictures since 1925. He is partly angelling himself, with Santa Barbara people supplying balance of cash.

First short gets underway in two weeks at International studio. Lyons has no release.

Young Laemmle Decides U Needs Scenario Head

Hollywood, July 17.

Although previously deciding that Universal could function without a scenario head, Carl Laemmle, Jr., changed his mind and has appointed Alfred J. Cohen to the post. Cohen will also continue his present duties as story head.

Scenario job was left vacant when Dale Van Every was named as associate producer. Studio will continue having its writers work directly with their supervisors.

25TH FOR RICHARDS CLAN

Pa and Ma With 9 Children Celebrating; E. V. Resting for While

New Orleans, July 17.

All the Richards family will gather round Thursday (20) to help Pa and Ma celebrate their 25th anniversary. Pa and Ma will be there in person as Mr. and Mrs. E. V. Richards.

Filling up the rest of the room will be the nine Richards children, the youngest about 15 months old and all gathered during the same 25 years.

According to E. V., production has stopped for a while.

Henigson Lands 100G's In Chi Sound Suit

Universal City, July 17.

Henry Henigson was granted a judgment of $106,500 in the Superior Court of Chicago against the Excelsior Motor Manufacturing and Supply Co. of that city.

In 1928, Henigson made a deal with the corporation to handle sound equipment manufactured for theatres on the coast.

Henigson is reported to have paid a substantial bonus for the coast rights to the equipment, but during '28-'29 was unable to get equipment from the company to fill the orders he received. Suit was the result, with the trial lasting about two weeks and Henigson going to Chicago to testify.

Group Flying East

Hollywood, July 17.

Officials of Radio who were to have left for the east via plane yesterday, will not leave until today (Monday).

Party includes Ned Depinet, Robert Sisk and Jules Levy.

Matter of Decree by Judge Nields Up in Wilmington on Electrics

1st Runs on Broadway

(Subject to Change)
Week of July 21

Paramount — 'Mama Loves Papa' (Par).
Capitol—'Storm at Daybreak' (Merto).
Strand — 'Heroes Sale' (FN).
Rialto — ' Nights' (Ind.).
Roxy—'Arizona to Broadway' (Fox).
Music Hall—'Double Harness' (RKO).
Mayfair — 'Savage Gold' (Auten).
Rivoli — Is America' (BIP).

$2 Pictures

'Pilgrimage' (Fox) (Gaiety) (2nd week).
'Song of Songs' (Par) (Criterion) (18).

Malay Bunch Back

San Francisco, July 17.

Fox crew which spent the last six months in Malay filming 'Man Eater' docked here Wednesday (13) on the NYK liner Tatsu Maru.

In the company were Marion Burns and Kane Richmond; Clyde E. Elliott, who directed; and James O. Spearing, author. Some 450,000 feet of film came back with the voyagers.

A cameraman, still there, will return in a fortnight.

Between Wednesday and Friday of this week lawyers for the various sides will get their chance to argue pro and con in the matter of what kind of decree Federal Judge Nields should hand down in Wilmington, relating to the suit of Stanley (WB); General Talking Pictures (DeForest); and the Duovac Corp., against ERPI, A.T.&T. and Western Electric.

Indications are that the plaintiffs will ask for a blanket injunction covering every phase of equipment merchandising in the film trade by the electrics. This is regardless of whatever direct interest each of the plaintiffs may have individually in the matter.

The angle the Warners are mostly interested in covers the service charge. For Duovac, it's an alleged claim of restraint of trade in the matter of radio tubes manufacture and sale, while for General Talking Pictures (DeForest) it covers every phase of the talker equipment from recording to reproduction.

Wide Open

A blanket injunction would practically give the film biz a new talker lease and make every part of the electrical end in films open to readjustment.

Question of an appeal by the electrics is still open, depending on Judge Nields' decree, but it's fairly certain the electrics will appeal against one or more of the plaintiffs' injunctions, if granted.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Warners borrowed Howard Hawks from Metro to meg Richard Barthelmess in 'Shanghai Orchids.'

Harvey Fox scripting his own yarn, 'Mandalay,' for Warners.

Mickey Mouse Tour

Evelyn Torry's 'Mickey Mouse' unit gets three weeks' bookings over the Fox West Coast circuit in Southern California.

Eight-year-old Jane Withers from radio will vocalize for 13 'Looney Tune' cartoons.

Metro renewed its contract with Bert Nelson and his lioness, 'Princess Pat.'

Albert Kelley and John Reinhardt will meg Fox's Spanish version of 'Woman.'

Fox has termed Wini Shaw from New York legit for six months.

Robert Lord and Peter Milne are rushing a rewrite of 'Kennel Murder Case.' Charles Kenyon and Edward Chodorov are doing a similar job on 'Shanghai Orchids,' both Warner pix.

H. C. Hopper, angel for George Weeks, and Wesley Smith, of Smith and Aller, are in New York on a producing deal.

Writers to eg

Frances Martin turns from writing to directing at Paramount. Ben Holmes foregoes the typewriter for the meg at Radio.

Quinn Martin, formerly of Fox, on the editorial board at Paramount.

Charles Laughton will be the Humpty-Dumpty of Paramount's 'Alice in Wonderland.'

Radio is after Bert Lahr to team with Zasu Pitts.

Collenette ballet and the Meglin Kiddies spotted in Metro's 'Stage Mother.'

Norman Krasna has been put on the Jack Pearl story at Metro. Six previous yarns were dumped.

Henry Armetta with Universal for three shorts.

Metro wants another story from Morris Lavine based on the latter's experiences as a news hound.

Replacing Boots Mallory by Hudson in Will Rogers' Fox pic, 'Doctor Bull,' necessitated a week of retakes.

Grover Jones, new president of the Paramount Studio Club; Harry Thompson, v. p.; William P. White, treas., and Louise Allen, sec.

Sari Maritza off the Paramount contract list. Likewise Jerry Tinker, kid actor.

Percy Kilbride from New York legit, arrived for one pic at Paramount, 'White Woman.'

George Waggner adapting 'Sweetheart of Sigma Chi' for Monogram.

'Deluge' Ends 'World'

Because of the similarity between KBS' 'Deluge' and 'End of the World,' Cecil DeMille has set 'Cleopatra' to supplant 'World' for Paramount.

Bradford Ropes returned to Metro to work on the adaptation of Marion Davies' 'Paid to Laugh.' Bing Crosby set for male lead.

Cold on Code Co-Op

Academy has chilled on lending co-operation to the Al Cohn-formed Employees' Code conference.

Sam Marx in New York on story hunt for Metro.

Termer for Hyams

Leila Hyams has been given a seven-year contract by Universal, with first picture to be 'Saturday's Millions.' Actress recently left Metro.

Extra ranks of Twentieth Century's 'The Bowery' include such old-time stars and feature names as Florence Lawrence, Kit Guard, Helen Chadwick, Alice Lake, Paddy Flynn, Frank Moran and Pat Franey.

L. Wolfe Gilbert, I. B. Kornblum and Stuart Anthony, authors of the operetta, 'Waiting for the Robert E. Lee,' have closed with Belasco and Curran to produce it on the stage.

Deal for KBS to produce six features for United Artists release, chilled.

J. P. McGowan will produce the three Tom Tyler westerns which Burton King was originally set to do for Freuler Films release.

Alice White goes into the femme lead of Universal's 'Good Red Bricks.'

Set Back

When Mona Maris had to replace Conchita Montenegro in Fox's Spanish picture, 'Woman,' because of latter's appendicitis op, it set back starting date of the Ralph Like-Willis Kent indie, 'Don Henry.' Indies will wait for Miss Maris.

Robert Collier east this week for Fanchon & Marco to arrange New York and chain broadcasts for the Roxy.

Dorothy Mackaill, Regis Toomey and Dorothy LiBaire have the top parts in Allied's 'Red Kisses.'

Marion Orth, off at Fox's Western ave. studio, goes to work for Goldwyn on script of 'Nana.'

Jesse Lasky's 'Berkeley Square' gets $2 top run in New York, opening at the Gayety there after 'Pilgrimage.'

Radio wants Colleen Moore for two pictures.

'Crowned Head' is Joe E. Brown's next Warner comedy, scripted by Ernest Pagano and H. M. Walker.

Gean Raymond gets male lead in Fox-Lasky's 'Marionette' pic, megged by Rowaland V. Lee.

Eugene Frenke set to produce

(Continued on page 49)

L.A. UNION SPLITTING ON COLUMBIA STRIKE

Hollywood, July 17.

Strike has brought about split in union ranks with the jurisdictional fight between IATSE Sound men and International Brotherhood of Electrical Workers again at issue.

Columbia situation based on whether or not Columbia signatory to basic agreement with International plus electrical workers, carpenters and musicians. Latter three organizations recognizing Columbia's part of agreement and local International Unions claiming the reverse.

Expected that Columbia strike will bring to climax the long brewing fight at studios.

Gillham's P.A. Exchange

Hollywood, July 17.

Before returning east the 15th by plane Robert Gillham, Paramount publicity head, set plan exchanging east and west coast advertising publicity men to bring two offices into closer relationship.

Bill Pine in charge of west advertising starts off by going to New York in August for five weeks. Eastern ad man, probably Rodney Bush, comes west, with Tom Baily, studio publicity head, later going east, and Al Wilkie finishing exchange by working in west coast publicity office.

Wilkie flew east with Gillham.

Record Week of Year For Extras Spots 6,361

Hollywood, July 17.

Last week was the biggest in a year for picture extras, 6,361 placements at studios having been made. Next two months look promising for extra work.

Edgar Selwyn, directing 'Turn Back the Clock' at Metro, used the largest number of extras on one set, with 400 working July 10. Same day, a total of 1,348 people received checks.

That Co-op Spirit

Hollywood, July 17.

After being spotted at Radio for the male lead opposite Ginger Rogers in 'Sweet Cheat,' Randolph Scott, Paramount's western star, was called back to the home lot Saturday (15) to step into 'To the Last Man.'

Par couldn't find a satisfactory substitute for the ace part in the Zane Grey feature, so maneuvered with Radio to have the latter exercise its contract right to the player for one pic at some later date.

N. Y. to L. A.

Karl Freund.
Stanley Bergerman.
Mr. and Mrs. Fred Astaire.
Tallulah Bankhead.
Herbert Marshall.
Mrs. B. Sidney.

L. A. to N. Y.

Robert Gillham.
Al Wilkie.
Sam Marx.
Herman Gluckman.
John Francis Larkin.

CHADWICK RETURNS TO STATE RIGHTING ON OWN

Hollywood, July 17.

E. Chadwick returns to the independent production field on his own within a few weeks, with a program of four pictures scheduled for state righting.

Chadwick abandoned his own individual production activities four years ago, although during the past year he has been making films for Monogram.

First picture will be 'Wine, Women and Song,' the rights to which he bought from Bonita, the play's former star, who will assist on the production.

Producer returned Wednesday (12) from New York and a swing around the exchange centers. While in New York he closed with Gaumont to handle the British distribution of his pictures, and with Melvin Hirsh to state right them in the New York territory.

Pop Korson will release the quartet in Philadelphia.

Garyn's Master Art Berth

Pat Garyn, former National Screen Service general manager, joined Master Art Products yesterday (Mon) as -president and general manager.

His activity begins immediately. Company statement was that Garyn had acquired an interest in the concern. He takes charge of distribution and assumes other executive duties.

STUDIO CODE TOSSED HAYS

Can't Sell Film Tickets in Advance; B&K Tried Conventions, Tourists

Chicago, July 17.

While special efforts to contact make group sales to conventions and large bodies of tourists are being continued by Balaban & Katz, the experience to date has borne out an old maxim of exhibitors. Tickets to motion picture theatres cannot be sold in advance of the performance attended.

Carl Strodel is handling these activities for B&K. He has consummated several group ticket deals for the Chicago theatre, but as a rule he has found that beyond planting the seeds that may sprout in individual ticket purchases it is pretty tough to get people to buy film ducats ahead of time. Folks just don't think about film tickets as they do about legit pasteboards.

When Spirit Moves 'Em

B&K has a deal with various tourist camps operated by Allen Tours in outlying districts. Motorists spend the night and park their cars in these camps and travel into town to see the World's Fair by 'L' and trolley. Allen Tours acts as ticket broker for B&K in attempting to peddle admissions. However, results have been meagre, again for the reason that picture-goers don't want to pay until just before entering the cinema parlors. B&K has reason to believe that the tourists are patronizing their loop houses, especially the Chicago, in large numbers, but it's a question of waiting until they present themselves and plank down the money on the shelf. They won't and can't be rushed or booked in advance.

WITH WALKER AS SEC. FILMS IN LINE AT WASH.

Pictures is among the industries which the newly organized recovery council will go into in Washington as soon as the big cabinet, to meet with the President every Tuesday, has considered the larger trades. First to be served, it is expected, will be cotton, steel, agriculture and other major industries.

According to sources with political and recovery act information, the film business is to go on the schedule. If for no other reason, some presumption that this may be considered certain grows out of the selection by Pres. Roosevelt of a showman as executive secretary of the recovery council.

He is Frank C. Walker, of the Comerford (Penn.) interests, and treasurer of the National Democratic Committee. It's the first acceptance of many offers made him that Walker has been interested in. Close to the President, he has turned down Washington posts up to now, as well as other connections.

Walker is g. m. and counsel of the Comerford interests. He is a film man, mostly from the theatre operating and legal side but has a general knowledge of the show trade that is not expected to be attacked by any quarter when film industry matters are ready for the big Washington cabinet.

Newly created cab includes all regular cabinet members, Recovery Act administrator and the administrators of various large industries and trades.

King on 'Connelly'

Hollywood, July 17.

Henry King will direct 'House of Connelly' from the play by Paul Green produced by Group Theatre based on career of Duke family for Fox.

King leaves by plane for Charleston, S. C., with Reginald Berkeley on script Wednesday. Will take atmospheric scenes in Carolinas and Georgia tobacco regions, returning Aug. 15 for interiors here.

King piloting own plane.

Dicks in Derbies

Hollywood, July 17.

Managers of three Brown Derby eateries had a tough time the past week trying to hide that sheriffs had moved in on them under attachment proceedings. Their best bet was seating the badge holders at tables, so they would look like guests.

At the Wilshire Derby, one of the sheriffs couldn't pass as a guest, so he turned host instead and helped seat the customers.

Don't Look as if Par Will Do Biz With RKO for M.H.

Not much enthusiasm of late is being shown by either Paramount or RKO relative to concluding a deal between them for the Paramount product to go into Radio City Music Hall. This would indicate that the Music Hall deal proposed between the two is cold. Instead, it has been indicated Par has elected to keep its own product for the Paramount Broadway, first-run.

Handing the films over to RKO would have necessarily shoved the Broadway Paramount into a secondary rating. The RKO deal also would have affected the Brooklyn Paramount similarly. Understood that the way Publix feels about it Par could have all the profit on the Paramount Broadway so long as the Par house remains the company's own Broadway show window rather than handing over the product to RKO. Feeling at Paramount is that handing over the pictures to RKO, on any price, would indicate at the same time, that Par hasn't much faith in own product for its own theatre or something. This view became additionally accentuated when the Par trustees elected to retain the Brooklyn Paramount under Par's own operation.

The RKO deal would have intended RKO to guarantee a flat minimum sum amounting to over $500,000 for the entire Par program for the R.C. Music Hall. This figure was considered too high by RKO with the idea being that if Par was to sell away from itself the price was a big one.

FINAL P. E. HEARING

Publix Theatres' Claim of 6 Millions Most Important Item

What is expected to be the final hearing in examination of officers of Publix Enterprises will be held Friday (21) before Referee Henry K. Davis, New York. Adjournment was taken last week when final balance sheet, breakdown of a Publix Theatres' claim of $6,000,000 and other matters were not completed.

M. F. Gowthorpe, P-P comptroller, and aids have long been compiling figures demanded by the PE trustees and its majority creditors.

There have been no examination hearings for about two months, with this about all interested parties wanted prior to going over all claims for final disposition. This will begin early in August, it is expected, but no hint as to what if any claims may be contested.

Unless the Publix Theatres' item of $6,000,000 isn't broken down satisfactorily, it stands the strongest chance of precipitating a fight.

COAST MAKERS MEET OVER IT

May Not Reach Washington for Two Weeks or Longer —MPTOA Also Submitting Its Exhibitor Code for Union or Consideration with Hays Office

MORE TO COME?

Hollywood, July 17.

Talk about a general increase in salaries for the film biz which is going the rounds looks to be just that. Most of the increase talk comes by way of comparison with what other industries may be doing this way. Difference lies in that other industries as mentioned are observed to be those which have cut the workers' pay in the past more or less arbitrarily.

While it may happen that with the adoption of a code by the industry, that union labor, such as the number thereof, may be cut, doesn't mean that there is to be a decrease in pay. Number of boothmen as presently employed by theatres may be sliced but with this also can happen that those cut off will be spread through the biz on other theatre jobs.

That would come through the eventual reopening of many theatres now dark, with whatever union help is reduced presently.

Instances where execs or talent get too big money are usually governed by contract or the b.o., according to the individual concerned. In most cases these can be adjusted under proper conditions.

Though production code has been left to Will Hays and Gabe Hess to work out, an executive committee meeting consisting of Louis B. Mayer, Joe Schenck, Ben B. Kahane, Adolph Zukor and Hays was held Friday (14) with studio group giving numerous suggestions to Hays as to proposed contents of the code. Efforts were made to inject clauses that would regulate by reduction salaries of all earning in excess of $25,000 a year.

Hays, Hess and Joe Breen have been working over the week-end on a draft of the code and submitted this (Monday) afternoon at a special meeting a tentative rough draft, referred to them for a more complete outworking. It is expected the final draft will be ready for submission in about a fortnight.

Producers' first meeting called to discuss the government-requested instrument, admitted they were on a merry-go-round on code matters. They passed the buck to the producer association head.

Casey's Data

Labor features of the code are considered in the bag, with Pat Casey assembling the data needed by Washington. This has been rushed from figures supplied labor organizations and studios the last few days, and should be on its way to Gen. Hugh S. Johnson in Washington late today (Monday) or tomorrow.

Intimation is that the first effect the code will have on Hollywood will be the lowering of the maximum hours for the various studio labor crafts, to allow for more general employment.

It is not anticipated that the wage scales will be affected, as it is conceded that in comparison with other industries film studio labor is paid comparatively higher wages.

N. Y. END WAITING

Up to yesterday (Monday) nothing stirring in New York on codification with the Hays group still on the Coast laboring on code matters. Independent distributors met at Hays' headquarters Wednesday (12) to discuss a minimum wage-working scale and adjourned until tomorrow (Wednesday) to await return of questionnaires which have been sent to all indie producer-distributors and exchanges in the U. S., with a view to getting opinion as to what figures should be reached.

A uniform 35-hour week and $14 minimum wage scale for labor and 40-hour work week and $15 minimum for the white collar worker is under consideration in Washington, but while reported favored by President Roosevelt, the chief exec has left it to Hugh S. Johnson, Recovery Act administrator, to determine on a compulsory single code for all industry, if that should be placed in effect.

Codes from various industries are rapidly pouring into Washington. These would all be subject to change should anything on uniformity be decided at the White House.

No guess as to when the code on the picture industry may be ready or wanted in Washington.

MPTOA CODE READY

One of the contributions to an eventual code to be presented for official approval is contributed by the Motion Picture Theatre Owners of America, for submission to the Hays body, with president Ed Kuykendall, and Fred Meyer as contact, with Jay Emanuel as alternate. The code was drafted at meetings in Chicago last week, the deliberations extending over a period of more than four days at which the various suggestions and opinions were codified.

The code, in brief, provides a minimum rate of pay at 30c an hour, exclusive of ushers and cleaners' calling attention to the fact that there is a wide divergence in living costs and other guiding factors. It limits the hours of employment to 36 per week with the exception of office and supervisory staffs, firemen and watchmen.

Optional standard license agreement to be used exclusively, with the optional arbitration clause eliminated, provided that any clauses in that agreement in conflict with the code as adopted shall be governed by the code.

All trade disputes to be submitted to local arbitration of a board equally representative of the exhibitors and distributors. Their findings to be binding and enforceable against either party to the dispute.

Clearance and zoning to be locally determined by a committee comprising two representatives of the distributors, two from first-run houses and four from subsequent runs.

National board of appeals shall be constituted as in the Standard License Agreement.

No exhibitor to be given preference in zoning or clearance, nor shall any exhibitor be given clearance in excess of the maximum stated in any agreement.

Total film rental to be based on

(Continued on page 73)

Lynch Getting Down to Partnership Deals All Over—Texas-Detroit First

PAR TRUSTEES REPORT

Filed With Court—Time Extension for Banks' Answer

Paramount trustees on Friday (14) filed a report with the courts as to business since they came into the company and asked for authorization to continue the trusteeship. This was granted.

At the same time Paramount permitted an extension of time in which a group of 12 banks must make answer in the Film Productions hocking suit, to Thursday (20). Said yesterday (Monday) it will probably grant a further extension. This is the action of the Par trustees against New York, Chicago, Philadelphia and Los Angeles banks asking for a surrender of creditor preferences under transfers from PP to the Film Productions subsid in providing security for a $13,600,000 loan.

Paramount will have operating partners in every single situation in the United States and Canada where it has theatres with the probable exception of New York and Brooklyn. This duo would be operated from the Par home office.

Having gone over much of the preliminary work in priming itself for execution of this program, the reorganization committee, headed by S. A. Lynch, is now getting down to individual theatres and discussion of deals.

Partners now in Publix will be given preference when it comes to setting up other houses in partnerships, it is said. In a realignment of operations now under various partners, it will be the policy to take into consideration the condition of houses when they went to partners and what the latter have done with them. To this end, it is stated, partners will be given what they are entitled to receive in the way of deals.

No Friction

While reported there have been numerous complaints and that Charles E. Richardson, one of the trustees, met with irked Publix operators Friday (14) with a view to ironing out troubles, this is not true in the strict sense. It is stated there have been some differences of opinion on deals so far under discussion but that in no case has the situation brought about any friction between forces within the Paramount organization.

Among partners or operators of Publix in New York are E. V. Richards, of the Saenger chain; H. F. Kincey and R. B. Wilby, large southern and southeastern partners; R. J. O'Donnell, from Texas; Marty Mullin and Sam Pinanski, New England chieftans and John Balaban. A. H. Blank, who was on from Iowa, has returned, as has Richards.

Balaban for sometime now has been attempting to obtain a partnership with Publix over the Detroit string. Whether or not this will eventually transpire is not indicated at this time. Trimble of Detroit is also an applicant for the Detroit end.

Texas Deal

The Richards-O'Donnell New York presence is to work out a Texas deal with Karl Hoblitzelle, who has the former RKO houses in that state. It's understood Hoblitzelle asked for 50% of the pool but this percentage will probably be lowered if the Texas deal goes through. In that event O'Donnell will be the theatre operator.

The Southerners are said to have stood behind the Balabans and consult with them, in all of each other's dealings with Lynch.

Chicago First to See Film Glorifying Anton Cermak

Chicago, July 17.

Fox has promised Balaban and Katz that 'The Man Who Dared' will have its world premiere in Chicago. This is the film which glorifies the late Mayor Anton Cermak, Preston Foster impersonates Cermak in the picture.

Fox has hired Gardner Wilson for the Chicago engagement to do special exploitation. It is hoped that the City Hall, Cermak relatives, and the Democrats in general will turn out and get behind the release. Picture will follow 'Hold Your Man' (M-G) into the United Artists in about three weeks.

Shave O'Brien to Two

Hollywood, July 17.

George O'Brien's new contract with Fox calls for only two pictures to be made during the next year. Western star will be allowed to work outside of the studio.

O'Brien has been under contract to Fox for seven years.

Heat Playing Havoc , but L.A. Biz Not Bad; 'Mama, Papa,' 14G, a Profit; 'Ariz.,' 13G, Not So; 'Baby Face' Mild

Los Angeles,

Hot spell which has been hovering over the town for the past week is beginning to have an unusual effect on the box office. The effervescence with which some of the pictures get away on the jump-off day is entirely lacking the current stanza.

Chinese, for its seventh week with 'Gold Diggers,' began to feel the effects of the heat but zoomed right up again into the $18,000 brackets, to lead the town, with the Paramount running second, having 'Mama Loves Papa' as its bait for trade, which should reach close to $14,000. State will not hit $13,000, with 'Arizona to Broadway' on the screen and Jimmy Starr, a local columnist, without big screen personalities to interview, as the stage magnet, which is not helping.

President went first run with the foreign product 'M,' playing to negligible take.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Gold Diggers of 1933' (WB) and stage show (7th week). Starting to lag a bit after hot pace but spurted again and will hit around $18,200, which is profit all around. Last week slipped to $17,300.

Criterion (Tally) (1,600; 25-40)—'Nuisance' (MG) and stage show. Hard grind here to get $3,000. Second and last week 'Barbarian' (MG) no go at $2,800. Bit of a loss for Mr. Tally.

Downtown (WB) (1,800; 25-70)—'Baby Face' (WB) and vaudeville. Not going for this Stanwyck; lucky to reach $7,000. Last week 'Silk Express' (WB) a busto at $7,200.

Hollywood (WB) (2,756; 25-65)—'Baby Face' (WB) and vaudeville. Little better trade than downtown, might hit $7,500, n.g. Last week 'Silk Express' (WB) not hot at $7,500.

Los Angeles (Wm. Fox) (2,800; 15-25)—'I Have Lived' (Chest) and 'Skyway' (Mono). Not a seductive b.o. aid at $3,600. Last week 'Samarang' (UA) and 'Kiss of Araby' (Freier) had big week with 'Samarang' responsible for most of the big $5,400.

Paramount (Partmar) (3,595; 25-40)—'Mama Loves Papa' (Par) and stage show. Heat is kicking this house, which has been doing consistently good; dipping to $14,000. Last week 'Gambling Ship' (Par) $15,000.

President (Principal) (843; 25-40) —'M' (Par) (1st week). With fair teaser campaign did not make much stride, as first stanza will hardly exceed $2,500.

RKO (2,950; 25-40)—'Bed of Roses' (RKO) and stage show. Bennett opus climbing to $6,200. Last week 'What Price Innocence?' (Col) and Ebony Club revue to help Horace Heidt. Big disappointment at $6,000.

State (Loew-Fox) (2,024; 25-40) —'Arizona to Broadway' (Fox) and stage show. Picture not strong, nor is the added stage feature, so around $13,000 will have to suffice. Jimmy State's interviewing of second string film people no help. Last week 'When Ladies Meet' (MG) best thing house has had since first week of 'State Fair,' getting $19,600.

Tower (Gumbiner) (960; 25-40)—'Cover the Water Front' (U). Started off in great style and will hit around $5,000, which is big. Last week 'Hallelujah I'm a Bum' (UA) brought in without trumpets or talk, better than figured at $3,900.

Air Stage Acts Bolster Palace, N. H., Puh-lenty

New Haven, July 17.

Everybody keeping product up to ace standards, which may have something to do with trade holding up reasonably well during the summer months, so far, anyway.

Looks like Palace will top the town for fifth consecutive week, with stage talent credited for a good slice of the biz. House is offering everything but the manager's bridgework — two features and Vaughn de Leath on stage.

Fans seem to go for the live talent as James Melton was an extra day holdover last week and Lanny Ross went big the preceding week. May explain why Palace is getting the dough these days.

Estimates for This Week

Paramount (Publix) 2,348; 35-50) Not doing so well, $3,600. Last week 'Disgraced' (Par) and 'His Private Secretary,' $2,600.

Palace (Arthur) (3,040; 35-50) 'Storm at Daybreak,' (MG) and 'Barbarian' (MG), Vaughn de Leath on stage. Set for a good $6,000. Last week, 'Midnight Mary' (MG) and 'Arizona to B'way' (Fox) with James Melton on stage, very nice $6,400.

Roger Sherman (WB) (2,200; 35-50) 'Bed of Roses' (RKO) and Jimmy Dolan' (FN). Probably moderate $3,000. Last week, 'Mayor of Hell' (WB) and 'Professional Sweetheart' (RKO) took it on the chin at $2,600.

'Pinking' 'Baby Face' Draws Heavy Black; No B.O. Blues in St. L.

St. Louis, July 17.

This week's film business is not as optimistic as the last few have been. But neither is it pessimistic. Considering the programs, theatres are doing as well as they can expect. Nothing outstanding on the screen; ditto at the box office. Weather the first part of week was ideal.

Looks like Ambassador will lead again with Stanwyck in 'Baby Face' and an ad campaign that's bringing in the kids by warning them to stay away; also the grownups in paying numbers. It's the same old gag and it's working again. Hence, house in the black once more. Loew's State will be, too, and maybe one or two others.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55) 'Baby Face' (WB) and stage show. Good, $15,000. Last week, 'College Humor' (Par) went over for a big $19,000.

Fox (Fox) (6,000; 25-35-50) 'Cohens and Kellys in Trouble' (U). Fair trade, $9,000. Last week, 'Best of Enemies' (Fox), about the same.

Grand Central (Skouras) (2,000; 25-35-50) 'Emergency Call' (RKO) and 'Terror Aboard' (Par). Good going, $5,000. Last week, 'Be Mine Tonight' (U), very poor, $1,800.

Loew's State (Loew's) (3,000; 25-35-50) 'Storm at Daybreak' (MG). Getting good gates and $10,000 on the week will be okay. Last week, 'Pet o' My Heart' (MG), $11,000.

Missouri (Skouras) (3,500; 25-35-50) 'Don't Bet on Love' (RKO), and 'Gambling Ship' (Par). A bit off from last week, but $5,000 is fair. Last week, Jimmy Dolan' (WB), and 'Professional Sweetheart' (RKO), good for $6,000.

Buff's Local Sensation Is 9 Weeks for 'Be Mine'

Buffalo, July 17.

While the rest of Buffalo struggles hard to get out of the rut and is making some progress through improved local conditions and the elimination of the Great Lakes for the time being, closed, it remains for a 300-seater, the Hollywood, to make a fine showing. 'Be Mine Tonight,' U's foreign-made musical has stuck there eight weeks getting close to $1,000 each week and on its current, ninth, ought to kiss $800 at least.

The Buffalo, Shea's pride and joy, will be lucky to get $11,000, but better than it has been many weeks of late, while the Hipp and Century, other Public-Shea operations, look to $6,000 each, fairly good.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55); 'Private Detective 62' (WB) and stage show. Not good at $11,000 but a little above that $10,000 figure house couldn't get over a lot of times recently. Last week 'Bed of Roses' (RKO), the house did even better, $12,000, the Constance Bennett name meaning that figure.

Century (Shea) (3,400; 25)—'Melody Cruise' (RKO) and 'Blonde Johnson' (WB). This pair will be $6,000 or close to it, fairly good considering the policy and 25c top. Last week 'Professional Sweetheart' (RKO) and 'Jimmy Dolan' (WB) the gross was $5,500.

Hipp (Shea) (2,400; 25-40)—'Baby Face' (WB). Tom Cagney picture should nab at least six G's not bad for this theatre. Last week, fourth of 'Gold Diggers' (WB), business held up nicely to $6,600.

Lafayette (Ind.) (3,400; 25)—'King of Jazz' (U) and 'Destination Unknown' (U). Paul Whiteman musical's revival should better $6,500. Last week 'Cocktail Hour' (Col) and 'Sister to Judas' (May) showed increasing strength, up to $5,500.

Hollywood (Ind.) (300; 25-35)—'Be Mine Tonight' (U) (9th week). A local revelation. Unable to get into large first run houses, picture set in here and has averaged slightly under $1,000 for eight weeks. Still building despite heat. Should get at least $800 in ninth week.

Mills, Mines Reopened In Tacoma; Biz Going Up

Tacoma, July 17.

One thousand men reported going to work in local lumber mills, with Weyerhauser and other big companies opening a few logging camps, helps offset the summer heat here. Daylight saving also hurts and sentiment appears quite general 'never again.' Local smelter also opened this week, due to better metal prices and mining reviving.

W. J. O'Connor is manager of reopened Blue Mouse and also Temple, both Hamrick houses. Ned Edris runs Hamrick Music Box as head man here for Hamrick.

Point Defiance now has amusement park called Funland. This takes some folks out into the cool, away from theatres. A dozen rides and penny arcade attractions. Five-cent beer floods the town. Half dozen road houses doing fairly, but no night club in the burg.

Blue Mouse at lower admish prices and lower nut trying again. Riviera theatre now operated by Pearl Constanti, since death of her dad. Last week Sharkey-Carnera fight was added booking that got some biz.

Estimates for This Week

Music Box (Hamrick) (1,400; 25) 'Private Detective 62' (WB) and 'Kiss Before Mirror' (U), split. Indicates a good $3,500. Last week, 'Golddiggers' (WB) for two days okay at $1,300, 'Silver Cord' (RKO), three days, $1,200; okay for $2,500 for the five days. 'Diggers' got around $6,600 for nine days, big.

Roxy (J-vH) (1,300; 10-15-25) 'King of Jazz' (U) 'The Nuisance' (MG), split. Around $4,000, good. Last week, 'Reunion in Vienna' (MG); 'Made on Broadway' (MG), okay $3,800.

Blue Mouse (Hamrick) (650; 10-20) 'Temple Drake' (Par). Only fair, $1,400. Last week, 'Picture Snatcher' (WB) and 'Woman Accused' (Par), split, $1,200.

PORT. BIZ BIG, 'LADIES' $6,500; 'JENNIE' 4½G

Portland, Ore., July 17.

Parker houses launched Greater Summer Show season with all exploitation guns firing and local sheets paying homage to J. J. Parker's 18th anniversary in local show biz. B. o. results seen in current grosses, although the heat wave mitigated against wow biz.

Parker's Broadway got results with 'College Humor' and Parker's United Artists found 'Hold Your Man' answered well to exploitation. Broadway is following briskly this week with 'When Ladies Meet.' UA has 'Jennie Gerhardt' and probably will hold if b. . biz keeps up the opening pace.

'Gold Diggers' is still setting the big stride at Hamrick's Music Box. Now in its third week and likely to go several more. Second week of 'Diggers' topped the burg's gross list. First week was a smashing gold getter.

Picture exploitation is getting competitive for the first time in last two years. Hamrick's Oriental splurged on 'India Speaks,' and got results. Feature was 'Tomorrow at Seven,' otherwise weak, but held up well on the combo program.

New vaude policy is clicking at the Liberty, upping gross at that house about 70% first week. Liberty dropped its 15c mat admish and now two bits all day. Possibly may up the ante to 35 nites if vaude biz holds up to good start.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'When Ladies Meet' (MG). Clicking for strong biz and should go $6,500, big for this house. Last week 'College Humor' (Par) held up well to finish good $5,600.

United Artists (Parker) (1,000; 25-40)—'Jennie Gerhardt' (Par). Well exploited and looks good for $4,500, okay; may hold. Last week 'Hold Your Man' (MG) strong $3,800.

Music Box (Hamrick) (1,500; 25-40)—'Gold Diggers' (WB) (3d week). still packing them in; $4,000 nifty. Second week topped the burg's grosses with $7,200; first week great $12,100. Holding a fourth stanza.

Oriental (Hamrick) (2,500; 25-35) —'Picture Snatcher' (WB). Poor pace, around $2,500. Last week 'Tomorrow at Seven' (RKO) helped by India Speaks,' $3,000.

Liberty (Evergreen) (2,000; 25)—'Song of the Eagle' (Par) and five acts vaude. Getting over fairly with new one price admish, $4,000. Last week 'Hold Me Tight' (Fox) with vaude upped house gross to new level at $5,000.

Unseasonable Bookings Retarding Philly; Nothing Over 13G This Wk.

Philadelphia, July 17.

Low-ebb days of film business seem to have been reached here in Philly and this week promises to be about as dismal in attendance as any the town will see this summer, although it started on Friday and Saturday with unusually cool weather.

Unseasonable pictures are one of the obvious causes for slim trade. 'Sweepings,' at the Boyd, received good notices but is too heavy to attract much business; so is 'Jennie Gerhardt,' which recently played the Boyd and is now having a second run at the Karlton. A third case in point is the Earle which, in conjunction with a jazzy stage show, has seen fit to book 'The Narrow Corner,' an artistic but very heavy feature. The Fox, with 'The Man Who Dared' on the screen, is still another case in point. Only the Stanley, with 'International House' and the Stanton with 'Baby Face' seem to have appropriate pictures for these dog days and neither of them are setting any rivers on fire.

Town has, temporarily at least, dropped the Saturday opening idea. Houses, during these summer months, will change either on Friday or early in the week. Stanley and Boyd usually choose Tuesdays, while Fox, Earle and Karlton use Fridays with the little Arcadia varying by Wednesday switches and the Stanton uncertain.

Not a gross of more than $13,000 forecast this week, the Fox being likely to just about hit that figure. Barrymore picture at the Boyd figures around $11,000 and the Earle combination indicates a trifle over that figure.

Of last week's pictures, 'When Ladies Meet' proved a rather pleasant surprise, though not sensational. It held for three days over week end and got $17,000, which is above Boyd average.

'Be Mine Tonight' ended a three week's rental occupancy of the Aldine with $4,000, which brought total up to $17,500—a trifle better than expected. House again dark indefinitely.

'Eagle and the Hawk' had a dismal $10,000 at the Stanley and 'I Love That Man' was an awful bust at the Stanton with only $4,500 in five days when it scrammed to make way for 'Baby Face,' which should be a slight improvement.

The Fox got the predicted $14,000 gross with 'Laughing at Life' on the screen and Molly Picon and Jay Flipper on the stage—not so forte. Neither was the Earle's $12,000 with 'The Nuisance,' which got fine notices.

'Gold Diggers of 1933' continued its success here by being held over for three extra days in its second-run at the Karlton. Got $7,000 in nine-day period—fine.

Estimates for This Week

Arcadia (600; 25-40-50), 'Peg o' My Heart' (MG). Doing rather well and should get around $2,200 average week. 'Perfect Understanding' (UA), although first showing here for Swanson picture, only $2,100 last week.

Boyd (2,400; 40-55-65), 'Sweepings' (RKO). Barrymore picture won good notices but is rather heavy fare for four days, $11,000 forecast. Last week 'When Ladies Meet' (MG), held over three extra days and got $17,000 in nine days, good.

Earle (2,000; 40-65), 'Narrow Corner' (WB) and vaude. Good reviews for film but no more than $11,500 indicated for week. Last week 'Nuisance' (MG) and vaude, just beat the $12,000 mark, nothing to brag about.

Fox (3,000; 35-55-75), 'Man Who Dared' (Fox) and stage show. Mediocre week in view with no more than $13,000 figured. Last week 'Laughing at Life' (Mas) and stage show, the expected $14,000, no so forte.

Karlton (1,000; 30-40-50), 'Jennie Gerhardt' (Par). Second showing and not much activity, $3,200 indicated. Last week 'Gold Diggers' (WB) stayed nine days after four weeks at Stanley, $7,000, fine.

Stanley (3,700; 40-50-65), 'International House' (Par). Finished its week's run tonight (Monday) and won't beat $11,500. 'Eagle and the Hawk' (Par), keen disappointment, only $10,000, last week.

Stanton (1,700; 30-40-55), 'Baby Face' (WB). Panned and drooping, won't get over $6,500. Last week 'I Love That Man' (Par), floppo, $4,500 and out after five days.

Mae West's Revival, 8G, At Met, Wash., Better Than Some First Runs

Washington, July 17.

Mae West is still downtown box office even though she has played all the neighborhoods in the meantime. Met is proving that this week with revival of 'She Done Him Wrong,' which already has two weeks downtown to its credit last season, is will get big $8,000, which is better than house usually draws on first runs.

Biggest opposition is Keith's with 'Double Harness.' Harding is always o.k. here and with debut with Powell played up in exploitation week likely to do very oke.

Loew houses, with exception of Columbia, which is reviving 'Whoopee,' are out of running this week. Palace should do better with 'Storm at Daybreak,' but papers are hailing it as heavy stuff for summer time and opposition is pretty stiff from other straight pic spots.

Earle is only so-so with 'Mayor of Hell' and Joe Penner. Reform school angle doesn't get 'em in hot weather. Result is that Fox is getting mats and Earle nights and both are weak.

Estimates for This Week

Earle (WB) (2,424; 25-35-50-60-70) 'Mayor of Hell' (WB) and vaude. Joe Penner helping, but reformatory atmosphere a bit heavy for season; maybe fair $13,000. Last week, Jennie Gerhardt' (Par), did o.k.—$16,000.

Fox (Loew) (3,434; 15-25-35-50-60) 'Man Who Dared' (Fox) and 'The Piccoli.' No names in either. Puppet show is too long and no sub for flesh-and-blood vaude. Weak with $15,000. Last week 'Hold Me Tight' (MG) $15,200 answer for Eilers-Dunn.

Met (WB) (1,583; 15-25-35-50-60-70) 'She Done Him Wrong' (Par). Revived after neighborhood runs and doing beautiful $8,000, which is above house average for first runs. Last week, 'Forgotten Men,' o.k. $7,000.

Keith's (RKO) (1,830; 15-25-35-50-60) 'Double Harness' (RKO). Plenty of bally on Harding-Powell debut and with usual Harding popularity is headed for nice $9,000. Last week, eight days of 'Bed of Roses' (RKO) clicked with $9,000.

Palace (Loew) (2,363; 15-25-35-50-60) 'Storm at Daybreak' (MG). Up against better hot weather opposition. May do fair $8,500. Last week, second of 'Hold Your Man' (MG), held up to nice $7,000.

Columbia (Loew) (1,263; 15-25-35-40) 'Whoopee' (UA). Revival of old Cantor-and leg show should get big $4,000, judging from opening and local success of other revivals and musicals. Last week, 'It's Great to Be Alive' (Fox), $2,500, better than average at house.

TICKET CHOPPERS BUSY IN CINCY THESE DAYS

Cincinnati, July 17.

Ticket choppers by and large along Mazda Lane are whirling faster this week than last, cool temperature Saturday and Sunday diverting a lot of traffic from outdoor spots to theatres.

'Made on Broadway' and 'I Loved You Wednesday' are turning in the biggest grosses. Grand is registering its best boxoffice score in months with 'Devil's Brother.'

Seventh and final week for 'Be Mine Tonight' is projecting at the Ufa, 300-seater two blocks from theatre district.

Estimates for This Week

Albee (RKO) (3,300; 25-50) 'I Love That Man' (Par), Lowe-Carroll twain featured over title. Will get only $6,000, poor. Last week 'Bed Roses' (RKO) $8,100.

Palace (RKO) (2,600; 25-50) 'Made on Broadway' (MG). Montgomery the main pull for good $11,000. Last week, 'Midnight Mary' (MG), $6,800, fair.

Lyric (RKO) (1,285; -50) 'I Loved You Wednesday' (Fox). Baxter and Landi in big letters and rewarding with $8,000, oke. Last week 'Melody Cruise' (RKO), in second week, $5,600, pleasing.

Keith's (Libson)" (1,500; 25-40) 'Heroes for Sale' (FN). Barthelmess attracting tragic fans for $5,200, okay. Last week, 'Private Detective 62.' Powelled 'em to tune of $6,500, biz taking extra spurt in last half.

Grand (RKO) (1,025; 15-30) 'Devil's Brother' (MG). Laurel and Hardy the most important names screened at this house in months. Should hit $5,000, big. Last week 'King of Jazz' (U) revival brought $3,000, excellent.

Family (RKO) (1,000; 15-25) 'Somewhere in Sonora' (FN) and 'Dance Hall Hostess' (Fischer). Split week. Only $1,800, but O.K. Last week, 'Tomorrow at Seven'. (RKO) and 'Drifting Souls' (Maj), split, with the Carnera-Sharkey fight clips the feature add all week, $1,900.

All 4 Warner Pix in Loop Drawing, 'Baby Face,' $35,000, Cagney, H. O.; Fair Aids for Winter-Time Grosses

Chicago, July 17.

Things are so different—in a nice way—from what they were just a month ago that it's hard to remember just how pediculous they were in early June, the first couple of weeks after the World's Fair opened.

Some showmen now feel that the theatres without any investment in the World's Fair except maybe some new uniforms for ushers and a coat of paint for the marquees stand to profit in marked contrast to some of the less fortunate concessionaires at the exposition itself. For the tourists are helping the loop do winter business in summer.

This week, it so happens, the four Balaban & Katz theatres are exclusively given over to the product of Warner Brothers. Radio's 'Bed of Roses' at the Palace keeps this from being an all-Burbank week in the loop.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75), 'Baby Face' (WB) and stage show. Looks like okay $35,000. Picture escaped pinking after at first being banned entirely by Chicago censor board. Last week 'Midnight Mary' (MG) got $36,800, fine.

McVickers (B&K) (2,284; 25-55), 'Narrow Corner' (WB). Estimates run around $6,000, house average or a bit better. Last week 'Heroes for Sale' (FN) got $6,100.

Oriental (B&K) (3,200; 30-40-65), 'Gold Diggers' (WB) (4th week). They're talking about six weeks. 'Song of Songs' (Par) is due to follow. This week maybe $16,000. Last week $20,500. Making a very profitable engagement.

Palace (RKO) (2,583; 40-65-83), 'Bed of Roses' (RKO) and vaude. Opened well and house anticipates as much as last week when total reached around $22,000. Palace plenty in black last several weeks after that terrible May and early June.

United Artists (B&K) (1,700; 35-55), 'Mayor of Hell' (WB) (2d week). Will hold until next Saturday when 'Hold Your Man' (MG) comes in. After that 'Man Who Dared' (Fox) slated for its world premiere here. Second week of 'Mayor' around $7,000 after coming in with $10,900 on opener.

Indie 'Sucker Money' Getting Big Money In Denver, $3,200

Denver, July 17.

Two big houses below normal with films of apparently poor draw for Denver. With Orpheum doing very poorly, a states rights film, 'Sucker Money' is above average at the Denham. 'Arizona to Broadway' is drawing nicely at the Aladdin and should do slightly better than average gross.

Five out of six houses with first runners are under the management of Harry Huffman for the first time. This enables better spotting of films and with seven big companies under contract the combination should click.

Tabor is doing only fairishly with a first-run, 'Return of Casey Jones.' Fanchon & Marco stage shows should return to Denver via Orpheum stage July 28.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) 'Arizona to Broadway' (Fox). Fair biz, $3,200. Last week, 'Melody Cruise' (RKO) did a nice business, but dropped the last day or two, and took in $3,750. The way it started it was thought the film would be held a second week, but the tapering off stopped that.

Denham (Heilborn) (1,700; 15-25) 'Sucker Money' (Holly). Up, $3,200. Last week 'Circus Queen Murder' (Col) closed fair, $2,600.

Denver (Huffman) (2,500; 25-35-50) 'Jennie Gerhardt' (Par). Also up a bit to $5,500. Last week 'Hold Your Man' (MG) closed with a fair $5,000.

Orpheum (Huffman) (2,600; 25-30-40) 'Silver Cord' (RKO). Dipped to $4,700. Last week 'Mayor of Hell' (WB) closed with a fair $5,500, in spite of the heat.

Paramount (Huffman) (2,000; 25-40) 'The Nuisance' (MG). Much better, $3,500. Last week 'Whoopee' (UA) on a return engagement, proved a disappointment and closed with only $2,500.

Tabor (Huffman) (2,000; 20-25) 'Return of Casey Jones' (Monogram), and stage show. A first run, clocking $3,200. Usually a second run with stage show, this house occasionally runs a firstie.

'Hold Man,' $7,500, B'ham

Birmingham, July 17.

Hot weather and hot 'Hold Your Man' should smother opposition this week among the four ace houses. Otherwise it's q. t.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40) —'Hold Your Man' (MG). Could be better, but satisfying $7,500. Last week 'College Humor' (Par), $7,000.

Ritz (Wilby) (1,600; 25) —'Bed of Roses' (RKO). A poor week in an ordinary week, $1,200. Last week 'Peg o' My Heart' (MG), around $1,500.

Strand (Wilby) (800; 25)—'Be Mine Tonight' (U). Second best, $1,300. Last week 'Big Cage' (U), $1,000.

Empire (BTAC) (1,100; 15-25)—'Shop Angel.' Too bad this house can't get a natural once in a while; nothing but gowns in this one, $800. Last week 'Oliver Twist' (Mono) $1,000, a little better.

INFLUX OF 25,000 GOBS WILL SPURT SEATTLE

Seattle.

Biggest naval armada ever in Seattle harbor for next 15 or 20 days means 25,000 sailors spending a little dough and theatres getting some of it. Otherwise showmen now fighting real summer weather, hottest of the year. Makes it tough grind.

Talk of town is still 'Gold Diggers,' at Hamrick's Music Box, now in third big week and to be held a fourth.

Sensational biz being done by 'Back to Nature' at Joe Danz's Embassy theatre. Did $2,400 first two days, breaking all records for this spot, even beating the first blush of the talkers here. Looks to reach $6,000 and will be held over second week, also a record for Embassy. Sensational angle of nakedness played up in advertising, far greater than pix itself provides, while lobby's nude bally is causing crowds of stags to stop and look. Danz also using front page of Post Intelligencer with headline about Seattle nudist colony plan, publicity gag put over three weeks ago by Herb Sobottka, Sheffield Exchange manager here. Attendance shows interest in stuff, as well as curiosity on sex display, which was expected, but not very much realized.

Roxy changed show a day early, as 'Circus Queen Murder' failed to hold up. Locally produced stage shows getting good notices on the whole.

Fifth avenue using big space for 'When Ladies Meet.' Biz seems pretty well divided, with attractions same way, now that 'Diggers' has had its first cream-takings.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40)—'When Ladies Meet' (MG). Billing Ann Harding first, nice publicity helping; good $7,000 in prospect. Last week 'Nuisance' (MG) $6,800.

Roxy (J-vH) (2,300; 25-35)—'Blondie Johnson' (FN) with new stage show, called 'Fleet Week Revue.' Indicates $6,000, good. Last week 'Circus Queen Murder' (Col), only six days and stage show, $5,100.

Paramount (Evergreen) (3,106; 25-40)—'I Loved You Wednesday' (Fox), 'Girl in 419' (Par), dual. Anticipates slow trade, $2,900. Last week, 'Midnight Mary' (MG), 'It's a Great Life' (Fox), dual, $3,600. Rent and nut way down here now.

Music Box (Hamrick) (900; 25-35)—'Gold Diggers' (WB). Third week, still lines, should go to $5,000, good. Last week, same film, great, kept marching right on, with lines every night, for grand $7,500.

Blue Mouse (Hamrick) (950; 25-35) — 'Professional Sweetheart' (RKO). May do $2,500, slow. Last week, 'Jimmy Dolan' (WB) terrible at miserable $1,800.

Liberty (J-vH) (1,900; 10-25)—'West of Singapore' (Shef), Broadway to Cheyenne' (Shef), dual. Around $3,900, okay. Last week 'Parole Girl' (Mas), ditto.

Coliseum (Evergreen) (1,800; 15-25)—'Rasputin' (MG). Big ads to help, but $3,500 pace is only fair. Last week 'Cavalcade' (Fox), $3,400.

Embassy (Joe Danz) (1,000; 25-35-50)—'Back to Nature' (Shef). For adults only, salaciousness played up beyond actual scenes, but going for house record, over $6,000 in sight.

Bennett, 'Waterfront,' With Weather Breaks, Going Strong in Col.

Columbus, July 17.

Good picture breaks at the two major houses in town, the RKO Palace and Loew's Ohio, both keeping out of the red for the present session. Other spots not so fortunate, however. Product is the sole answer, as weather and all other conditions are ripe as possible.

Constance Bennett getting heavier play than had been anticipated and should put Palace in the lead for the week. Matinees at this one top for months.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'Bed of Roses' (RKO). Looks good for $6,500. Last week 'Melody Cruise' (RKO) held up fairly, $4,600.

Ohi (Loew-UA) (2,000; 25-40)—'Cover the Waterfront' (Par). Opened strong, good for $6,000. Last week 'I Loved You Wednesday' (Fox) and local talent stage show just fell short of $9,500.

Grand (Neth) (1,100; 25-40)—'Private Detective 62' (WB). Rather weak but may hold even at $2,800. Last week, final of four weeks' session of 'Gold Diggers of 1933' (WB), mild $2,300.

Majestic (RKO) (1,100; 15-30)—'Ann Carver's Profession' (RKO). Hardly better than $1,200, poor. Last week 'Whoopee' (UA) revival failed to hold up, but okay at $2,000.

Broad (Loew-UA) (2,500; 15-30)—'I Love That Man' and 'Daring Daughters.' Double bill, mediocre draft, $2,500. Last week 'Gambling Ship' (Par) and 'Eleventh Commandment' just got by at $2,300.

BALTO EXHIBS DON'T KNOW DEPRESH

Baltimore, July 17.

What's a depression? Exhibitors don't know how to spell that word any more. They're starting to talk of re-seating, re-decorating. The Stanley is on its way to the highest gross in years, the New is doing a hold-over. Business is okay. Exhibs are even beginning to smile at film salesmen.

For the second consecutive week, business is above normal and on the continuous climb. For July it's something to talk about, particularly for the downtown houses. Besides the better feeling among the public, it's the line-up of ace attractions currently that's accounting for the hot coin.

'Gold Diggers' is the easy leader of the town and will hoist the bulky Stanley to the largest gross the house has seen in almost two years. That was the indication at the start and the indications are getting better right along. Will have no trouble topping '42d Street' by a wide margin, though 'Street' was no riot, strangely enough, in this house.

Of second importance is the first hold-over in the loop in many months—since 'Kong' to be exact. The additional time is for 'Be Mine Tonight' at the New. This was an absolutely last-minute switch, for the final show of the first week the house was trailerizing 'Cocktail Hour' for the next day's start. In fact, some ads on the first day of this week were carrying 'Cocktail Hour' notices instead of 'Be Mine.' Musical, however, stayed only three extra days, going out this morning (17) and 'Cocktail Hour' coming in, making one of the rare Monday openings in this town.

Century and Hippodrome are battling it out on the stage show front. Hipp got off with a tremendous circusing for the vaude bill, headed by Singer's Midgets, getting huge newspaper tie-up spreads and then getting away with a street parade. Matinees are already set with the kids. The only problem now is the night trade.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65) 'Baby Face' (WB) and vaude. Pat Rooneys and Harriet Hoctor on the stage accounting for some draw. Stanwyck flicker is the only femme flicker in the loop on the strictly s.a. angle. Means a concentration of femme coin that will help this house do a fair $12,000. Previous session was on the downbeat, the register clicking only fair $11,600 for 'Girl in 419' (Par).

Hippodrome (Rappaport) (2,600; 25-35-40-55-65) 'Emergency Call' (RKO) and vaude. Singer's Midgets the big draw and circused all over the town. Flicker hardly counts currently being in merely through

Roxy's Gang Helps Music Hall To Near $80,000; Stage Fare Aids Par, Cap Also; Primo's Pull, 22G

Fair support of pictures on New York's first run front is being received all around this week. Not startling, but more than safely away from the doldrums.

Where the attractions have the edge on pull, the grosses are piling up a good way above average. The Music Hall, with S. L. 'Roxy' Rothafel on the stage in person, leads in this respect, and, with the rest of the week bringing any break at all, will do close to $80,000, very nice. The town is going for Roxy before footlights more than it is for 'Professional Sweetheart,' it is believed.

It's the first time that the Radio City operator has put in a public appearance here in an effort to stimulate the gross. Among operators, probably nobody but Roxy and possibly Major Edward Bowes would mean anything on any stage.

Taking out 'Pilgrimage,' which opened keenly at the Gaiety as a roadshow attraction, nothing remains along Broadway to compare formidably with this two-a-dayer and the 6th avenue hall. Gaiety got $6,500 on first four days. Another roadshow film, Par's 'Song of Songs' gets under way at the Criterion Wednesday (19).

By and large, among the others, business is fair. With some attractions exerting normal draw, those that do not possess box office strength are benefiting in a measure from the good theatre weather which yesterday (Monday) showed signs of continuing. If the grossing appearance isn't upset before the week is out, the Capitol and Paramount will be struggling for the lion's share of what business is available on Broadway.

Both are depending on their stage shows. Up at the Cap, where house has a big unit, consisting of Fred Keating, Borrah Minevitch, Lee Sims and Ilomay Bailey and others in support of 'Midnight Mary,' the take should be around $25,000.

Par is racing for a possible $32,000, comparative to Cap's $25,000 in view of difference in prices. Former is also long on stage unit currently, with a show headed by Burns and Allen, James Melton and Mitzi Mayfair. Picture is 'Disgraced,' which may be drawing some on strength of the title and the campaign worked out by Manager Les Daly and his ad shark, Jack McInerney.

After four weeks at the Hollywood, preceded by one at the Strand, 'Gold Diggers' will be holding its own at an expected $13,000 and should last a little longer.

The new one Warners brought into the Strand, 'Narrow Corner,' however, is among the weaker bookings this house has had of late, and can count itself lucky to eke out $15,000, so-so. Won't hold a second week at that figure.

Of what remains, the old Roxy is churning up the most silver. It stands a chance to reach a good $18,000 on the seven days from 'Best of Enemies' at its newly created 55c top. The increase in scale apparently is not driving 'em elsewhere. For the show handed out at 35c, perhaps the new clientele that's been unearthed figures the standard set at well worth the 55c now asked. Results would refute the contrary, at least.

Loew's State, though a second run on film, is herding 'em in this week. House owes its prospectively corking $22,000 chiefly to the personal appearance of champ Primo Carnera than to 'Waterfront.'

The Rialto, which operates at a low figure, is making okay do-re-mi at $8,000, the possibilities for $11,500 —a profit—are moderately good on 'Laughing at Life.'

The Rivoli struck a patronage drought with 'Gambling Ship,' a shock booking from Paramount, and after getting only $11,500 on its first week ending tonight (Tuesday), takes it on the lam. 'This Is America' opens tomorrow morning (Wednesday).

Another war freak is at the Mayfair, 'Hell's Holiday.' It may get around $10,000 or better.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65), 'Midnight Mary' (MG) and stage show. Companioned by a large stage show, result should be $35,000, fairly good. Last week 'Hold Your Man' (MG) on view hold-over slumped to under $25,000.

Gaiety (808; 55-$1.10-$1.65)—'Pilgrimage' (Fox). Opened Wednesday night (12) and on first four days got $7,500, nice business.

Hollywood (1,543; 25-34-55-75-85-$1.10), 'Gold Diggers' (WB) (5th week). At an approximate $13,000 or slightly over depending on weather, musical will be maintaining a normal grasp. No date for departure as yet with picture able to hold until its gross goes to $10,000 and under without incurring loss. Fourth-week was $17,600 nice.

Mayfair (2,200; 35-55-65), 'Hell's Holiday' (Supers). Indie war freak, after sy many of its ilk have been around, will be fortunate to nab over $10,000 but good. Previous incumbent, 'The Sphinx' (Mono) got $9,800.

Palace (1,700; 25-40-55-75), 'Bed of Roses' (RKO) and vaude. Bennett proving drawful, receipts should total $11,500 or slightly over, not bad. Week before it was horrors with 'Melody Cruise' (RKO) falling to garner more than $7,900.

Paramount (2,664; 35-55-75), 'Disgraced' (Par) and stage show. Burns and Allen unit, plus title of feature, attracting fairly good business, $32,000. Last week it was no sing a song of sixpence, house rounding up only $22,000 on 'I Love That Man' (Par).

Radio City Music Hall (5,945; 35-55-75), 'Professional Sweetheart' (RKO) and stage show. Roxy's appearance on stage here upping gross chances to a hoary $80,000. 'Private Detective 62' (WB) didn't do so bad, either last week; $68,700, okay.

Rialto (2,000; 35-50-64), 'Laughing at Life' (Mas). Not much in view, looks like $11,500. Predecessor here, 'Made on Broadway' (MG) fair, $9,800.

Rivoli (2,200; 40-55-75-85), 'Gambling Ship' (Par). Not there at all. John Wright brings in a new one, 'This Is America,' late, tomorrow morning (Wednesday). 'Ship' on its single week only $11,500. Ahead of it on the second week, 'Samarang' (UA) wasn't so sturdy either, $9,500.

RKO Roxy (3,525; 25-40), 'College Humor' (Par), four days, and 'Be Mine Tonight' (U), three days. Fairish are the indications here this week, about $14,000 looming on strength of 'Humor' draft. Doubleton last week, 'Ann Carver's Profession' (Col) and 'Cocktail Hour' (Col), not potent, pair luring only $10,000.

Roxy (6,200; 26-35-55), 'Best of Enemies' (Fox) and stage show. Appears pretty good at the ticket windows; maybe $18,000. Last week 'It's Great to Be Alive' (Fox), $18,700.

State (2,900; 35-55-75), 'I Cover Waterfront' (UA) and vaude. A big attraction on its stage, Primo Carnera, the main draft this week, for about $22,000, very good. The champ booked in on a percentage. Last week 'Hell Below' (MG) and Harriet Hoctor, Ray Bolger and others on vaude proved excellent, $18,000.

Strand (2,900; 35-55-75), 'Narrow Corner' (WB). Maximum possibilities indicate only $15,000, hence no holdover. 'Mayor of Hell' (WB) on its second week was better, $16,900.

custom. Vaude end will hold house to right side of $10,000, which is highly profitable at the theatre's sliced overhead. Last week 'Bed of Roses' (RKO) weakened towards the finish but came through with okay $9,500.

Keith's (Schanberger) (2,400; 25-30-40-50) 'Forgoten Men' (Indie). Second of these war archive compilations for this house, and doing okay. Advertising campaign was heated and spared no words. Enough American Legion men alone in this town to keep the register straight. Should make it another good $3,500. Last week was also bright and shining with 'Disgraced' (Par), which ankled home with sweet $3,200.

New (Mechanic) (1,700; 25-30-40-50) 'Cocktail Hour' (Col). Opened today (17) after having been pushed around somewhat by the management when 'Be Mine Tonight' (U) clicked. Title and Bebe Daniels are helping at the start and looks oke for the afternoon trade from the shopping ladies. Maybe $2,500, oke. 'Be Mine Tonight' ran 10 days, hitting off a terrific $3,800 for the first seven, but sliding off its pace somewhat on the three-day hold-over, finishing at nifty $4,500 for the run.

Stanley (Loew-UA) (3,400; 25-30-45-55-65) 'Gold Diggers' (WB). Smash of the week, and there's no gainsaying it. Looking for $19,000 total currently, a smacking gross. Tops everything in nearly two years. It's just one of those what-the-public-wants things. So what. Even has Warners so excited they're checking this house. Very unusual. And last week the take wasn't so bad either, 'Hold Your Man' (MG) coming through with an excellent $16,600. It was helped mightily by Chief Censor Bernard Gough coming out in the public pri is with a statement that he was sorry he wasn't able to reject the film entirely.

Holdovers Alone Lead in Mpls.

'Be Mine' a Local Sensation for 14 Weeks—'Diggers' Staying a 2d Wk.

Minneapolis, July 17.

With the exception of two holdover attractions, 'Gold Diggers of 1933' and 'Be Mine Tonight,' the entertainment lay-out rates punier than a bear's stake in the current stock market. As a result of this lack of purse looseners, the box office pace again is sluggish. The price cuts at Publix houses instituted last week have lost some of their stimulus. What the patient apparently needs, above all else, is invigorating screen medicine.

At the lower scale of 40c, representing a reduction from 55c, 'Gold Diggers' remains at the State. For one of the few times in its history, and contrary to its set policy, that ace Publix house is holding the picture over for a second successive week and doing fairly following a smashing first seven days.

The St. Paul Paramount also is holding over 'Gold Diggers.' This is announced as the first time in 13 years that any picture has accomplished this feat in the closely neighboring town.

Maintaining its phenomenally profitable clip, 'Be Mine Tonight' continues for a 14th successive week at the sure-seater World, with no announcement of the engagement's end yet forthcoming. More than 80,000 have witnessed this record-breaking screen marvel during the local engagement.

Yanking 'Cocktail Hour' after five and a half days, Manager Jack Gross of the RKO Orpheum hit upon the idea of opening 'Bed of Roses' at 6:30 p. m. Thursday, instead of Saturday morning, the same as was done a few weeks ago with 'What Price Innocence.' Apparently they fall for such freak stunts nowadays; although Bennett is no magnet here picture got a good opening. Comment is not favorable, however, and trade has not been holding up.

The Century and Lyric are handicapped by ordinary offerings. For the second successive week the town is without any flesh-and-blood entertainment, but the Jack Benny unit show, coming to the Orpheum next week on a $5,000 guarantee, will afford an oasis.

Estimates for This Week

State (Publix) (2,200; 40), 'Gold Diggers' (WB) (2d week). Falling off after wham first week. Looks $7,300, fair, after last week's big $18,000, one of biggest seven days house has had in a year.

Orpheum (RKO) (2,890; 40), 'Bed

(Continued on page 53)

K. C. LOOKS OKAY

'Diggers' Set for $16,000—'Peg' All Set Too, $12,000

Kansas City, July 17.

Marion Davies has never been very boxoffice here but this week at Loew's Midland in 'Peg o' My Heart' she promises to reverse previous showings.

The Newman's 'Gold Diggers' is hitting on high. Opening was advanced to Thursday, 'College Humor' giving way after 13 days, and the crowds are getting bigger and the lines longer daily. Picture will undoubtedly stay two, possibly more weeks.

'Bed of Roses' should give the Mainstreet a fair break, although it seems hard to get them in without a stage show.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20), 'Out All Night' (U), 'Elmer the Great' (WB), split. Holding up fairly well to $1,800. Last week 'Ex-Lady' (WB) and 'King Kong' (RKO), ditto.

Mainstreet (RKO) (3,200; 25-40), 'Bed of Roses' (RKO). Picture and star given snappy publicity and opened nicely; will hold for about $6,000, fair. Last week 'Professional Sweetheart' (RKO) and the Jack Benny revue, with the scale raised to 35 and 50c, a smashing $16,000.

Midland (Loew) (4,000; 25), 'Peg o' My Heart' (MG). Another good week but not as strong as the couple preceding; will likely hit close to $12,000, fair. Last week 'Hold Your Man' (MG) great, $16,000.

Newman (Par) (1,800; 25-35-40), 'Gold Diggers' (WB). Although all publicity gave July 14 as the opening day, the picture was slipped in a day sooner, and with but newspaper announcements of the change, drew heavy business, but the next day was better and Saturday and Sunday were capacity most of the time. Picture getting great publicity from those who have seen it and looks like a sure thing for two weeks; close to $16,000 first week. Last six days 'College Humor' (Par), $6,000, good.

Uptown (Fox) (2,040; 25-40), 'Warrior's Husband' (Fox). Got away to a nice opening and looks fair for $3,000. Last week 'Five Cents a Glass' (Fox) and stage show, $3,200, bad.

Weather Break Helps B'klyn; 'Bed'-Dennis, 20G

Brooklyn, July 17.

Town undergoing cool spell driving 'em from the beaches to the downtown cinemas. Looks like the Paramount will open its doors Aug. 15, playing stage shows and pics.

Estimates for This Week

Ibee (3,800; 25-35-50), 'Bed of Roses' (RKO) and vaude starring Gene Dennis and Rae Samuels. The Dennis gal is evidently boxoffice judging from the amount of space and talk she's getting. Should do in vicinity of $20,000, oke. Last week 'College Humor' (Par) and Three X Sisters on stage produced feeble $14,400.

Loew's Metropolitan (3,000; 25-35-50), 'Midnight Mary' (MG) and vaude starring Ferde Grofe and his orch. In vicinity of $21,000, so-so. Last week 'I Cover the Waterfront' and vaude did $20,400, mild.

Fox (4,000; 25-35-50), 'Woman I Stole' (Fox) and stage show featuring Do, Re, Mi, radio act, looks to do nice $16,000. Last week 'Great to Be Alive' (Fox) and Vaughn de Leath on stage, $10,300, passable.

Strand (2,800; 25-35-50), 'Mayor of Hell' (WB). Cagney flicker is bringing in business. Around $15,000, nice. Last week 'Lilly Turner' (WB-Chatterton) did $8,000.

HUB'S SLUFFO PIX, BUT BIZ HOLDING UP

Boston, July 17.

The waning cinema Old Year brings the usual influx of stopgap product to meet the expected ebb tide biz. But there are two high spots in town, Keith's and the Majestic, latter doing finely with the 'Gold Diggers' run, and the RKO house standing 'em up with a combination of expert vaude and film names.

Town's raving over the Notre Dame Glee Club, topping Keith bill. For extra lure there's Ben Blue and stooges from Hollywood two-reelers, and other acts pass muster. William Powell and Ann Harding, co-stars for first time, are undoubted magnet though vehicle disappoints. It's the variety that satisfies and sets patrons by way of becoming loud-speaker mouthpieces to boost the bill.

Estimates for This Week

Majestic (1,500; 35-55-75)—'Gold Diggers' (WB). Doing even better in fourth week with cooler weather to help the unrefrigerated legit house; $15,000 should be hotcha intake. Last week house bettered expected 14 grand, getting $14,500.

Keith's (RKO) (4,000; 35-55)—'Double Harness' (RKO), and unusually good stage bill, ringing the bell over and over again. Big biz is here again, best week house has had in ever so long. Should hit $20,000, big. Last week 'Bed of Roses' (RKO) and vaude, pretty nice at $14,200.

Orpheum (Loew) (3,000; 30-40-50)—'Hold Your Man' (MG) and good vaude. Marquee draw is good, on rise to $16,000, hunkadory. Last week 'Midnight Mary' (MG) and vaude, comfy at $14,000.

State (Loew) (3,000; 30-40-50)—'Storm at Daybreak' (MG) and one stage act, Sundays vaude and band. Names in film helping; $12,000 will be nice for the midsummer doldrums. Last week 'Made on Broadway' (MG) and one act, down to $9,500.

Met (Publix) (4,330; -40-65)—'Heroes for Sale' (WB) and double stage bill. Making a good audience value all around; $15,000 looked for. Last week 'I Loved You Wednesday' (Fox) and stage show, $18,500, fine.

Scollay (Publix) (2,800; 25-35-45-55)—'College Humor' (Par) and eight acts vaude. Summerishly $8,500. Last week 'Diplomaniacs' (RKO) and vaude, ditto on gross.

Paramount (Publix) (1,800; 25-35-50)—'Disgraced' (Par), and 'Best of Enemies' (Fox). Ordinary on appeal, with expected $5,500, if and when. Last week 'Baby Face' (WB), and 'Gambling Ship' (Par), good at $8,000.

Tremont (Indie) (1,600; 25-35-50). Goes dark after 5 weeks of 'Be Mine Tonight' (U). Last week $4,000, pretty good. House goes legit again July 24 with 'Good-bye Again.'

'DIGGERS,' $30,000, SETS RECORD IN FRISCO

San Francisco, July 17.

It's a week fraught with interest and deadly competition, as the Paramount soars to a record with 'Gold Diggers,' the nudist film, 'Back to Nature,' does capacity at the Strand, the Warfield clicks solidly with 'When Ladies Meet' and on stage Marge of the radio team 'Myrt and Marge,' while another radio act, Cecil and Sally, fails to draw at the Golden Gate. Latter dips to a bad $11,000, contrasted to 'Diggers' prospective smash figure of $30,000 on the week, a new high.

Fox Paramount looks likely to smash every straight pix record it's had, beginning as it did Friday (14). Joe E. Brown, Bette Davis, Warrent William, Glenda Farrell and Patricia Ellis in person, and the show held to a minimum time so there are six unreelings a day. Doors open at 10 a. m., 9 a. m. on Saturday, and by 12:30 p. m. of the first day there was a holdout with a lobby. Pic had one of the swellest campaigns staged here, WB cooperating nicely with the house in putting over the film.

Fox Warfield is taking no back seat, either. Combo of Harding and Montgomery in 'When Ladies Meet' is good audience attraction, while Marge of 'Myrt and Marge,' is surprisingly well-known here, and without a doubt helping a good deal. Here, too, will be another swell gross.

In the Strand is 'Back to Nature' nudist film, which has had one of the smartest campaigns yet given any Frisco show. Charlie Leonard did it as a special job, in addition to his p.a. and ad work for United Artists, which is owned by Herman Cohen, also owner of the Strand. Leonard got a nice piece of change for his job, but it was money well spent. The 900-seat house, with only a 75-minute bill, is doing nine shows a day, and starting out at capacity. It's in on percentage, booked by Floyd St. John of Co-operative exchange, who has western rights, and who also booked it with Morgan Walsh at the latter's T & D in Oakland.

Rest of the street is only so-so, doesn't stand much of a chance under this competition.

St. Francis has 'Hold Me Tight' and 'Man of the Forest' and about usual returns. United Artists has reissue of 'Whoopee' and though Cantor is more popular now than when it previously played there, it's not hitting any high spots.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Dangerous Crossroads' (Col) and 'Big Chance' (All Star). Chic Sale in former helping a little and about average at $8,000. Last week saw $8,200 on 'Vampire Bat' (Maj) and 'Love's Like That.'

Golden Gate (RKO) (2,844; 30-40-65)—'Tomorrow at 7' (RKO) and vaude with Cecil and Sally of local radio in a 45-minute sketch. Team not drawing, sending the gate down to $11,000. Last week Al Pearce and radio gang with 'Professional Sweetheart' (RKO) set an attendance record, and came near a money mark with slightly less than $21,000.

Paramount (Fox) (2,700; 30-40-55)—'Gold Diggers' (WB). May set a house record what with a great campaign and plenty shows a day. Started out with holdouts by noon and looks like a smashing $30,000, which hasn't been dreamed of around this house for ages. 'Reunion in Vienna' (MG) last week started nicely, but failed to attract general attention, and wound up with a disappointing $13,000.

St. Francis (Fox) (1,500; 35-40)—'Hold Me Tight' (Fox) and 'Man of Forest' (Par). Competish pretty stiff and doing well to get $7,500.

(Continued on page 61)

Divorce May Delay

Hollywood, July 17.

Paramount has placed Cary Grant, Carole Lombard and Charles Laughton in the top spots in 'Jorgensen,' railroad construction story which goes into production August 15.

Meanwhile studio is in the air over Miss Lombard, who is in Reno seeking a divorce from William Powell. Decree in the Nevada city necessitates a six week residence there which would not permit her to return to the studio until August 26.

Well Cast Short

E. M. Gluckmann's second short for Universal release goes into production in New York Thursday (20). Figured shooting will take two days.

Set for the picture are Jim Barton, Nick Lucas, Adelaide Hall, Oliver Wakefield, Mullen Sisters and Leon Belasco's band.

Much Counter-Competish But Lincoln's Holding Up

Lincoln, Neb., July 17.

Competition comes in this week from several sources to smack into film row purses. Dodson's Shows, carney, is currently setting up on the fair grounds close in town for a six-day run under auspices of the VFW with extreme low price ballyhoo. At Capitol beach, a short way out of town, a marathon dancing contest goes into the third week, and the town is starting to get interested with a dime gate there as additional lure.

In spite of all outside draws, however, film houses are holding up much better for the season than was the case a year ago. All managers are feeling a bit better, too, since this week is contract-signing time and the announcement of product has been something like a hypo.

The LTC has held back Jolson's 'Hallelujah' during all the adverse publicity it received on first presentation, and now after that is rather forgotten and the latter is clicking via the ether they're slapping him in the Orpheum for a full week, hoping local fans haven't forgotten the pull that made him set unequalled b.o. records here at the talkie initiation. 'Waterfront' in the Stuart is a small idea of how hard it is for the boys there to find a picture worth twice as much at the b.o. as they're asking anywhere else in town. Swamped with last season's product and short on houses, LTC is splitting weeks at every house except the Stuart.

Estimates for This Week

Colonial (LTC) (650; 10-15-20), 'Mayor of Hell' (WB). Better than fair in this spot, $700. Last week 'Men Must Fight' (MG) and 'Life in the Raw' (Fox) did nicely, $750.

Lincoln (LTC) (1,600; 10-15-25), 'Devil's Brother' (MG) and 'Peg o' My Heart' (MG). Starts this house on a solid schedule of split weeks. Should do well $2,100. Last week 'Looking Forward' (MG) was jerked halfway to make room for 'She Had to Say Yes' (WB); a so-so week, $1,600.

Liberty (Indie TC) (1,500; 10 all), 'Jungle Bride' (Mon) and serial. Nice at $700. Last week 'Deception' (Col) and 'Dude Bandit' (Mon), split, okay at $625.

Orpheum (LTC) (10-15-25), 'Hallelujah, I'm a Bum' (UA). Al always clicked here, and should do a nice $1,100. Last week 'It's Great to Be Alive' (Fox) and 'India Speaks' (Col), faired $600.

State (Indie TC) (600; -15-25), 'The Rebel' (U). Not so good, $800. Last week 'Don't Bet on Love' (U) counted up neatly, $1,200.

Stuart (LTC) (10-25-35-55-60), 'I Cover the Waterfront' (Par). A probable slim $2,400. Last week 'College Humor' (Par) lived up to expectations and was the toast of the town, $3,300.

MONTREAL GROSSES UP ALL OVER, INCL. NABES

Montreal, July 17.

Palace ran away with the cash last week and is repeating 'Gold Diggers' currently with gross way over expectations for its first week and likelihood of a five-figure take currently; $10,000 is a fair estimate after $11,500, exceptionally good, last week. Heat has moderated and house filled nightly after a very good week-end, which is being repeated again Saturday and Sunday.

Princess, as estimated, had a very good week on repeat of 'Good Companions,' grossing $5,500 and currently has '20,000 Years in Sing Sing' and 'Central Park.' These should be good for $5,000, another fine gross for prices and time of year. Capitol is showing 'College Humor' on which a special cash prize2 ballyhoo is drawing attention. The second of the brace at this theatre is 'Girl in 419' and the two should gross $7,000. Loew's dual is 'Letting in the Sunshine' and 'The Silk Express,' which may get $7,500 between them. French pictures at Imperial and Cinema de Paris are getting good houses and repeats sometimes run better than first shows. They should be good for $2,000 and $1,500, respectively.

Nabes have shown signs of recovery on milder weather and are picking up some.

Estimates for This Week

Palace (FP) (2,700; 60) 'Gold Diggers of 1933' (WB) (2nd week). Grossed $11,500 last week, very good. Should pick up another $10,000 currently.

Capitol (FP) (2,700; 50) 'College Humor' (Par) and 'Girl in 419' (Par), May get $7,000. Last week 'Silver Cord' (RKO) and 'Professional Sweetheart' (RKO), took $7,500.

Loew's (FP) (3,200; 50) 'Letting in the Sunshine' (Empire) and 'Silk Express' (WB). Mixture of British and Hollywood, and since British have been going well here may get $8,000. Last week 'Hold Me Tight' (Fox) and 'I Love That Man' (Par), with Carnera-Sharkey fight film boosted the gross to $9,000.

Princess (CT) (1,900) '20,000 Years in Sing Sing' (WB) and 'Central Park' (WB). Looks like $5,500. Last week repeat of 'Good Companions' (Regal) and 'King of the Ritz' (Regal). Grossed $5,000.

Imperial (France-Film) (1,600; 50) 'La Fusee' (French). House doing well lately and may gross $2,500. Last week 'Claire de Lune' (French) $2,000.

Cinema de Paris (France-Film) (600; 50) 'Theodore & Cie' (French) (3rd week). Looks like [illegible]

PROV. GROSSES VERY HEY-HEY, WEATHER OK

Providence, July 17.

Unseasonable weather, which set in the early part of the last stanza, continuing this week. Grosses are way up consequently, and theatre men in splendid frame of mind. This is first week in past month or so that weather hasn't been extremely changeable. Mercury went down to around 65 week ago and has stuck close to that mark since.

Continued cool weather last week built up business even better than first anticipated. Should cool breezes stick around for the remainder of the current week, grosses will very likely be close to midwinter mark.

Topsy-turvy state of affairs still exists in theatrical situation, however. RKO Albee, which has been operating under vaudeville and picture policy for more than two years, switched Saturday (15) to double features. Change said to be only for the summer.

Switch now leaves Loew's State alone in the vaudeville field in

(Continued on page 51)

PITSBG GOES FOR THOSE 'AUTHENTIC' WAR PIX

Pittsburgh, July 17.

Not much looked for this week, although closing of Fulton may loosen up a few grand to be distributed among town's remaining four first-run houses. Best bet looks like Bennett's 'Bed of Roses,' at Stanley,' where title, together with star's fairly impressive marquee draw, should snare better than $10,000, anyway, which isn't exactly anything to complain about these days.

At the Davis, 'Forgotten Men,' another of those authentic war films, second to play here in as many months—other was 'Big Drive'—got away to a big opening on strength of a nice advance campaign, and if it can hold up should attract around $3,300, which means a profit here. And the Davis hasn't been showing very much profit in the last couple of months.

Fulton closed down Saturday (15), giving 'World Gone Mad' only five days. Less than $2,350 for brief session not so hot. Penn has 'Storm at Daybreak,' but will have to depend solely upon cast names, which hardly sound big enough to account for more than a weak $8,500. Warner won't get any the best of it, either, with 'Best of Enemies,' with a poor $3,000 in prospect.

Estimates for This Week

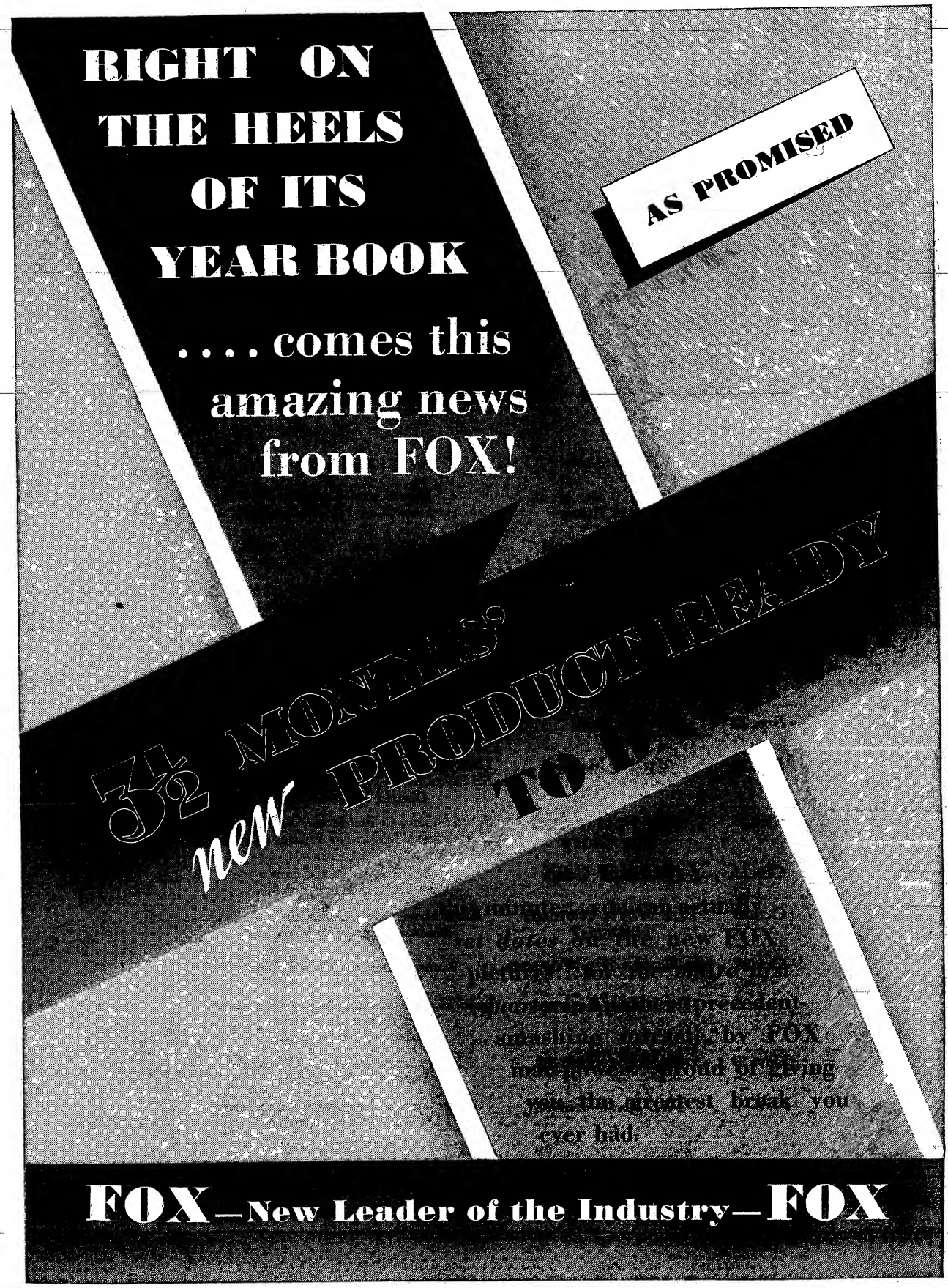
Davis (WB) (1,700; 25-30-40)—'Forgotten Men' (Jewel). These 'authentic' war films seem to be naturals around here. 'Big Drive' caught on at Fulton couple of months ago, and this one shows signs of doin the same thing. Looks like $3,300, all right. Last week 'Sunny Side Up' (Fox), musical revival, a surprise click at $3,100.

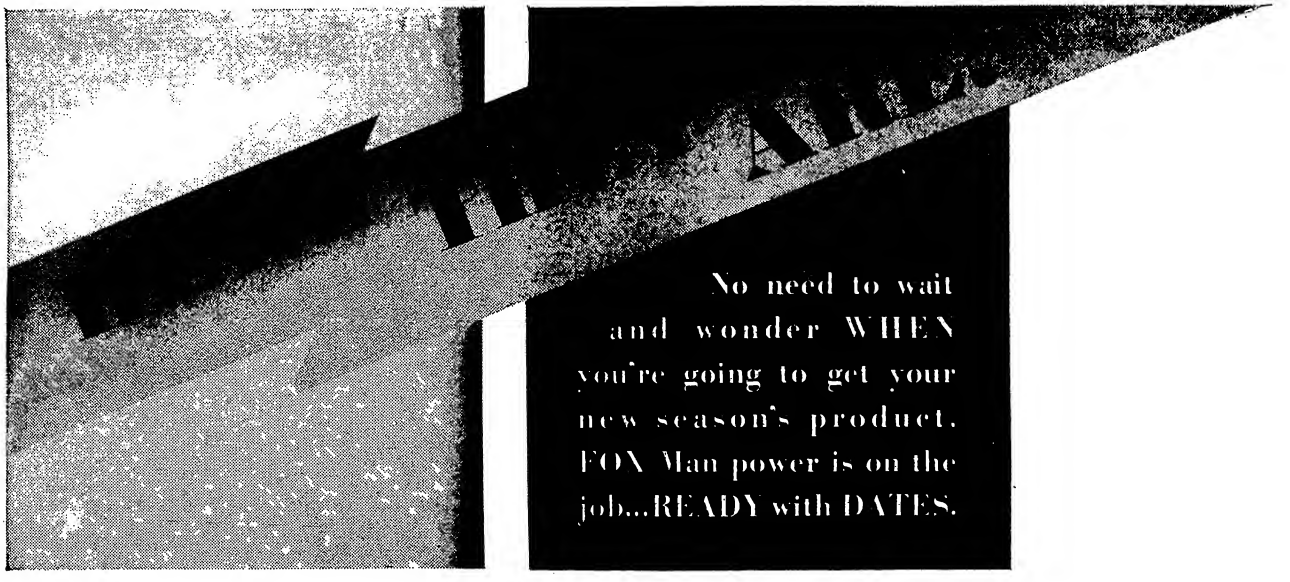
Fulton (Shea-Hyde) (1,750; 15-25-40)—'World Gone Mad' (Maj). Five days for this one, with house closing down Satdee (15) for a few weeks, reopening around Aug. 10. Less than $2,350, poor, for brief session. Last week 'King of Jazz' (U) overestimated, getting less than $3,500.

Penn (Loew's-UA) (3,300; 25-35-50)—'Storm at Daybreak' (MG). Too heavy for summer and popular consumption. Cast names will have to bring everything in, and they're hardly strong enough to snare beyond a weak $8,500. Last week 'Hold Your Man' (MG) gave site its best week in months at $15,000.

Stanley (WB) (3,600; 25-35-50)—'Bed of Roses' (RKO). Title will get 'em, and talk of censor hold-up always seems to give the populace the wrong idea and they invariably look. Same thing happened last week with 'Temple Drake' (Par), which got better than $10,000. 'Bed of Roses' should have no trouble getting as much.

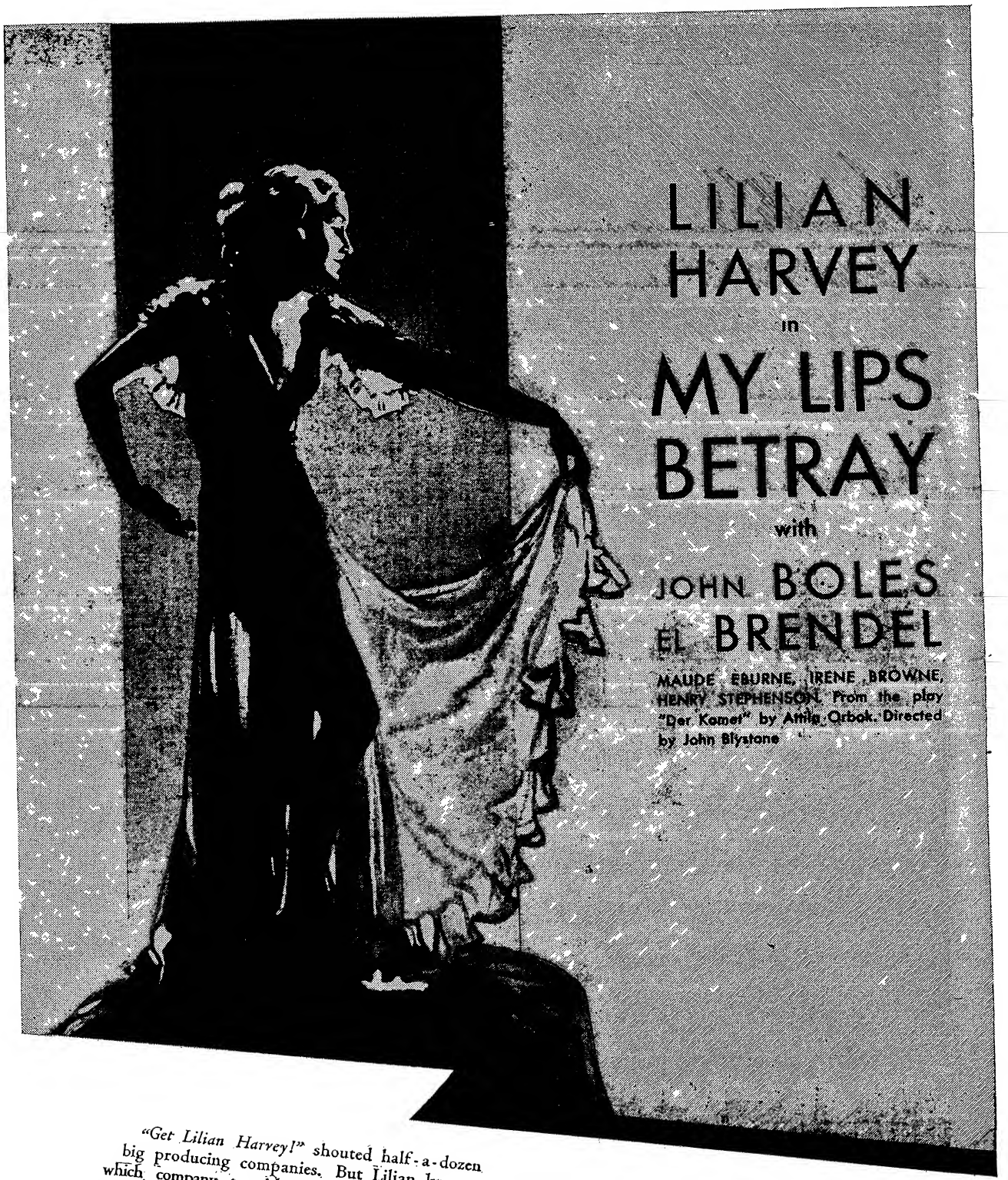
Warner (WB) (2,000; 25-35-50)—'Best of Enemies' (Fox). A nice comedy but a b. o. weak sister, and will be lucky to gather $3,000. Last week 'Heroes for Sale' (FN) pretty drab at $2,800.


RIGHT ON THE HEELS OF ITS YEAR BOOK
.... comes this amazing news from FOX!
AS PROMISED
32 MORE new PRODUCT READY
TO
FOX—New Leader of the Industry—FOX



Release Date	*Picture title*	*Stars, etc.*
Aug. 18	**Paddy the Next Best Thing**	Janet Gaynor, Warner Baxter. Directed by Harry Lachman.
Aug. 25	**The Last Trail**	Zane Grey story. George O'Brien, El Brendel, Claire Trevor.
Sep. 1	**Pilgrimage**	Henrietta Crosman, Heather Angel, Norman Foster, Marian Nixon. Directed by John Ford.
Sep. 8	**The Good Companions**	From J. B. Priestley's novel. Jessie Matthews.
Sep. 15	**Charlie Chan's Greatest Case**	Earl Derr Biggers' Charlie Chan adventure. Warner Oland, Heather Angel. Directed by Hamilton MacFadden.
Sep. 22	**Dr. Bull**	Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. Directed by John Ford.
Sep. 29	**My Weakness**	Lilian Harvey, Lew Ayres, Charles Butterworth, Sid Silvers. B. G. De Sylva production. Directed by David Butler.
Oct. 6	**The Power and the Glory**	Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson. Directed by William K. Howard.
Oct. 13	**Walls of Gold**	Sally Eilers, Norman Foster. From Kathleen Norris' best seller.
Oct. 20	**The Worst Woman in Paris?**	Benita Hume, Adolphe Menjou, John Boles. Direction and story by Monta Bell.
Oct. 27	**He Knew His Women**	Warner Baxter in a "Cisco Kid" role.
Nov. 3	**Berkeley Square**	Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Beryl Mercer. Directed by Frank Lloyd.
Nov. 10	**My Lips Betray**	Lilian Harvey, John Boles, El Brendel. Directed by John Blystone.
Nov. 17	**The Mad Game**	Spencer Tracy, Ralph Morgan, Claire Trevor. Directed by Irving Cummings.
Nov. 24	**Jimmy and Sally**	James Dunn and Sally Eilers. Story by Mauri Grashin and James Seymour.

Read the following pages for [illegible] happenings in story values...



"Get Lilian Harvey!" shouted half-a-dozen big producing companies. But Lilian knew which company to pick for prestige and an assured future. So she signed with FOX. And what a show FOX puts her in. Custom-made for this SINGING, DANCING, dainty miss. Teamed with John Boles. Isn't that romantic? Dizzy El Brendel added for laughs. *It's there,* friends. You'll be seeing Miss Harvey . . . and begging to see more. ***Let's continue . . .***

It's in! Two-a-day on Broadway... in mid-summer... uncooled theatre... $2.00 top... knocking the summer jinx for a row of ice-houses. Just look at the way "Pilgrimage" is mopping up at the Gaiety, New York.

GRIMACE

HENRIETTA CROSMAN

HEATHER ANGEL

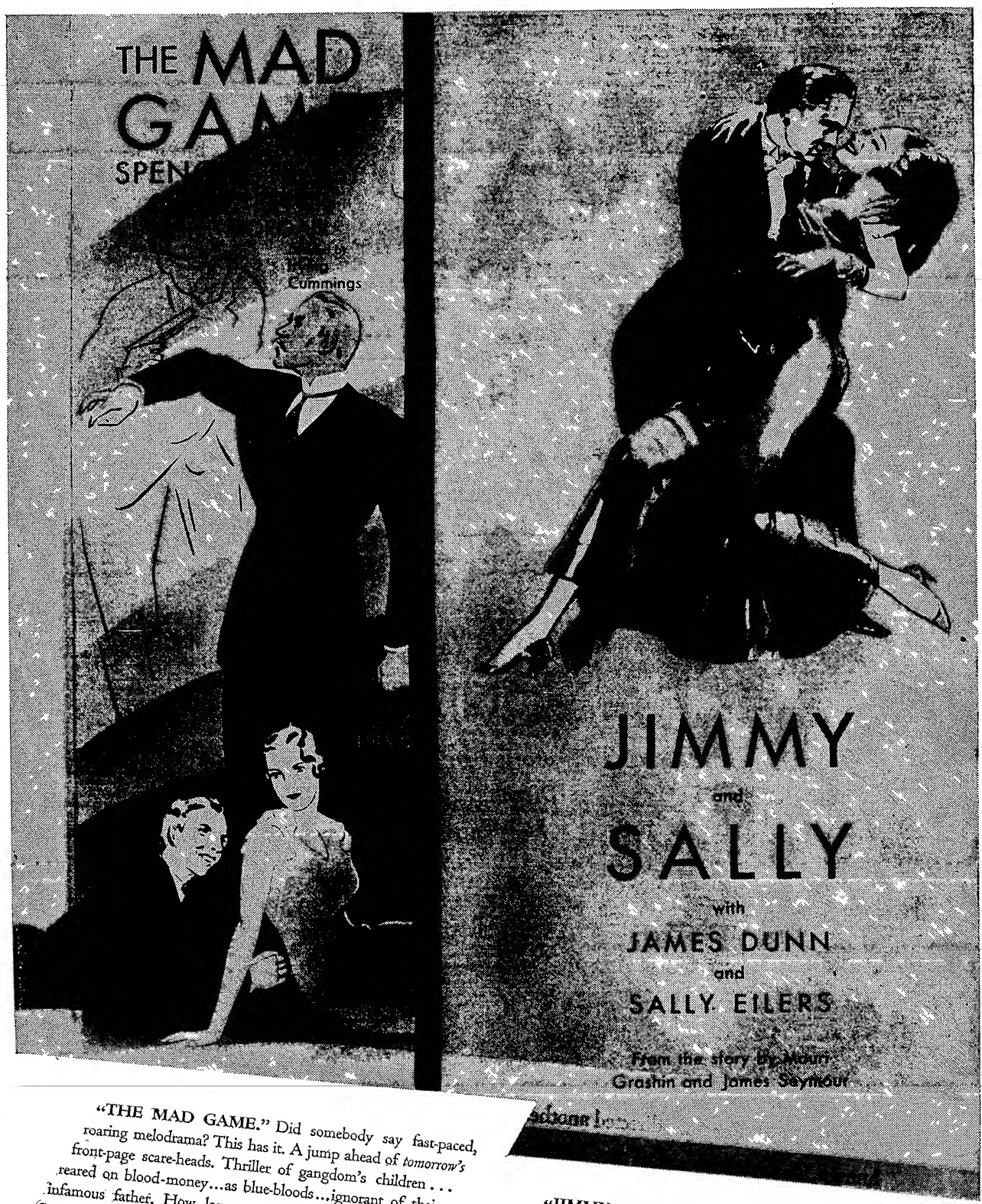
NORMAN FOSTER

MARIAN NIXON

Story by L. A. R. WYLIE

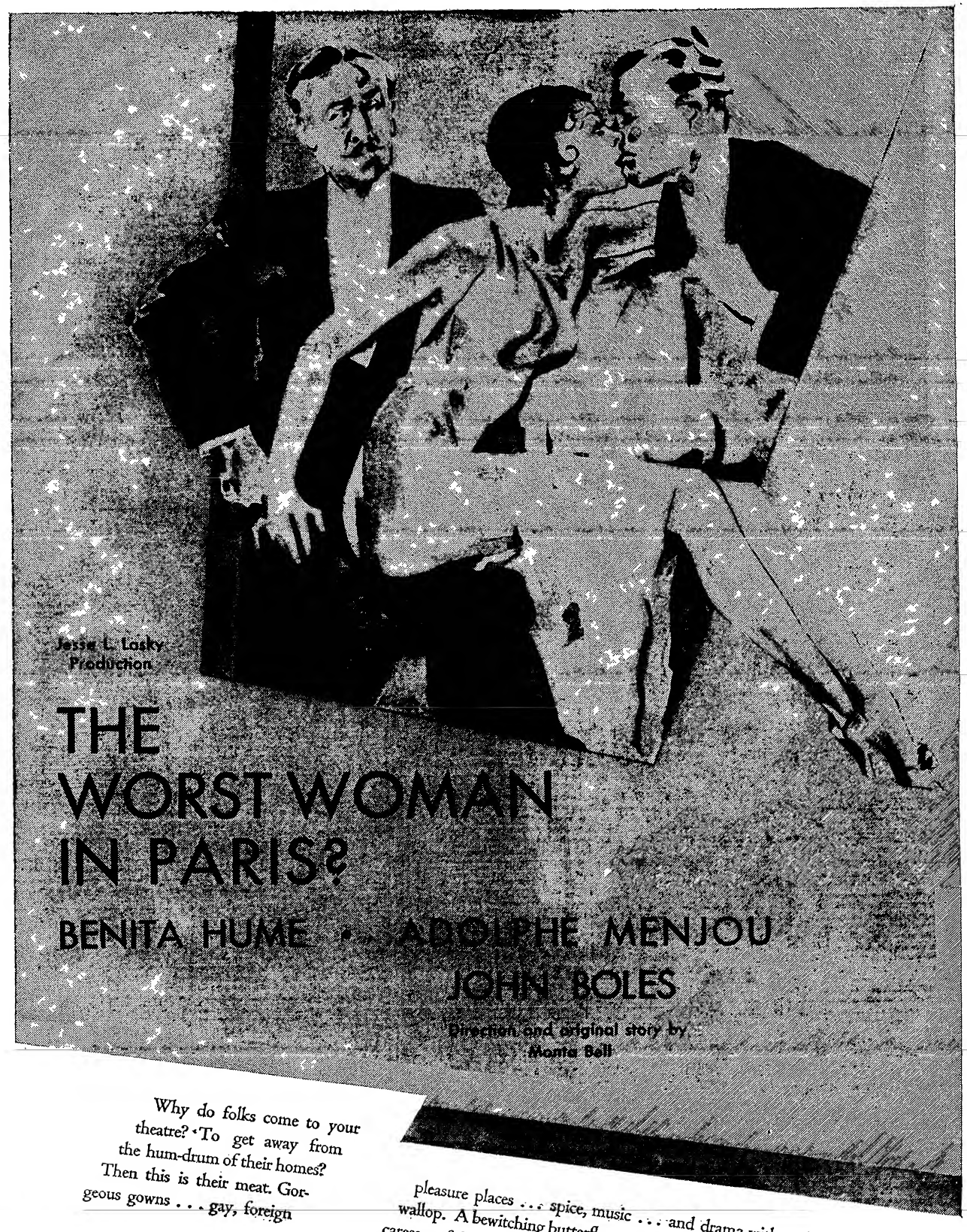
Directed by JOHN FORD

Yessir! John Ford has directed another "Four Sons." Honest, human, understandable stuff that hits folks where they live... no matter where they live. Shot through with genius...and made...TREMENDOUS! *But Fox has just started...*



"THE MAD GAME." Did somebody say fast-paced, roaring melodrama? This has it. A jump ahead of *tomorrow's* front-page scare-heads. Thriller of gangdom's children . . . reared on blood-money...as blue-bloods...ignorant of their infamous father. How long can they escape his shame? Spencer Tracy trouping his best. Sounds swell . . . IS swell!

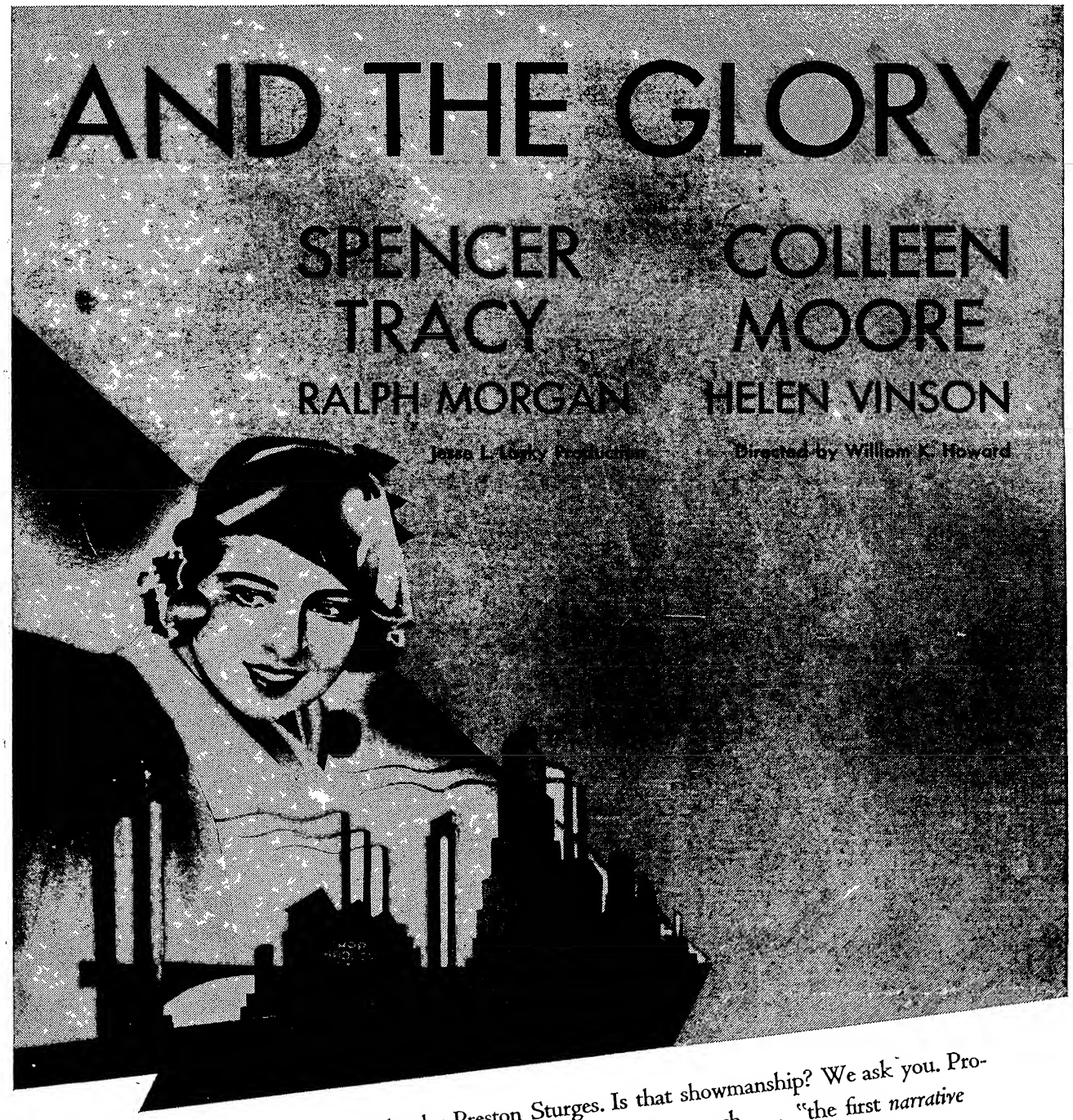
"JIMMY AND SALLY." How about a James Dunn and Sally Eilers? Keep calm. Here it is. With a title that's a honey...Typical of the breezy, irrepressible, youthful spirit that permeates their pictures...and fills the heart with cheer. Advance reports indicate it will be one of their best. That's *plenty* good! *Next* . . .



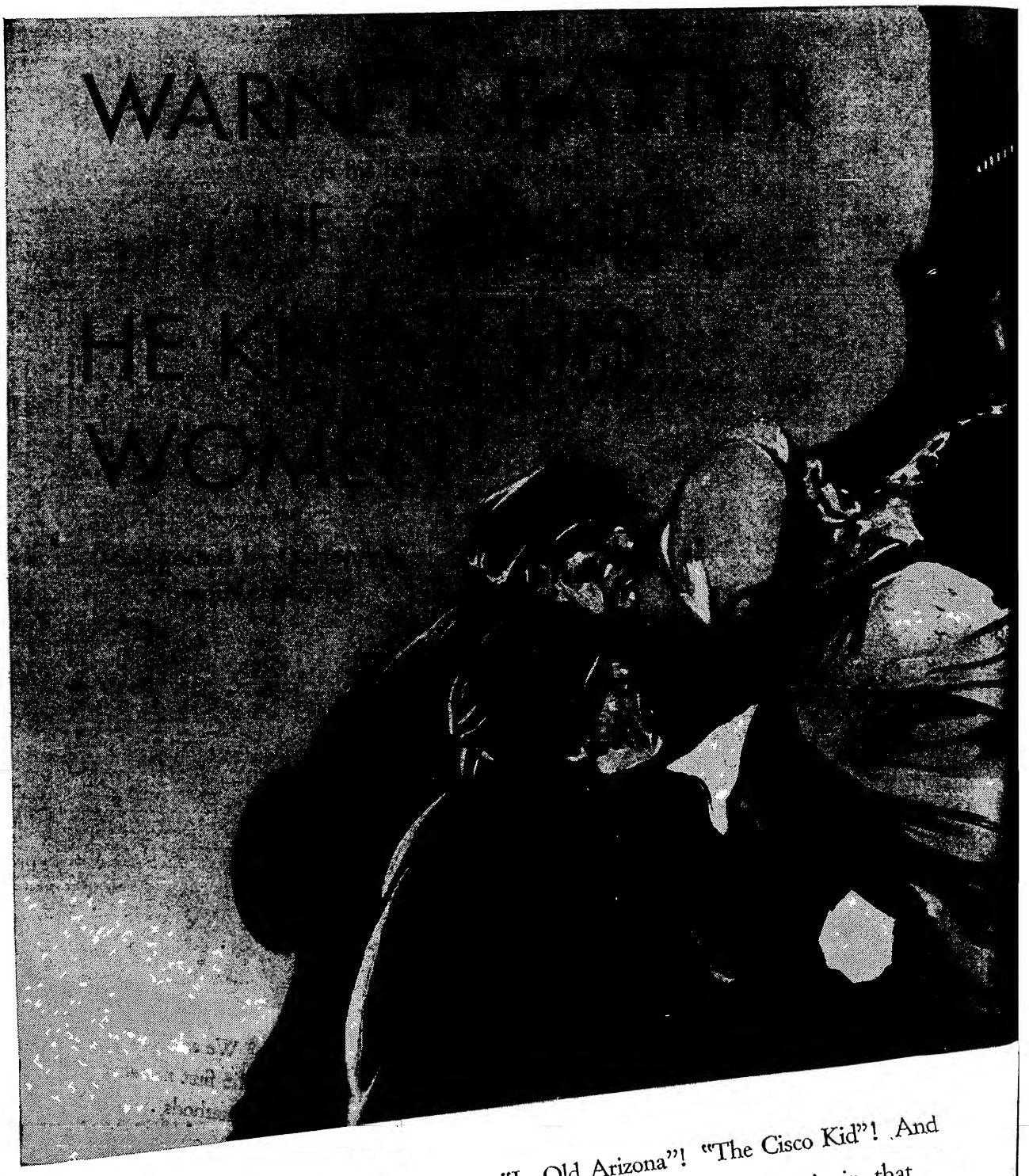
Why do folks come to your theatre? To get away from the hum-drum of their homes? Then this is their meat. Gorgeous gowns . . . gay, foreign pleasure places . . . spice, music . . . and drama with a sledgehammer wallop. A bewitching butterfly . . . hiding her heart . . . and inviting the caresses of the world's best-dressed man and best-known lover. Handled with that well-known Jesse Lasky touch. Give odds they'll go for it.

Have another . . .

Remember this prediction—this will be the most talked of picture of the year . . . And SPENCER TRACY wins a well-earned break . . . one you've been asking for, and your customers, too. *He's a star!* And starred with . . . the girl a hundred million movie-goers have been wondering about . . . and throbbing with curiosity to see. A star they could never forget . . . COLLEEN MOORE. An



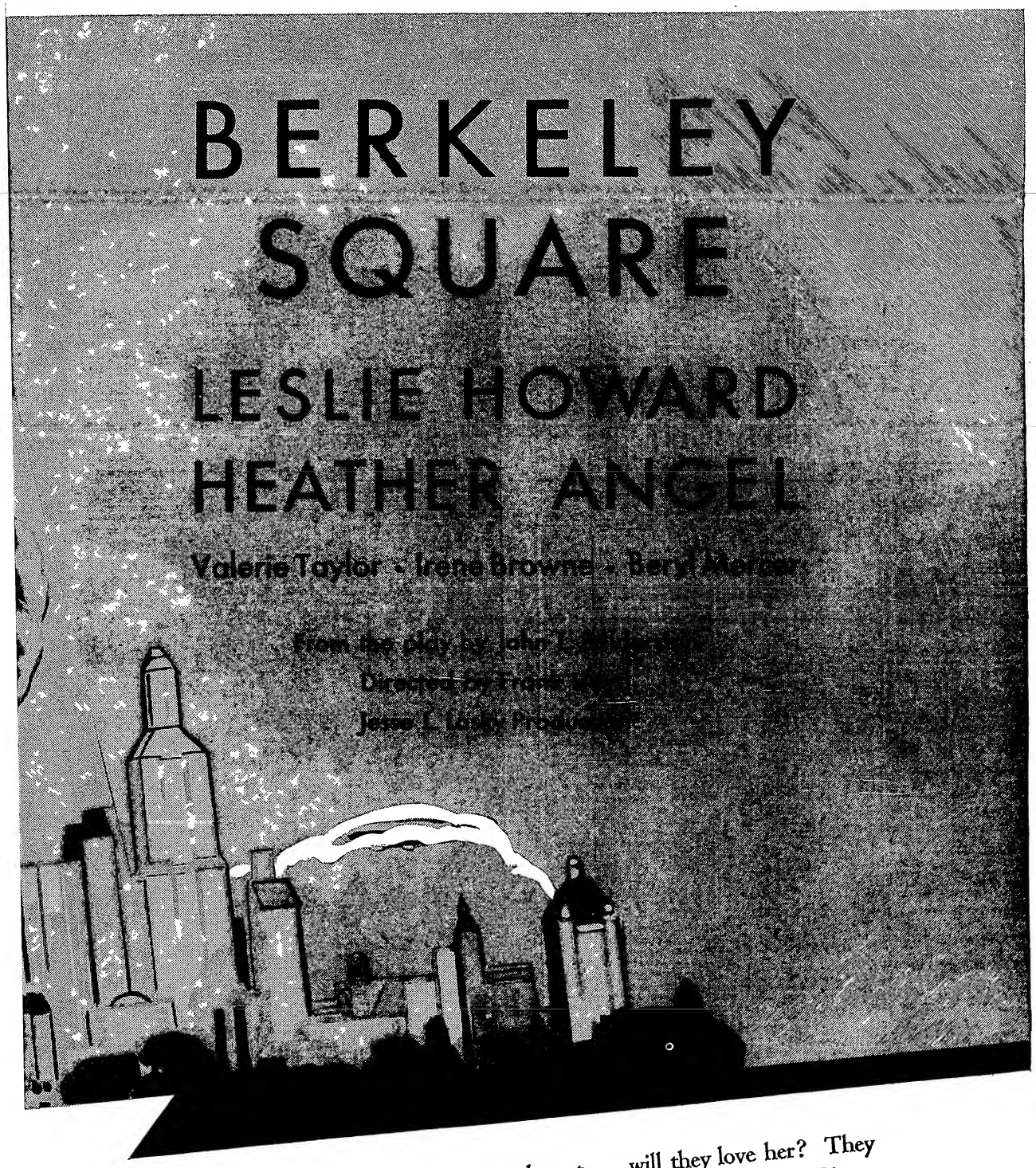
amazing screen play by Preston Sturges. Is that showmanship? We ask you. Producer Jesse Lasky tops this with another master touch . . . "the first *narrative* screen play ever made" he calls it. Watch it revolutionize production methods . . . in addition to creating talk, talk, talk. Tuck another feather in the FOX cap of hits! ***Can you stand some more thrills?*** . . .



One! Two! Three! "In Old Arizona"! "The Cisco Kid"! And now "He Knew His Women"! Warner Baxter again in that glamorous "Cisco Kid" role for which audiences pay . . . and pay. A full-blooded story of the wide-open Bowery in the Gay Nineties . . .

when ladies laced tight and he-men cut loose! Today's young folks may think they're pretty wild . . . but they never saw the match of the hell-raising "*good* old days." FOX doesn't have to tell you what a sock this packs. Not if you played the first two!. ***Read on, my lads!***

Should Leslie Howard be suppressed ... for what he's doing to the hearts of America's women? Or would the ladies rise in revolt? They would ... old and young, fat and thin. Now you get him in the play that was written for him. What a stage hit! Heather Angel's



in it, too. Is she sweet . . . can she act . . . will they love her? They will! A Jesse Lasky production (super-production to you). Big enough for Broadway at road-show prices. And that's just what FOX is going to do. ***Is all this good news going to your head?... well...***

WALLS of GOLD

from

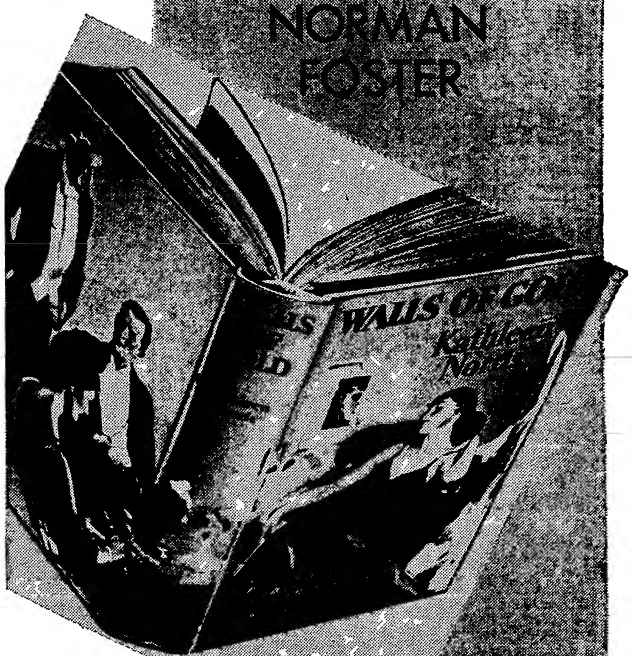
KATHLEEN NORRIS'

Famous Best Seller

with

SALLY EILERS

NORMAN FOSTER



CHARLIE CHAN'S GREATEST CASE

An Earl Derr Biggers' Charlie Chan Adventure

WARNER OLAND

HEATHER ANGEL

Directed by Hamilton MacFadden

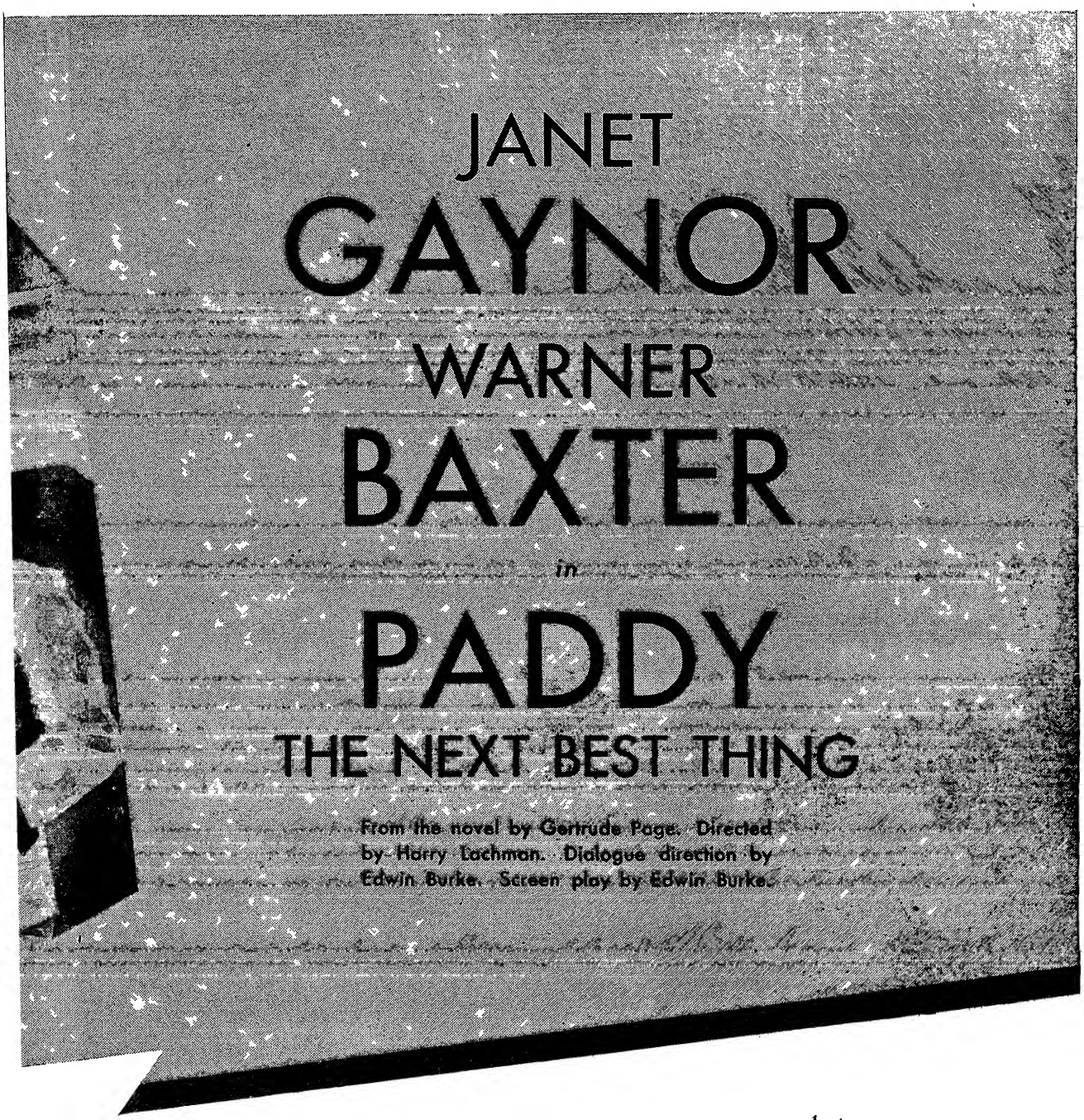
"WALLS OF GOLD"—Remember that swell little romance in "State Fair" between Sally Eilers and Norman Foster? Clever to team them up again—what? It's a KATHLEEN NORRIS story...the author millions are nuts about. Right! A sure-fire hit!

"CHARLIE CHAN'S GREATEST CASE"—Nobody ever wrote mystery stories like Earl Derr Biggers. Ask your local Saturday Evening Post readers. And nobody can play his Charlie Chan like Warner Oland. Besides... Heather Angel's in it. After "Berkeley Square" they'll *demand* to see her again. Another score for FOX showmen! ***And still they come...***

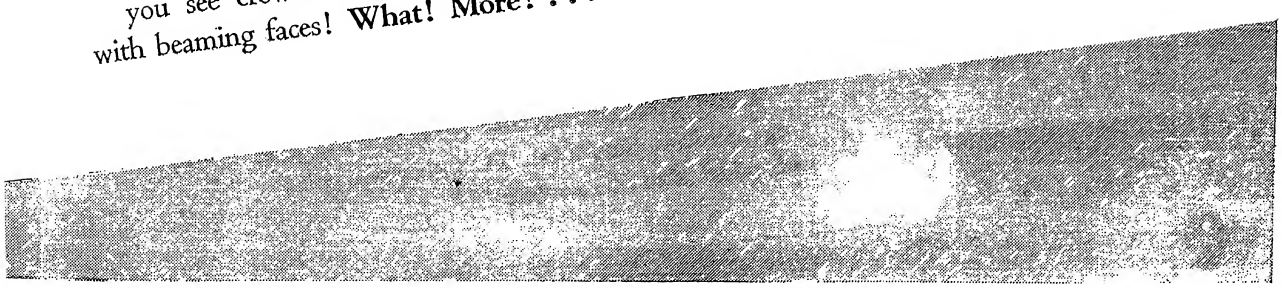
"THE GOOD COMPANIONS" Thousands paid $3.00 for the book...a best seller for years...and today. More thousands paid $4.40 top for months to see it as a Broadway hit. Here's happiness a-plenty. With a whopping musical show to make *even your heart* tingle. BOX OFFICE, here it comes...

"THE LAST TRAIL" Talk of winning combinations...you can't top this. Zane Grey (only author whose books outsell the Bible—says *Variety*). George O'Brien, biggest out-door box-office star (says *M.P. Herald* poll). El Brendel, good for a guffaw at every appearance (says every audience). Another medal for FOX showmen, please! *Keep going, there's no let-up . . .*

Were you one of the exhibitors who asked for another "Daddy Long Legs"? Hundreds did. Naturally. But FOX waited for the *perfect* Gaynor-Baxter story. AND HERE IT IS! Janet Gaynor as a romping, untamed hoyden Warner Baxter as a man of wealth captivated by her carefree spirit. Thrown together



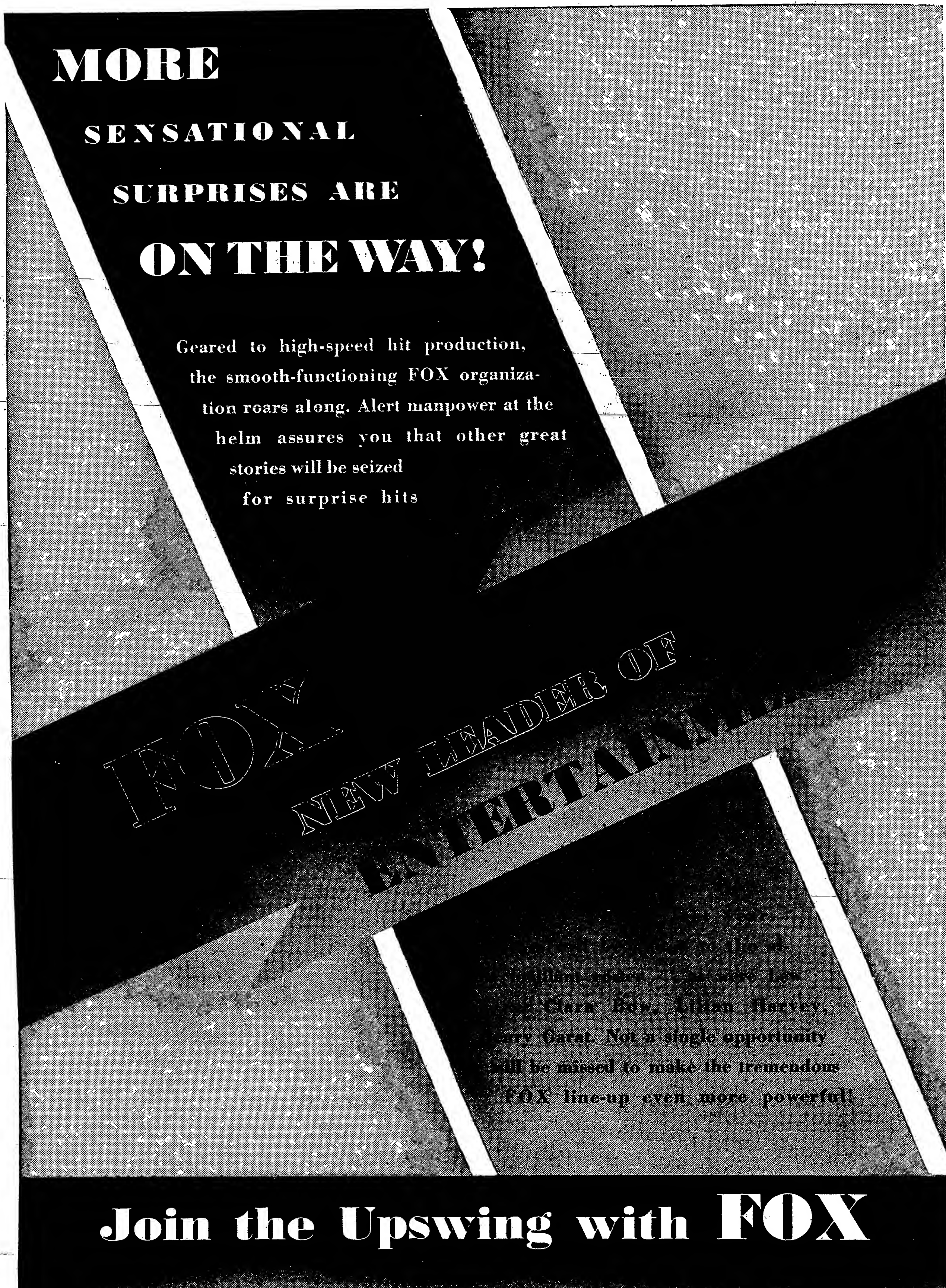
by near-tragedy . . . forced apart by misunderstanding . . . but not for long. Romance high-spotted with tuneful melodies. Can't you see crowds streaming to your theatre . . . and coming out with beaming faces! **What! More?** . . .



Gangway for a B. G. De Sylva MUSICAL smash!

Chock full of the zip and dash he put into "Sunny Side Up" and "Take a Chance" (that's just knocked Broadway ga-ga). Who's in it? Look! Lilian Harvey, Lew Ayres, and that king of comedians, Sid Silvers. FOX showmen point with pride! *And still another . . .*

WILL
ROGERS
in
Dr. BULL
From James Gould Cozzen's
sensational seller
"THE LAST ADAM"
with Louise Dresser, Vera Allen,
Marion Nixon, Ralph Morgan
Directed by JOHN FORD
WILL ROGERS ... ten little letters that always spell p-r-o-f-i-t. Get ready for another theatre-ful of Rogers fans. And be prepared for a lot of extra trade. Plenty who read "The Last Adam"... best-seller *for months*...will be dropping in. (*Thought*: Mention the book in your ads). Did you read it? Then you know it's a "real folks" story...like "State Fair." And with Our Will starring ...full of pep and rarin' to go... it's a showman's day-dream *come true*.
What a program!


MORE
SENSATIONAL
SURPRISES ARE
ON THE WAY!
Geared to high-speed hit production,
the smooth-functioning FOX organiza-
tion roars along. Alert manpower at the
helm assures you that other great
stories will be seized
for surprise hits
FOX
NEW LEADER OF
Clara Bow, Lilian Harvey,
Garat. Not a single opportunity
be missed to make the tremendous
FOX line-up even more powerful!
Join the Upswing with FOX

HITLER THING DEADLY

Report Australian Bankers Ready To Buy Back Fox's Hoyt Control

Trouble is brewing between the preference shareholders in the Hoyt group of theatres and the Fox Corporation.

Much grief has been experienced in the past by the Hoyt preference because of the huge sums paid to Fox on their holdings in Hoyts and also for film hire. The preference holders state Fox is copping the cream whilst they are being left out in the .

Report now is that the Ballieu Banking Group—powerful Melbourne financiers—will endeavor to purchase the Fox-Chase interests in the Hoyt Australian chain outright. This move is being sought mainly on behalf of the present preference stockholders.

R. W. G. Mackay, for Greater Union Theatres, has been in America for quite a while and is stated as having placed the proposition before Sid Kent and Chase National Bank officials on behalf of the Hoyt interests. Mr. Mackay is due back in Australia shortly, and further developments are expected his return.

In Australia at present is John Nolan, who was reported to have come to this country primarily to put over 'Cavalcade'.

Suspicion here is that Mr. Nolan mainly in Australia to cover the entire position as regards his organization's interests in the Hoyt chain. Whatever report he transmits to his American principals, will have strong bearing on whether the Fox Corporation will agree to sell to the Ballieus.

As Fox has been desirous of ridding itself of theatre control in other parts of the world, it is deemed likely they would be ready to quit the Australian field on a suitable proposition.

Situation Changed

Fox entered the local market at a time when the Hoyt chain was at a low ebb financially. Undoubtedly the Fox backing, arranged through F. W. Thring, saved the circuit from the rocks. But ever since Charles Munro has been in charge of the Hoyt affairs business has proceeded along constructive lines.

During the past two years the film business has passed through a very lean period, but is now on the up-grade. Losses—mainly because of enormous taxation slugs—have been very heavy. However, with the five years' working agreement now in force between the Hoyt chain and Greater Union Theatres, a much happier business outlook is current.

There has been an outcry before because of an American film company controlling an Australian theatre chain, but the raves have gen-

(Continued on page 62)

Remaking German Film Into Talker in French

July 8.

The German film, 'Libelei' (Young Love), one of the outstanding foreign successes in France, still being shown in Paris in its original German version with French subtitles at the Studio de l'Etoile, where it is now in its 3rd month, is being made into a French production by the Societe Alma.

Max Ophuls, German director of 'Libelei,' who has taken up his abode in Paris because of the Nazi situation, is directing the French film, and Magda Schneider, who speaks French, is again playing her original role.

A few general scenes are being synchronized by the Societe Rythmographie at the Eclair studios, though for the main part, picture is being entirely remade.

Harry Cohn Gets Going On English Producing

London, July 8.

In his few days in town Harry Cohn has accomplished a lot of business. In about a fortnight he has signed Binnie Barnes as leading woman; Leslie Howard, leading man; Cedric Hardwicke for character, and Gilbert Miller to direct his first picture, 'The Lady is Willing,' adapted from the French.

He has taken over the British & Dominions studios at Elstree and will start shooting on July 17, with laboratory man, recorder and cameraman, all from America.

He has taken the first two floors of the building known as Wardour House, and Columbia's own exchange will begin functioning immediately. Pictures by Capra, Borzage and others are already on the way and will shortly be trade shown.

Italy Angels Pix of Scenery and Spaghet To Draw Yank Trade

Hollywood, July 17.

Using picture production as propaganda to lure American tourists to Italy is behind the negotiations for release in this country of a series of Italian talkers filmed against scenic backgrounds.

Italian government and banks have guaranteed the promoter, Alex Turn-Taxis, Austrian, who directed several pictures in Hollywood as Cliff Wheeler, around $100,000 to start production. Only requirement is that he obtain a suitable American release.

Italy figures the beautiful scenic atmosphere, although part of the story, will be better than any direct form of advertising to get American visitors to their country. Arthur Lubin, former Paramount executive, is attempting to obtain a release here for the talkers.

First picture is to be 'Segusto,' from the book by Lord Cecil Roberts. Love story of an Englishman and an Italian peasant girl runs through many of the harbors and seaport hamlets of Italy.

Productions are to be made in both English and Italian versions, with most of interior filming done in Rome.

FOUNDER OF UNION ASKED TO RESIGN

Karl Freund, Universal director, has received a request from the German film-men's organization, Dacho, asking for a resignation because Jewish.

Freund is one of the oldest of the German cameramen, organized the German cameramen's union of which he was president and was still a leading member of that organization when it merged with Dacho. About three years ago Universal imported him and he has been continuing as an honorary member.

Freund resigned with pleasure.

FRANCO-SPANISH FILMER

Adelqui Millar, South American director, who has formerly been associated with the Paramount films at the Joinville studios and has also directed in London, has transferred his activities to Spain, where he has organized the Latina-Films, a Franco-Spanish production co., with offices in Madrid and Seville.

His first picture will be 'Le Lumieres de Seville' (Lights of Seville) in French and Spanish versions.

KEEPS FOREIGN FILMS OUT OF U.S.

Only 4 Theatres Out of 200 Over Here Now Playing Foreign Language Films —Great Chance for German Mades in America Killed Off with Hitler's Anti-Jew Campaign

EXHIBS ANNOYED

ractically nothing is left of the foreign language film business in the ited States. Only four houses in the country on a constant foreign language diet, three in New York and one in Boston. All four are using second and third run pictures. It's the lowest ebb ever, even since silent days.

Foreign film business was always a piking proposition until about two years ago when it began building to sizeable proportions slowly. Less than a year ago it had reached an almost important status, with over 200 theatres in the U. S. using the pictures and doing pretty well with them.

Then came Hitler!

Fact that the anti-Hitler thing could hurt pictures in other languages, such as French, Russian, etc., is explained by the fact that the other language countries, outside of Germany, never really got very far and never produced pictures which went far in the U. S. Also explained as a matter of exhibitors pretty much. German pictures were the best draws of the foreign language films. Therefore, exhibitors' played them most and used French, Italian, etc., only on occasion.

Too Much Bother

With the Hitler anti-Jew thing in Germany breaking loose, some exhibs dropped German pictures on their own. Most tried to hold on. They received protesting letters and other worries along that line. Rather than bother, they dropped the whole thing.

German pictures in the U. S. reached their highest peak about six months ago, right after 'Maedchen in Uniform' clicked heavily. Exhibs, as well as theatre patrons throughout the country, felt more inclined to give the pictures a break and look them over for the first time.

Latest of the foreign language houses to close is the Europa chain in New York, Baltimore and Philadelphia. New York house of that chain was the oldest existing foreign theatre. Shutters supposedly only for the summer.

Mickey Mouse Tieups

George Kamen leaves for Europe July 19 to handle merchandise tieups for Mickey Mouse and other Walt Disney cartoons.

Idea is for Kamen to get set somewhere abroad and do nothing else but arrange merchandising agreements.

VEIDT SUES B.G.

London, July 17.

Conrad Veidt has entered suit against Gaumont British, alleging contractural breach.

He made some films here for G-B.

SURGICAL VACATION

A. L. Pratchett, Cuban g.m. for Paramount, is in New York for his bi-annual h.o. visit.

While here he'll go into a hospital for an operation he needs.

Fox's 2-Version Foreign Mades by Pommer at $175,000 Top Cost Sure To Break Even at Least Is Belief

Anglo-Italian Project For 3-Tongue Musical

London,

After several long-distance talks, John Maxwell has sent Monty Banks to Rome with Cines Productions, Italy's biggest film concern and pictures theatres owners. Idea is a hook-up ween this concern and British International Pictures to make two musicals with Italian background.

Pictures will be tri-lingual, using international stars, and will cost around $200,000 for each version.

NEW JANNINGS TALKER FLOPS

London,

'Merry Monarch,' Emil Janning's English language talker, opened Saturday (14) at the Empire and was badly razzed. It was immediately jerked.

Picture was released here by United Artists, after having been made by a Franco-German alliance in the south of France. It cost $300,000 and was made in French and English versions. Alexander Granowsky, the German director, megged.

Censor here made 52 cuts before releasing, which possibly explains the trouble.

'33 GERMAN KONTIGENT RUNS FOR THREE YEARS

Full text of the new German kintingent law, just arrived in New York, shows that there were only a few changes instituted from the old law, but these changes are drastic.

New law is in for three years, rather than a one-year period, as in the past.

In the law the definition of German films is changed. 'German films' now means pictures that are 100% German as regards directors, producers and actors. The word 'German' here means not only persons of German nationality but of German race, which immediately bars Jews. Previously only 75% of the film personnel had to be legally German, now it's 100% racially German.

Foreigners of German racial descent can pass as Germans if they have lived in Germany since January 1, 1923, otherwise they can be employed in only 25% of film work.

One important out in the law at thi point states that foreigners (which also means Jews) may be employed in German films made outside of Germany if special permission is granted by the Ministry of Propaganda on application of the producer. Must be proved, however, that the move is necessary for 'artistic or cultural purposes.'

Another new point in the law states that the Ministry of Propaganda can grant kontingents or quota licenses at its own discretion and beyond the regular kontingent import figure to such countries as have a reciprocal agreement with Germany. That's intended to help out the proposed German-Italian deals.

Total figure of kontingents permitted remains unchanged at 175 to be divided 60 for renters, 30 for exporters, 15 for general ministerial disposition and 20 at the disposal of the Ministry of Propaganda

has reached a decision on European production. It has authorized Eric Pommer to start making plans for producing in France. Pictures will be in French and English, but no German. Pommer left New York Wednesday (12) the Olympic.

Still two snags in the way of immediate beginning, but figured they're easy. Most important holdup is pending the July 21 Fox refinancing thing. Soon that's settled Pommer will be given the signal to go ahead and incorporate a French production company with a capital of about $300,000 (6,000,000 francs). Papers for that are already drawn.

Robert Kane will eventually become the head of Fox's European production. That won't be until Aug. 1, probably, as Kane has a Paramount contract which dates that far and on which he has entered suit against Paramount.

The Fox production lineup as seen now is for Pommer to make not more than three or four pictures a year. He will be given a budget of $175,000 per picture, include both versions.

Possible Velvet

Attitude is that with that kind of a financial outlay a Pommer picture, with Pommer's European reputation can get its money back in Europe. With a cash negative return Fox will be satisfied because able to sell the Fox-American program on the strength of the local mades. If one or two of the Pommer pictures should turn out to be good enough for America, it's figured by Fox as that much velvet.

Andre Daven will produce some cheaper Fox-French pictures to satisfy that market. Eric Klagemann in Berlin will be allowed to continue making his proposed four German pictures there on a minimum production cost schedule.

Same time, through engagement of C. B. Cochran, London's ace legit producer, in London, to hunt stories and material, it's figured Fox will get story breaks in that country and be closer to possibilities.

AUSTRIA ENACTS MORE LAWS FOR OWN FILMS

Vienna, July 7.

Supplementary regulations have been made to the new Austrian contingent law, in effect since April 15, which make the showing of a certain amount of local footage compulsory for all theatres.

According to these regulations, and in order to further domestic film production, every picture house must include in all its programs, about 250 meters of shorts produced within Austria and on Austrian equipment. Shorts can be either newsreels or educationals or both, preference being given to native scenics and travelogs.

Ministry of Commerce, working with the Ministry of Instruction will label film as eligible for such use, and decide on matters of debate arising under the law.

Newsreels for compulsory showing will be distributed through a special officially instituted 'Newsreel Office.'

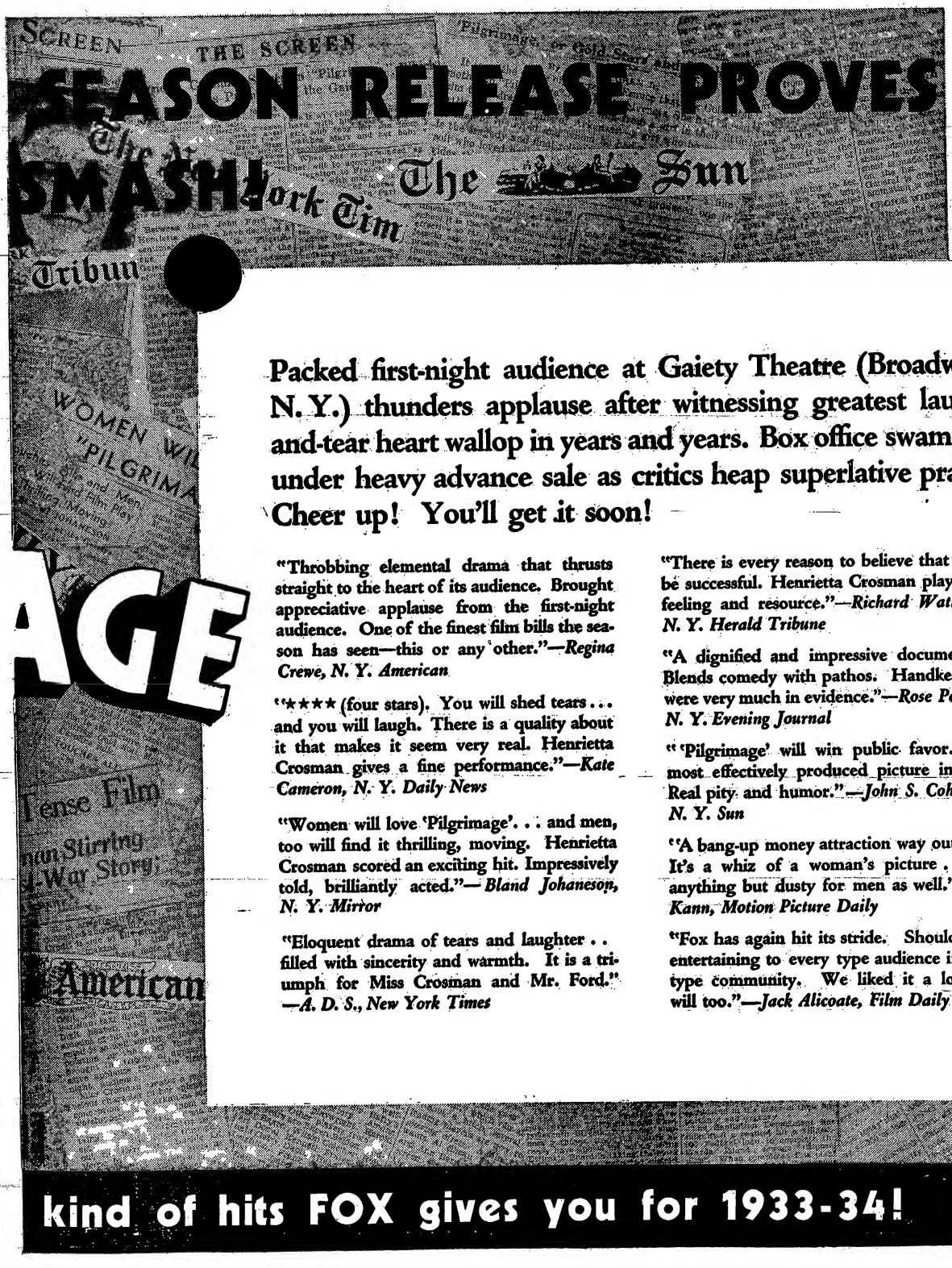
Imilar law exists in Germany.

Hanna Kass European Envoy for Columbia

Hanna K. , former head of Columbia's foreign department in New York, sailed Wednesday (12) for Paris to take over the company's Continental representation.

She'll open offices in Paris as the first step in the spreading out of Columbia's foreign business under the new regime being organized by Joe Seidelman as head.

Already
PROOF
of what
you have
just read!
FOX
NEW
DAILY MIRROR-STAR
Herald
PILGRIM
Pilgrim
HEATHER ANGEL
NORMAN FOSTER
MARIAN NIXON
Story by I. A. R. Wylie
Directed by
JOHN FORD
FOX
A shining example of the



Packed first-night audience at Gaiety Theatre (Broadway, N. Y.) thunders applause after witnessing greatest laugh-and-tear heart wallop in years and years. Box office swamped under heavy advance sale as critics heap superlative praise. Cheer up! You'll get it soon!

"Throbbing elemental drama that thrusts straight to the heart of its audience. Brought appreciative applause from the first-night audience. One of the finest film bills the season has seen—this or any other."—*Regina Crewe, N. Y. American*

"★★★★ (four stars). You will shed tears . . . and you will laugh. There is a quality about it that makes it seem very real. Henrietta Crosman gives a fine performance."—*Kate Cameron, N. Y. Daily News*

"Women will love 'Pilgrimage'. . . and men, too will find it thrilling, moving. Henrietta Crosman scored an exciting hit. Impressively told, brilliantly acted."—*Bland Johaneson, N. Y. Mirror*

"Eloquent drama of tears and laughter . . filled with sincerity and warmth. It is a triumph for Miss Crosman and Mr. Ford."—*A. D. S., New York Times*

"There is every reason to believe that it will be successful. Henrietta Crosman plays with feeling and resource."—*Richard Watts, Jr., N. Y. Herald Tribune*

"A dignified and impressive document . . . Blends comedy with pathos. Handkerchiefs were very much in evidence."—*Rose Pelswick, N. Y. Evening Journal*

"'Pilgrimage' will win public favor. The most effectively produced picture in town. Real pity and humor."—*John S. Cohen, Jr., N. Y. Sun*

"A bang-up money attraction way out front. It's a whiz of a woman's picture . . . and anything but dusty for men as well."—*Red Kann, Motion Picture Daily*

"Fox has again hit its stride. Should prove entertaining to every type audience in every type community. We liked it a lot. You will too."—*Jack Alicoate, Film Daily*

kind of hits FOX gives you for 1933-34!

MUSIC HALL

L. Rothafel (Roxy) himself in person gets the No. 1 billing as a member of the Music Hall's current stage show. It must have been Roxy who was responsible for the capacity attendance Thursday night. No explanation for the exceptional turnout apparent in the picture, 'Professional Sweetheart' (Radio), nor is there anything else in the show on which the credit can be pinned. So Roxy himself must be accountable.

Capacity attendance meant about 6,000 people present Thursday evening. And most of them there to see Roxy. It's too bad the show this week is so poor. They probably expected to see a typical Roxy presentation, and that would have been the logical thing. Instead, Roxy is giving them an hour and 20 minutes of straight singing and little else, a long, uninspiring affair that lacks even the customary Roxy-Music Hall spectacle.

He's best known for his production effects, yet this week, while showing himself in the flesh, Roxy uses one stage setting through the whole show, the first time that's been done since the Music Hall opened. And a dull, sombre, lifeless set at that. It's a terraced bandstand in the regulation picture house manner, its only advantage over the smaller presentation shows being in the lighting effects used for the specialties down on the apron.

Orchestra pit is covered over and becomes part of the stage this week. Band is on the stage, high up in the rear. One level lower sits the singing chorus. In front of the staff singers, seated on chairs on the rostrum proper, are Roxy and His Gang.

In the stage population at the opening seems to be around or over the 200 marks, not counting the ballet corps and Roxyettes, who arrive later to bring the number closer to 300. Considering the number of participants and the staging facilities at hand, there's extremely little entertainment provided at the Music Hall this week.

Consuming most of the 80 minutes' stage running time are nine vocal specialties run off almost in succession and all through a mike. It may be of interest to the singers to attempt to out-sing each other, but after a while it doesn't come under the heading of amusement for the customers.

Following a lengthy dissertation, vocally and instrumentally, on 'Southern Symphony,' which is replete with human piping, Beatrice Belkin starts off the specialties with a soprano solo. Harold Van Duzee, tenor, follows. Then Gladys Rice, soprano. At this point there's the first break in the straight singing stretch; Patricia Bowman is on for a toe specialty. It's not only an excellent offering by an exceptional artist, but refreshing as a pace changer.

The song marathon resumes when Miss Bowman flits off, Celia Branz, contralto, taking up the going where Miss Rice left off. She's followed by Jan Pearce, tenor, and then back by Jan Pearce, tenor, and then more trio. There's a slight interruption here, although the microphone doesn't share in the audience's luck, during which Miss Mickey McKee, whistler, imitates various birds. And then some more singing, this time in French, by Claire Madjette, who is (don't rush) a soprano.

Finally the audience sees something. The ballet corps enters for a hunting dance and exits after a brief exhibition in bright red jackets. What was needed at this point was a little more singing. So Viola Philo, the theatre's leading songstress, and for a change a soprano, appears. Then two comedy songs by Frank Moulan, old school comedian. It was a perfect spot for a comic if ever there was one, and Moulan had it tossed into his lap.

At this point two more singing items were scheduled, according to the program, but they were dropped from the performance caught. Somebody figured there was too much singing, no doubt.

Instead, and at last, the Roxyettes finally showed up. After a whole hour of singing and practically nothing else. They give the show its first sign of life, but it's too late for their pert green costumes, gold hats and usual perfect precision work to do much good.

The finale is composed of—singing. The Misses Philo and Rice and Mr. Pearce reappear, along with Wee Willie Robyn, who walked over to the mike too soon and had to go back to his chair, and Ross Graham, and all backgrounded by the orchestra, the vocal chorus and the rest of the Gang. The two girl lines return in the same costumes to pose the number into a finish, the Roxyettes coming up on the orchestra pit, which had previously dropped to carry them off the stage.

Roxy does all the conducting, except during one number, when somebody else takes the baton. He never leaves the stage. But his most important assignment is the m.c. work, for which he, too, uses the mike. Roxy speaks to the customers like they were old friends. And makes himself at home by kissing three of the flock of sopranos smack on the lips. Miss Bowman was set apart in a distinctive manner. Roxy kissed her hand.

That's all there is this week, the stage show, the picture and a newsreel. John S. Young, NBC announcer who ushers on the Roxy Gang on the air, does the same thing here at the start of the show. Then he goes home. *Bige.*

CAPITOL, N. Y.

Lots of stage show at the Cap this week, an obvious contra-balance for 'Midnight Mary' (Metro) on the screen. As further cinematic bolstering, a Pete Smith short, 'Inflation,' is also added. But the stage show will have to save the week's gross, if it can.

Lee Sims and Homay Bailey (New Acts) are the big bally. They're a radio piano team who, through a fortuitous combination of circumstances, have come to some prominence in the past two months, but barely enough to warrant the sensationalizing which Major Edward Bowes is attempting this week.

Phil Spitalny is the first name to punctuate the printed program in bold lettering. He's the summer season pit maestro—a quick return after a recent guest engagement—during Yascha Bunchuk's vacationing abroad. Spitalny put it on big with an impressive overture, later lightening it up sufficiently with the aid of a male choral octet for 'Limestone Blues' in somewhat different musico-vocal presentation.

Came Fred Keating as m.c. to pace the show. Keating somehow didn't register as he should. He was all right in spots, but missed fire in others. After a big build-up, with comedy variations, by the Chester Hale Girls (40) on top of a trailer heralding him as Tallulah Bankhead's leading man in 'Forsaking All Others,' the magician-m.c. came back in his original style of performing.

He introduced Borrah Minevitch in connection with happy reminiscences of the good ole days at the Palace (business of Keating crossing himself in memory thereof), whereupon the harmonica impresario and his rascals set to their novelty musical chores and tied up the show cold. They forced an encore and incapacitated the rest of the lengthy show to the degree that they'll probably be moved back to finale the show—or should. Minevitch has been around Broadway almost like a stock company, in and out of the Musical Hall, Paramount, State and now Capital, so that he's by no means an unknown quantity. But they sure went for him. What's more, he has been on an NBC build-up for no little time, which has further familiarized his stuff.

Keating on again with a pan on a cigaret account whose identity he left anonymous, possibly for legal reasons, as he rapped the 'inferior' product for its expose of magic and magicians. It makes for good showmanship, any way, in connection with the cigaret brand's expose of the disappearing bird cage. Keating submitted himself to audience search to prove the collapsible cage did not appear up his sleeves, as was set forth in the expose cartoons. Chesterfield received a positive plug at the conclusion.

Sims and Bailey in mid-section, then a corking routine by the Hale girls in which the emerald and crimson lights were utilized to good effect. It was a concerted, rhythm number of exotic pattern and very $4 revue in its general manner of production, presentation and precision, all very unusual considering the time limitations for picture-house preparation.

Keating offset his good impression in the bit with the box stooge and the colored kid stepper. Latter missed fire during his antics, and the box stuff is still 100% Baker-Silvers (or Muldowney) and none others seem to get as much out of it. His pugilistic radio description of a Culbertson-Lenz bridge battle was a little better. Nonetheless, where are those Hollywood screen testers for Keating? He has talent, possibilities as a male lead. The Bankhead legit run alone should be the convincer for his dramatic abilities.

Ayres and Rene, with two unbilled male pards, were likewise effective in their luminous paint terp stuff. The novelty of their act lies in the unseen adagio partner who accounts for the startling suspended-in-the-air effects as the girl is catapulted from one to another of her male partners. It's a masterful presentation, thoroughly showmanly and smart in not essaying any mystery. From the start the audience is let in on the ruse that an unseen adagioist attired in black tights and unseen against the pitch-dark background is responsible for the odd terp stuff. Act has been at the Cap only recently and its quick return will probably not be the last. It's the last word in novelty for that sort of turn, with the highly colorful luminous paint effects further enhancing its sight value for a large auditorium, such as this. *Abel.*

STATE, N. Y.

Primo Carnera (New Acts) is filling up the State's stage with his large gondolas this week as the closing turn of a six-act bill. He's in for $2,500 guarantee and a split with the house over $20,000. From opening day's (Friday) business indications both Primo and the State should do all right. The new champ has a strong Italian draw in New York, plus general attractiveness due to his freakishness.

With the Preem the State presents a fair layout of acts and the U.A. picture, 'I Cover the Waterfront.' In the vaude end a group of five standard turns keep things moving for Primo, who closes the show, with most of the dependence placed on Herman Timberg. Following his customary socko half hour or so in the next-to-closer, Timberg comes back to spar with Carnera. It's done according to formula, but draws howls at the State.

Bellet and Lamb are No. 2 and the Lee Twins and Co. third, meaning two ordinarily deucing turns in a row. The Lees were needed mostly for flash purposes, since the current bill is lacking in that department outside of what the two girls and their six boys contribute, but the Lees should have been second, or even opening the show. The No. 3 spotting for them slows down the bill and doesn't do the act any good, either. Serge Flash opens.

Keller Sisters and Lynch, fourth with their always dependable harmony singing, were booked in the State the week before, but had to cancel when their car emulated Joe Jackson's bike in New Jersey. The girls drew a badly cut eye and loss of a whole set of molars, respectively. At the State Friday night, only a week after the accident, they didn't act or sing like cripples. Makeup covered the scars. The audience didn't know it, but their heavy applause for the act was a tribute to courage.

Timberg was in the moment he walked on, and stayed in all the way. On top of that he provided the only real entertainment merit of the Carnera turn in his comedy round with the champ.

As part of the ballyhoo the State is trying to have some ring and other celebs in the house every evening, roping off some mezzanine seats for that purpose. Friday night's bow-takers were Benny Leonard, Philadelphia Jack O'Brien and Harlem Tommy Murphy. Besides the pugs, Milton Berle showed up, too. Berle ran all the way down from the mezzanine and when reaching the stage did a seven-minute monolog, saying that if he knew he would be called on he'd have brought his mother. Berle had them yelling all the way, but he was taking a big chance—and for nothing. If this most promising of all young comedians continues to give it away too much and too often, there will come a time when he won't be able to sell it. *Bige.*

HOLLYWOOD, L. A.

Hollywood, July 14.

In the build-up of Teddy Joyce, the Hollywood is gradually easing out of the vaude policy into presentation. Originally it was five acts of vaude. This week vaude is down to three acts, with the stage band and Joyce having considerable time ahead. Joyce, who didn't do so well when he first came to the coast, has started to catch on and is giving promise of becoming a Hollywood fave. M.c. has a lot on the ball, including a modest manner which helps him no end.

Current presentation has Maxine Lewis, hot warbler; Cynthia and Blois, tap dancers; Roy D'Arcy, former screen name, singing two numbers, and Florence Hin Low, 12-year-old Chinese girl, who gives promise of becoming a sensational acrobatic dancer. Youngster has an engaging stage personality plus loads of ability. She tied the show up cold with D'Arcy having a tough time following her.

Former picture actor is still flashing the teeth. While he is not overboard on talent, he is not too aggressive, and manages to give a fair account of himself with the two songs. Miss Lewis goes to town with two low-down numbers to start the presentation. She gets it away to good results. Cynthia and Blois, femme tappers, just fill in in order to give Joyce a chance to step. M.c. later does a pip of a snakehips routine that also stops the show. If he continues to work as he has done in his first three weeks, Joyce should stay at this house for some time.

Vaude opens with Inez and Dewyn, pet control acrobats, who give the show a good start. Frank De Voe follows, singing three numbers. He is well received, but works on the blue side. Willock and Carson, hoke comedy chatter team, next. Boys have a fast line of gags that have the mat customers crying for more. They encore with an imitation of Laurel and Hardy, which gets them off to a strong hand.

Talent this week is considerably better than the house has had heretofore. Budget is also the highest for the house, running slightly over $2,000, but the investment pays, with business strong on the second day of the show despite raps at the feature, 'Baby Face' (WB). *Call.*

NEWSREELS

EMBASSY

Of hot spot news there is very little here this week. Runoff Saturday afternoon had itself skimmed down to an even hour, with the procession of clips looming as 95% magazine and the balance newspaper. Editors must have been hard put filling out the stretch this week and the frequent dull spots show it.

To the dropper-in seeking the latest off the hot news griddle there was little else to tense the optics about other than the Canadian advent of the Italian armada. Like the Translux, they had here the Lindy flyoff to the Arctic wastes and the Amelia Earhart arrival, only Fox unreeled more of each. Drawing out of the interview between the aviatrix and her spouse, George Palmer Putnam, had its advantage here in that it gave a curious sidelight on the Earhart charm, sharpened by a keen mind, plus a truly retiring nature.

Interlude immediately following the Balbo strip was accorded to President Roosevelt's tapping a button for the inauguration of building activities on the $70,000,000 span from 'Frisco to Oakland and saying a few words in description thereof. Tagged on to this was a flash from the very spot showing Herbert Hoover bestowing his good wishes and Governor Rolph digging up some of the first dirt on the job and the kidding of friendly onlookers. Twist here obviously made for livelier treatment than Pathe gave the event at the Translux. On the tail of this came Sec. of Interior Ickes with an enlightening spiel on how his board of special works is going about spending the $3,300,000,000 appropriated by Congress.

Oddest quirk of human interest on the Embassy bill, which had its counterpart (Par) at the Translux, grandma beauty parade and contest at Steeplechase Park, with the winner a lassie of 74 years. Display of these figures distorted by age, etc., was certainly no treat to the eye, and the thing as a whole showed how deep they'll dip for the sake of exploitation, but since for the newsreels it's only been an open season for freaks, regardless of whatever might be the dictates of good taste, it must be okay.

One clip had the Prince of Wales opening three bridges in one with the combination of events giving royalty a chance to unlimber a nifty. According to the photography it must have been an almost impenetrably foggy day when the prince went about wielding the shears.

Hearst end of the amalgamation here brought in Senator Copeland for the anti-racketeer angle, with the statesman using no weasel words in his description of the situation and making special note of the McConnell kidnapping, up Albany way. Clip had a trailer with the kidnaped lad's superior officer in the National Guard excoriating the crime as an affront to the army. Translux didn't go without this same bit.

Embassy touched on the out of the depression trend with a say-so by Roger Babson and a bit showing logs up in the Northwest on their way to the mills. That test looked very much library. For went the combined bunch at the Translux one better with a showing of Jimmy Mattern's mother and her expression of happiness at hearing of the aviator's safety. Hers was a surefire camera personality and an impressive performance.

Of the odds and ends from abroad the Germany clips, as usual, went in heavy for arms, tinhats and the goosestep, while the French contribution offered a bunch of kids making orchestral whoopee with a flock of resourcefully odd instruments.

Saturday's early mat business somewhat better than fair. *Odec.*

TRANSLUX

Display of a Mickey Mouse poster on the outside must have been responsible for the goodly percentage of kids here Saturday afternoon. Case of the youngsters spotting the thing as they stroll by with the parent or parents and dragging them toward the box office. Perhaps here's an angle that the house could make better capital of, with the fact of being on the right side of the street for the uptown subway arrivals all to its advantage.

Compared to the Embassy they did a neater bit of editing and dovetailing of their newsclips here, although in neither spot were there any spot news shots to get excited about. Both houses gave the arrival of Labrador of the Italian air fleet lead attention, with Hearst Metrotone going the Translux (Pathe) one better and putting on Gen. Balbo for a speech of greeting in his native tongue, a supplementary, however, that could hardly tickle anybody but his fellow countrymen and those who understand the lingo. In either instance the cameramen did a creditable piece of air and scenic photography.

In addition to Mickey ('Mickey's Pal Pluto'), the bill spaced the news parade with a travelog, 'Dangers of the Arctic,' which dragged through close to 35 minutes of dim photography, and a Vitaphone reel, 'That's the Spirit,' exploiting the hot dansapation of the Noble Sissle combo. Way they spliced them in here made for deft balancing with the news items.

Pathe has pretty much of the running this week. Immediately following the Balbo reception up Canada way there's the Lindberghs shown taking off for that near-Arctic airlane charting romp and the arrival of Amelia Earhart at the Newark field from a transcontinental spin.

From this point Pathe proceeds to give 'em a flash of the encounter between the National and American league stars in Chicago for charity's sake, a spiel by the navy commander who's slated to join Jan Picard for the stratosphere experiment, an exciting motorcycle race over in England, with the daredevils splitting themselves, a Cincinnati diving horse and an installment from the newsreeler's anti-racket campaign in which former War Sect. Patrick J. Hurley does the calling to arms. Same company takes the next three clips, in which President Roosevelt and his predecessor, Herbert Hoover, from either end of the country participate in the inaugural of the construction of the Frisco-to-Oakland span and an interview with Gen. Hugh Johnson, the latter telling of the results to date of the emergency recovery act.

Pathe also does well by the Yale-Harvard-Washington-Cornell rowing event. Paramount comes through with the conferring of the title of honorary fire chief on Ed Wynn at the World's Fair by Rufus Dawes, which turns out a niftier case of editing than the Fox clip at the Embassy and makes for a heartier laugh. Universal's best constituted an Indian powwow in Flagstaff, Ariz.

Business Saturday afternoon somewhat better than fair. *Odec.*

PALACE, CHICAGO

Chicago, July 14.

Business continues to be good at the Palace. Outlook for a profitable summer is cheerful. But were the boys worried a month ago!

Current offering is Constance Bennett in 'Bed of Roses' (Radio), plus Al Trahan, Hal Leroy, Edwin C. Hill, Heller and Riley, and the Kanazawa Troupe. It makes a good show except for Hill. This radio news commentator made people squirm in their seats as his gabby and rambling remarks seemed interminable. He got more applause before starting than after ending, and that's very little at either end.

It might be well for somebody to boldly hint that newspapermen in the bulk and with practically no exceptions make awful entertainers on a vaudeville stage. And especially in a town as indifferent to journalistic personalities as is Chicago. Of course, somebody may up and chirp that Hill is a radio celebrity. The answer to which is, should a good show be spoiled for the sake of a limited, at best, radio following, few of whom are probably Palace-minded?

There is also the question of Hill's use of a vaudeville stage to spread what is sheer Hearst editorial propaganda. Hill doesn't report news, he colors it, and his remarks about matters of foreign policy are frankly jingoistic and sabre-rattling. It takes a long bridge to connect Hill's presence on a vaudeville stage with the prime function of the varieties to provide popular entertainment.

Trahan and the lovely recipient of his spankings, Yukona Cameron, were, of course, the comedy heart and guts of the bill, although George Riley, deucing, did well on the giggles, too. Riley and Trahan hemmed in Hill. In a speech Riley said it was three years since he and Helen Heller had played Chicago.

Seven nimble Nipponese, the Kanazawa Troupe, opened the show and well. Hal Leroy and his three youthful associates closed it, and smashingly. This 20-year-old disciple of complete relaxation in terpsichore improves with acquaintance. His reception was surprising in view of the fact that his musical production appearances have been confined to Manhattan. No reason why Leroy can't tell a gag if he wants to, but he should talk louder and punch dialog stronger. Meanwhile in his own department his dancing has the freedom and solid impact of a swift-flowing river.

Barbara McDonald and Dorothy Dare, both cute, and the caliph of the clarinet, young Ray Baird, combine with Leroy to build a turn combining youthfulness with solid merit. Palace orchestra came upon the stage to background the turn. *Land.*

PALACE, N. Y.

The poor ole Palace looked very poor at the opening show Saturday, but with the weather continuing to break bad for week-ending they trickled in so that the second show was assured of a better quorum than the first frolic. Anyway, five acts and a picture, 'Bed of Roses' (Bennett) isn't bad value at 35c if you come early enough Saturdays.

The five acts are variety if not particularly well laid out. But with vaudeville what it is these days, one wonders little, seemingly, about laying out shows. If they get five acts together that promise something, that's good enough, for often the Palace hasn't known where its next headliner would come from without having to repeat Ray Bolger again.

Tom Howard enjoys the dubious distinction of headliner this week. A block down Broadway the State has the Herman Timbergs and a flock of other standard names, not to mention that the State also has Primo Carnera over all. No question about a freak draw there.

Mann, Robinson and Martin (New Acts, brave folks!) lead off. Helen Lynd is No. 2. Miss Lynd was only recently at the Capitol, further up Broadway. She's a nice-looking blonde in a nice slinking gown, which is half her battle. She contribs the other 50% with a special opening, 'Oh, Mr. Cazzaza' and some catch-as-catch 'impressions' of Chevalier, ZaSu Pitts (those awkward hands have suddenly thrust take-off fame on the screen comedienne) and Mae West. In toto, very nice for No. 2.

Tom Howard, foiled by George Shelton and Harry Tighe and a couple of other stooges, offers 'The Holdup' scene in the trey. Good quota of laffs.

Don Zelaya, vet vaude pianologist, suggests some real old-school vaudeville showmanship with his biological exposition on music. He has a chart to illustrate how various moods of music affect the spine, the spleen, the heart, throat, mind, etc. The canny Zelaya, a corpulent, good-humored roly-poly personality, gets down to some intimate fundamentals when taking his audience into confidence on the evolution of vaudeville. He preludes this by rapping the Passaic muggs who greet Chopin with a Bronx cheer and by referring to the Lou Holtz school of Palace comedy; employing, however, the barnyard synonym which colloquially describes that recently new penchant in comedy business.

No question about Zelaya's freedom of expression. But somehow his personality offsets the roughness of his address, further fortified by a basic artistry on the keyboard which he has previously demonstrated with a classical piece. The Don also goes in for quite a little torso-tossing as example of what he means in the line of spinal music. Whatever captiousness may arise, no question about Zelaya's showmanship and commendable progression in carrying his straight piano stuff into more valuable territory as a comedian.

Maurice Colleano Family closed. Good variety throughout. Some day some legit revue will 'discover' the Colleanos for a production. They can do most anything, with their basic circus stuff now held in background as they clown their way up to that point. Maurice is the Harpo Marx of the family and, as the solo stellar billing would suggest, the bulwark of the act. A couple of the sisters, however, are more than averagely adept in contortive and toe dancing opportunities. The straight of the family likewise bolsters his end of the foiling. *Abel.*

CENTURY, BALTO.

Baltimore, July 14.

Line-up of standard names here for the show currently, making it a strong vaude bill from all angles. It brings, however, one new act into vaudeville. That's the Stonewall Trio (New Acts), a male threesome that had its first taste of show business about three months ago in an amateur show and talent hunt staged by Benny Davis. Boys have been waiting their chance since that time, and this week secured their opportunity and are cinching themselves in their home town in the deuce spot, getting receptions, encores and everything that goes to make it a gala occasion.

In contrast to the neophyte stuff the show displays an array of old-timers with such grown-up acts as Pat Rooney and Pat Rooney III, Harriet Hoctor and the Norman Thomas Quintette. Thomas has instituted no drastic changes in his routine, but the Rooneys and Miss Hoctor have seen fit to make several switches.

Pat Rooney has tossed out the moth-eaten raccoon coats and huge chunks of dialog. What is left is a great portion of hoofing and a couple of lines. 'Rosie O'Grady' is still here and the back-to-back, father and son dancing routine of that song is still one of the big moments in vaudeville. It's got that human touch that makes it a masterpiece, apart from the showmanship and performance itself.

Harriet Hoctor is concentrating her talents on an impression titled the 'Raven,' by Baltimore's own Edgar Allen Poe. It's all plenty solemn and serious, with an announcement over the p.a. system and a request that the audience remain as quiet as possible since much of the routine is done without musical accompaniment.

It's a nifty piece of dancing, since Miss Hoctor couldn't do a bad dance; but it's a shame that Miss Hoctor had to cut out the 'Rhapsody in Blue' number, which, though often imitated, is still a knockout routine. For the legit stage or the concert hall the 'Raven' is unbeatable, but in vaude the faster and more familiar tempo of the 'Rhapsody' would seem preferable.

Miss Hoctor opens with a ballet number and demonstrates what grace is all about. In between the Long Brothers, three hoofers, oblige with a rhythm number, making it stand out by the rather slow tempo.

Opening the show is the DeLong Trio, three girls doing strength and contortion acrobatics. Among the better line of femme acrobats, the girls look very well, work smoothly and with easy timing that builds the turn right along.

Then the Stonewall Trio, somewhat nervous, but across nicely on their home lot. Boys are using the mike and sticking to radio technique, which will place them under a handicap if they intend to remain in vaude. If it's vaude they want, should break away now from that mechanical aid and learn to stand out there and sell it direct. Did four songs, ranging from hill billy to pop and all oke.

Harriet Hoctor and the Rooneys followed in that order, and were trailed by the Thomas Quintette, closing. Fastest act seen in this town in months.

'Baby Face' (WB) on the screen. Business fair at the first show Friday.

RKO, L. A.

Los Angeles,

An improvement over last week, current stage show at this house has Jane and Katherine Lee to sell, as well as a fair amount of entertainment. Horace Heldt band, alternating between pit and stage, does 20 minutes of pleasing musical numbers and specialties. Rest of the show consists of a half-hour of vaude, four acts participating.

Seven Stars, dance flash, opens acceptably, contributing tempo and some average hoofing. Second act, Ross and Crandell, is also a dance turn, mixing tap work with comedy piano-playing. The two boys need more polish and a tighter routine.

Lee girls have smart comedy business and put across several vocal numbers, getting good applause turns, but just miss furnishing the amount of effective comedy and laughter that is needed to balance the bill, a difficult trick with a four-act show.

Heldt could improve his combo's efforts by cutting down on his talk, especially since he delivers from a platform over the pit—just out of range of the mikes.

Band is preceded by some topnotch acrobatics by the Cachalots, youthful trio who specialize in high balancing. Business stronger at the opening, with the 'Constance Bennett picture, 'Bed of Roses' (Radio), doing some drawing. *Leny.*

CHICAGO

Chicago, July 14.

Usual galaxy of vaudeville acts surrounded by the usual house drapes and the usual house ballet, preceded by Joe Cherniavsky's overture, followed by 'Baby Face' (WB), the picture that the censors banned entirely one week and passed unscarred the next in another one of those mysteries of the department of public morals.

Donald Novis in large cheltenham, and Ritz Brothers, a late booking, in the same size. Jack Powell a little bigger than Frances Faye, Sunny O'Dea, and the Evans Girls. Announcements over the P.A. system announced the acts in vaude sequence.

Miss O'Dea is vivid blonde girl dancer who appeared with the Paul Whiteman-Jack Pearl road show at the Oriental. Frances Faye with a Mae West bellow musically pummelled a variety of selections in minor keys. She plays a green piano and sings blue. Her lowdown style seems likely to result in increasing fame, but she needs steering and development to make the most out of what she's got. She did well at the Chicago and impressed as likely to do proportionately better as the size of the theatres shrink.

Jack Powell's disciplined drumsticks ratatatted him across solidly. Novis was liked, and so were the Ritz Brothers with, however, the qualifying report on the trio that their present, and apparently new, routine is by all odds their least successful effort in years. A great deal of their present material pancakes. Opening bit in Roman togas and the long drawn-out Jeckyll and Hyde scene were sub-standard for the boys.

Business good as it has been for several weeks now. *Land.*

ROXY, N. Y.

This Roxy new type of show is crystallizing into a type, meaning that they've found out the trick of making a little look like a whole lot at a scale that tops at 55c for all evenings and as low as three jits for the kids any old time. It's a simple system, but here made highly effective.

Special situation helps a lot. The house has a vast storehouse of materials. If they need a fan number—and they usually do—it's just a matter of making a requisition out on the custodian. Likewise, there is at hand an infinitude of stock settings, adaptable to almost any use with minor alterations.

They book in a small list of turns and blend them into a production flash that looks important. A good deal of skill goes into the process. They use a capital trick frequently, that of building a whole performance around a single personality, which changes weekly. This week it's Gertrude Niesen, Columbia Broadcasting contralto.

Girl looks well on the stage and has an engaging footlight manner, added to one of those natural torch voices with a sympathetic quality in the low registers, the vocal trick that's the whole works in this type of warbling. CBS is said to regard Miss Niesen as an ace prospect, and has been building her for several months. She is revealed here as an unusually personable stage performer, with an agreeable manner, a neat trick of mild dancing and handling of talk, besides doing a first rate song impression of Lupe Velez, dialect and all. Dave Schooler gave valuable assistance to her buildup.

Gae Foster line girls make a fairly lively opening, doing a comedy Florodora ensemble with a background of the Washington arch, idea being to supply a gay '90's atmosphere, with the girls in bustles and comedy get-up, a historical miscue but lively in a hoke way.

Seller and Wills, young mixed dance double in to lead the stepping for an oke climax, and drop flies to reveal the stage band set out on an overdone floral bower setting. Schooler takes charge, with a brisk intro for Ted and Al Waldman, male team in blackface doing musical specialty and peddling crossfire, together with a few old-timers like the musical saw. Mild turn, but made effective here and for this clientele by the Schooler buildup and a finish with a trick harmonica duet as an obbligato to the stage band, Schooler working with the turn for full effect. A small-time built to the limit by surroundings.

Band goes into one of those contests to find the hottest player, serving as intro for Bobby Gilbert and his 'talking violin.' Schooler again supplying incidental byplay that strengthens the turn.

Specialty session for Seller and Wills, with Bert Milton, pair doing first-rate comedy acro steps and girl topping it off with sensational control steps mixed with rhythmic ground tumbling involving twisting splits from forward somersaults. Altogether a fast and engaging display.

Into Miss Niesen's session, which is made to blend into the finale by carrying her encore number along for a climactic effect. Finish ensemble has a Hindu temple background, with the line girls in Oriental dress and wearing double-faced masks. Dance maneuvers are interrupted by a novelty Javanese dance specialty by Sanami and Michi, mixed pair of Orientals, who get curiously interesting effects out of arm drills, girl standing unseen behind man, making it seem as though the Buddha temple figure had four arms. Light effects are nicely handled here to emphasize weird atmosphere.

Back again to 'Isn't It Heavenly,' with Miss Niesen singing through an offstage mike for the curtain. Show runs around 45 minutes and holds up nicely. Feature is 'Best of Enemies' (Fox). Attendance at this Friday night opening fair. *Rush.*

PARAMOUNT, L. A.

Los Angeles, July 13.

Main portion of this week's stage fare is devoted to the 'Laff Clinic,' a KHJ program sponsored by a local gasoline, but it takes a pair of colored boys, doing cross-fire chatter and who are spotted next-to-closing as insurance in case the air portion doesn't hit so hard, to wow the audience. The pair, billed as Bud Harris and Co., are new to the coast, although they've been playing the act east for two years.

Show is too long by 20 minutes at the initial performance, running 78 minutes. Trimming should be done in the air aggregation's end. Latter is acceptable, but it's all ear entertainment, and plenty of the gags trip up on their long white beards. Wilbur Hall m.c.'s deftly, and Brown and Lavelle, also from vaude, carry off top honors among the ether entertainers. A blackface team, the Alabama Eskimos; Aunt Cary Bodkin, bucolic type, and Clem Clisby, ditto, contribute various brands of comedy chatter, some of it garnering laughter. Ruth Holloway and a quartet, well equipped vocally, bat across a medley of airs from 'Desert Song' to strong returns.

Bud Harris turn cashes in on one bit of psychology. Boys are colored and base most of their humor on that fact, the pot calling the kettle black. Mutual insults are clever, and remainder of their material is also new to local ears. Boys do a scrap of hoofing, warbling and pianistics, winding up by introducing a young hoofer who taps to town in Gatling-gun fashion.

Fanchon & Marco have provided three neat production numbers, opening with a jingle bell routine that is will rehearsed and novel. Parade number utilizing the Indian costumes from 'Whoopee' and a stilt closer are the other two.

Rube Wolf and the band click with a medley of Russian airs, and Max Lerner has returned and again gets across with his vocal solo. He seems afraid to wander an inch from the mike and should get a little movement into his work, but otherwise keeps building applause each week.

Paramount seems to be drawing at openings no matter what the picture. Patrons at matinees are more of the sober, steady, substantial type than the typical flapper, idler or drop-in to be expected. Lower floor filled at 2 p.m. Picture, 'Mamma Loves Papa,' although without name draws, well sold in advance with added and out-of-the-rut advertising. *Leny.*

LIBERTY, PORTLAND

Portland, Ore., July .

Evergreen Liberty's new vaude policy is getting attention. First bill opened with Les Kellors, novelty acrobats. First half of the act has nothing outstanding in modern tumbling. Mixed team then appears in full stage old-time sawdust setting, doing acrobatics of 30 years ago. Wardrobe and routine is also old style, getting laughs and applause. This man and woman act starts mildly but builds up to a good finish, including flag waving.

Followed by Johnny Romero, billed as a dancer and comic. Several dance numbers are clever and original, but the comedy, while not good, manages to die young.

Four Gobs follow in 'one.' Good singing quartet with some comedy that gets over. Spirituals in sailor wardrobe sound strange, but their 'Jerusalem in the Morning' puts the act over. Well received.

Fred Pisano and Co. keep up a good comedy pace, built around the idea of a femme crossing against a traffic signal. The act held attention and went over strong.

Moret and Erita Trio have the closing spot, a good dance act, with Spanish and ballroom numbers, but not suitable for closing. Mildly received at the show caught, but this probably is not a heavy applause getting act, anyway. Would have had a better break elsewhere on the bill.

Vaude at the Liberty clicked mightily first week and has no competish in the burg. Looks permanent if kept up to the general calibre of this opening bill.

RKO GOLDEN GATE

San Francisco, July 12.

Booking of Cecil and Sally of radio goes to prove that any radio act on the stage is an unknown quantity. In this case 'x' instead of denoting the mysterious amount marks the spot. For Cecil and Sally aren't clicking.

They're the boy and girl radio duo who were one of the first Coast acts to get into the sponsorship gravy. Currently transcriptions are their forte, local broadcasting going out on KYA. Few months ago Johnny Patrick (Cecil) went into show business, writing the play, producing, directing and starring in it, and also putting up the dough. It was regretful, for it cost him about $7,500 after one week in Oakland and two at the long-darkened President here.

The first night's show drew less than half capacity downstairs, while the cheaper seats upstairs were but fair.

Act is the first sketch the Gate has had since the good ole Orpheum days. It runs 45 minutes and is a condensation of the previous ill-fated Cecil and Sally vehicle. Cast includes four radio characters. It's all pretty much ho-hum stuff.

Preceding the ether opus are two vaude turns, Roy and Sunny Zastro, aided by the Eugene Twins, opening the show with an okay dance act. Stroud Twins follow with their familiar nonchalant chatter. Bruno Weiss Trio follow the sketch with excellent acrobatic and perch work.

Closing is Lee Fleming and Heldt's band, though why it's still denoted as Heidt's band is a mystery known only to RKO. Heidt hasn't been here for several months. Fleming has been doing an okay job as batonist, and the organization is versatile and capable.

Picture was 'Tomorrow at Seven' (Radio). *Bock.*

PARAMOUNT, N. Y.

It was the booking by Publix of Burns and Allen this week that supposedly caused the disintegration of a circuit agreement in New York on salaries. The B. & A. team sold Publix on $3,500 a week, twice the figure the circuits had agreed upon.

Unquestionably, it's Burns and Allen that lift the new stage show to a plane this week that makes the feature of secondary importance and strong enough in itself, both on entertainment and probably on draw, to get the house by safely regardless of 'Disgraced' (Par). Feature, boasting Helen Twelvetrees at the top of the cast, is passable amusement, but that's about all.

'Gracie Allen's Revue' is what Boris Morros tags his new unit around the comedy vaude-air-film combination, with nearly everything intentionally wrong in consonance with Miss Allen's stage character. As worked out, produced and routined, the result becomes good fun, dotted here and there with legit vaudeville of reasonably good value.

While there on strength as well as length, the 61 minutes the stage remains lighted is a trifle long regardless of the seeming tendency of Broadway deluxe houses to fill out time more with rostrum endeavors. Just where the new show here could be advantageously cut, however, would present a problem to both Morros and his producer, Bob Alton.

It could come easiest in connection with the Cardini and James Melton spots on the show. After Cardini has done his regulation vaude routine, the bit with Burns and Allen where latter try to show Cardini some tricks, partly legit and partly for laughs, could be forgotten about. It doesn't add much to either the Cardini showing or to the unit.

Melton is on in 'one' at first, doing a couple of numbers, then intercepts by song a dance production interlude with the girls and Mitzi Mayfair, Melton returning for the finish. This portion of the outlay is beautifully done and adds much to the general entertainment value of the proceedings, but some of the material later on with Melton directing the band could be culled out. He's brought back after B. & A. have done their next-to-closing chores, with curtains up on the stage instrumental crew. While with B. & A. back to clown with Melton and gags issuing forth, Melton and George Burns alternating as straights for dumb Gracie, the comedy returns are good, there is still room for trimming.

In the fore part of the unit, after Mitzi Mayfair has been on in her tricky limber-legged specialty, Burns and Allen give themselves a bad start with some material that is anything but up to their standard. The talk around making coffee, pimento cheese and other stuff is much below par. What helps to save this interlude partially is Gracie's sister in the person of a hefty lass who plays for greater dumbness than Miss Allen.

In the big production number with Melton and the dancing ensemble, latter on toes this time in an effective dervish, Miss Mayfair is responsible for an acrobatic waltz that jibes nicely with the general tenor of the scene.

Cardini is up ahead of Melton. Sleight-of-hand performer, as smooth as they come, with his cards and cigarets makes a fine showing, vieing with anyone else on the bill for applause detonations Friday night.

What to do for the finale, with everything going screwy for Gracie, results in an appropriate and laughful finish, with curtains not coming down when they should, then too far, etc. The clowning with other members on the show being spotted for instrumental work with Gracie for a band number a little overdone and not so hot, either, in a comedy way.

If the Friday night business, which was excellent, is any criterion, the house ought to have a good week, justifying Publix and Boris Morros in the cost of the current stage show against the picture's chances to keep theatre safely out of the red.

In addition to the regular unit, the pit is lorded over by the kid prodigy, Jackie Held, also known as Tiny Toscannini. He batons the crew through 'Merry Wives of Windsor' and, while apparently knowing his music, the band itself seems deader than usual. Topping, young Held does a short piano solo, making a better impression at the ivories. *Char.*

ORPHEUM, N. Y.

They're giving the customers a new deal here this week. Four acts instead of the usual five. Perhaps the length of 'Hell Below' (Metro) accounts for the shortage in the stage deck, but the four acts they did trot out Saturday night seemed pretty honky-dory from the general payee viewpoint.

There wasn't much class about the bill, and there were few gags deriving from the talk portions of the conglomeration that were funny

(Continued on page 47)

Talking Shorts

'INFLATION'
Pete Smith
10 Mins.
Capitol, N. Y.
Metro

Timely comedy short of polly-anna builder-uppering pattern, designed as a convincer for the mass mind that happy days are here again. Pete Smith, in his usual high-caliber sense of comedy values punctuates the unreeling of this single-reeler with biting witticisms on the recent economic vicissitudes of the nation to illustrate what the increased purchasing power of the more-difficult-to-earn dollar has meant to general industry.

There are some silent shots of a pseudo-economic authority who looks dignified enough to be convincing but he does not move his lips. Instead, his graphs — very rough — and readily understandable by anybody — are used by Smith as illustrations of the post-1929 depression.

The analogy of present-day recovery to post-Civil War days' boom times is dwelt upon, along with sporadic shots of what increased steel production, for example, does to make the worker's dollar circulate around more. It's all of the Hearst school of faith-in-America pattern.

Zion Myers directed the physical assemblage of clips, but Pete Smith is the audible and unofficial star of Metro's celluloid contribution to the exposition of what this here inflation thing means.

It's all done in a very light and highly optimistic vein, with a 'Happy Days Are Here Again' musical finale as President Roosevelt's likeness is flashed upon the screen. *Abel.*

ROMANTIC MELODIES
(Arthur Tracy)
Betty Boop Cartoonic
10 Mins.
Rivoli, New York
Paramount

This an oldie under a 1932 copyright and the former Par-Publix corporate ownership but seemingly just released. It's a hybrid Betty Boop-Max and Dave Fleischer cartoonic with Arthur Tracy (Street Singer) dovetailed in to warble the 'Romantic Melodies.' There's trade-marked Fleischer 'bouncing ball' and the superimposed lyrics for the audience gang sing stuff when Tracy is doing the legit vocalizing.

Against this is the cartoonized Dutch band and Betty Boop. That precedes Tracy's major section.

It's just another of those shorts meaning little all around and, so far as Tracy's professional longevity is concerned, a liability. Tracy, unfortunately, is one of those individuals who listens better in the abstract than he appears in likeness —whether stage or screen. This has been commented upon before by others although the quick money for shorts and personal apps is probably too much of a temptation.

The stage thing is oke, for Tracy has done very well on the rostrums, but the camera's cruel eye in close-ups does something even to some of the most pulchritudinous of human beings. *Abel.*

'KNOCKOUT KISSES'
Comedy
18 Mins.
Rialto, New York
Sennett

Too much forced humor in this two-reeler. A couple of slapstick sequences stifle first class reception. But the stuff has a plot and some of the moments are funny enough to make this short subject about a prize fighter's femme manager okay secondary material for the not-too-particular programs.

Supposed twin pugs change places in the ring between rounds so that the opponent has a fresh pug to deal with each session. But the ending is off, where for no accountable reason the champ returns to his former femme. Photography okay, with the best laugh coming when the customers leave the ringside to watch the two rival women battle it out outside. *Shan.*

RICHY CRAIG,
'Say It Isn't So'
Comedy
20 Mins.
Cameo, N. Y
Columbi

Exceptionally funny item that ought to get attention on any program. Richy Craig wrote it for himself and it's typically Craig-ish, which means it's if anything, overburdened with laughs.

Opens with Craig's father going to a picture studio and offering to pay any amount of money to have young Craig discouraged from going into pictures. They take him on. Craig shows up and everybody acts nutty. How Craig can portray nutty people is something. Mixed in are a goodly number of pretty sly cracks at picture business. *Kauf.*

JACK HALEY
'An Idle Roomer'
Comedy
18 Mins.
Strand,
ita. No. 1531-2

Of better quality, with more foundation and natural comedy than most of the Jack Haley briefs for WB have shown. A few more of this stamp and Haley will be found for the screen. He's making the grade with material like this.

Far from heavyweight on laughs, 'An Idle Roomer' is also a long way from flopping. It his the light comic, Haley, as a non-paying boarder who appropriates a pair of trousers, not his own, which yield up the back rent. When this sequence is buried, a new boarder, a rough-house wrestler, (Joe Vitale), come into the picture. While it is stretched a little too far, the boarding-room feedtime sequence produces a fair amount of fun.

Better still is the closing portion wherein Haley stays three minutes with the burly wrestler in order to win $100. He's hooked up with an electrical shock contrivance which, together with weakness by the profesh torso mangler via a bad corn, enables Haley to win out in a humorous manner.

The girl is Emily Lowry, nice to rivet eyes on. She's there for little more than that.

Direction pretty good and dialog a shade above average. *Char.*

LEON BELASCO
Band Novelty
8 Mins.
Strand,
. No. 1516

Effort was made to give an orchestra a little story, but it could have been better. A fair short of its kind that unreels without any mishaps.

Opening setting finds Leon Belasco in a flirtation with a girl who, believing they have met before, tries to place him. Band leader asks her if it wasn't Berlin, starting out to tell her of a number she played there. With this, the film cuts to a German beer garden number with Belasco and the band in action. On the next guess, it's Paris and then Russia. Knowing it wasn't there she met him, girl takes her leave, asking the newly-made b. f. to give her a ring at her hotel. It's where Belasco's band is current and a cute idea as far as it's worked out, but could have been developed further.

For the closer, ahead of the Belasco musical brigade, a team offers a ballroom specialty, nicely executed.

Belasco, on the air for some time now, will have some value as a shorts attraction through that. His band is at the St. Moritz, tony New York hotel. *Char.*

'ONE TRACK MINDS'
Pitts-Todd Comedy
20 Mins.
Rivoli, New York
Hal Roach-Metro

One of the best of the ZaSu Pitts-Thelma Todd comedy twin-reelers in the Roach-Metro series. Well done with Gus Meins directing and Lucien Prival prominent as Film Director von Sternheim, a well-turned satire on the Teutonic megaphone martinets of Hollywood.

As transpires on a train, hence the title. Pitts is stooging Todd ex-laundress, who won a beauty contest and a Hollywood opportunity. A kid nephew (Billy Clifford), is also present to further jazz up the routine of the day coach.

The director has a stooge who can't get anywhere with the Dutch conductor on locating good seats in the day coach. (That Hollywood royalty would travel so publicly is a detail that can't figure for the sake of this plot). Thelma ritzes the officious Von Sternheim until a movie magazine discloses his identity and she goes on the make. There are the usual slapstick complications—but with variations.

Never dull and a nice quota of laffs. Oke as a comedy bolsterer on any bill. *Abel.*

MAIN STREETS
E. M. Newman Seri
Travelog
10 Mins.
Strand, N. .
ita. . 1430

A release in the Newman Adventure series that picks the main streets of far-off lands, just to be different. Much of the scenery along the route is familiar, however, and with scenics as thick as bankruptcies have been, it doesn't offer very precise novelty.

Doing the narrative but not always displaying the best of diction, Newman first takes the sightseer to Gibraltar and after going up and down that street, moves on to Venice, where Main street is the Grand Canal. There are a few other waterways as thoroughfares, also. Syria, Ceylon, Singapore, Siam, Java and Manila among the stops. *Char.*

Miniature Reviews

'Midnight Mary' (Metro). Fair flicker fare of the gangster order with a familiar triangle in Loretta Young, Ricardo Cortez and Franchot Tone as the badgerette, the villyun and the social guy. Write your own continuity.

' rofessional Sweetheart' (Radio). After a fast start this radio satire loses a lot of ground, but comedy's there all the way and net result is fair picture with fair box office chances. Cast not potent, but capable.

'Pilgrimage' (Fox). Apron strings theme worked out with compelling sentiment on the novel angle of sympathy for the maternal side of the picture. A natural for residential clienteles with heavy draw from the women. Fine performance by Henrietta Crosman and cast of standard names.

'Gambling Ship' (Par). Cary Grant and Benita Hume head cast of gangster meller whose locale is told b. the title. Of familiar pattern but not without interest, even though the mobster cycle removes this from the big key category into the nabe fan booking category.

'The Narrow Corner' (WB). D. Fairbanks, Jr., in an assignment that's hard on him but elements of story structure, some very fine character delineation and general workmanship in production of picture makes it considerably better than fair. How handled by theatres is what will count.

'Disgraced' (Par). Good dialog and cast but poor picture otherwise from which too much cannot be expected. Average business at best with title and campaign to aid. Helen Twelvetrees at top of the company.

'Laughing At Life' (Mascot). Worthy indie film and clean. Could play anywhere with support. Chief defect lies in subordination of femme angle and not enough development to events leading up to actual action shown.

Hell's Holiday' (Superb). Compilation of newsreel and other clips on that ole devil war. Poor clips, with a bad lecture and not much chance of getting anywhere.

'Best of Enemies' (Fox): Lightweight romantic-comedy, for Buddy Rogers' comeback try. Badly fumbled script a handicap.

MIDNIGHT MARY

Metro production and release, co-featuring Loretta Young, Ricardo Cortez and Franchot Tone. William Wellman directed this Lucien Hubbard production. Original by Anita Loos, adapted by Gene Markey and Kathryn Scola; camera, James Van Trees. At Capitol, N. Y., commencing July 14. Running time, 75 mins.

Mary	Loretta Young
Leo	Ricardo Cortez
Tom	Franchot Tone
Sam	Andy Devine
Bunny	Una Merkel
District Attorney	Frank Conroy
Angelo	Warren Hymer
Tindle	Ivan Simpson
Peggy	Harold Huber
Blimp	Sandy Roth
Barbara	Martha Sleeper
Clerk	Charles Grapewin
Churchill	Halliwell Hobbes
Cop	Robert Emmett O'Connor

Just fair. The somewhat statesrighty title gives away the gangster background of this script. It's implausible in the main as soon as the badgering Loretta Young character essays to go straight and encounters vicissitudes which return her to her underworld antecedents, only to meet up again for the clinch with the socially prominent Tone. Cortez is the heavy and the heavy lover throughout.

Despite much histrionic skill and the directorial and scripting artifices to make 'Midnight Mary' ring true, the structure in its entirety is never wholly convincing. As a result, even the most plausible sequences let down.

Presentation is of the flash-back school. While 'Midnight Mary' is awaiting the jury's verdict on a murder charge, the chronological court records in the court clerk's office, with their superimposed succession of dated years, serve as milestones to punctuate Mary's illfated progress ever since her 10-year-old motherless days.

When the plotted stick-up on a swank private gambling club goes wrong, she is thrown together with Tone, prominent young attorney, and, of course, a scion of a socially prominent family.

Some of Miss Young's opportunities are mitigated against through unfortunate selection of clothes. There are other patchwork sequences when she is alternately under dominance of Cortez's will or spiritedly self-assertive.

Andy Devine, Una Merkel, Warren Hymer and Sandy Roth, the last a Metro asst. director who doubles into a bit as one of Cortez's muggs, do well in sub-parts. Devine is one of the few unusual comedy pans to come to attention of recent years. It dates from Universal's 'Spirit of Notre Dame' picture of two seasons ago. He's a good-natured hulk who doesn't mugg or overdo his chores grotesquely, but whose natural lugubrious manner has distinguished him in minor assignments. He seems to be building gradually.

Technically, there's no great ingenuity evidenced in the mountage of this production. It's an orthodox crook meller, varied only by the familiar pattern of the flashback sequence of episodic presentation.

On its Capitol theatre (Broadway deluxe) exhibition, 'Midnight Mary' is supported by an unusually elaborate stage presentation. That's the answer to its b.o. strength. It's but fair fan fodder on its own. *Abel.*

Professional Sweethearts

(With Songs)

Radio production and release. Directed by William Seiter. Ginger Rogers, Norman Foster, Zasu Pitts, Frank McHugh featured. Story and adaption by Maurine Watkins. Music and lyrics by Harry Akst and Edward Ellisou. Edward Cronjager, photog. At Music Hall, Radio City, week July 14. Running time, 72 mins.

Glory Eden	Ginger Rogers
Jim Davey	Norman Foster
Esmeralda De Leon	Zasu Pitts
Speed	Frank McHugh
O'Connor	Allen Jenkins
Ipswich	Gregory Ratoff
Kelcey	Edgar Kennedy
Announcer	Lucien Littlefield
Childress	Franklin Pangborn
A Scribe	Sterling Holloway
Maid	Theresa Harris

Had the pace of 'Professional Sweetheart's' early moments been sustained throughout the picture, its success rating would have been much more decisive. As is, it has just about enough comedy to cover up the later deficiencies, and as a fair picture it should see fair money. Another angle that would have helped is more pull in the cast names, but this also was passed up. The four featured players' personal draw is extraordinary.

The literary fault, which is the picture's main weakness, probably can be attributed to both the story and adaption being by the same girl, Maurine Watkins. Although her basic plot offered countless possibilities for development, Miss Watkins seems to have become confused at the far end. Instead of building skyward on its excellent foundation, the plot reaches its peak about half way and then slides back to a low point than that at which it started.

Possibly another hand on the treatment would have grasped chances which Miss Watkins couldn't see (being too close to it) and might have turned the trick. Miss Watkins ran short of situations after a while, with a result that the one-woman treatment turned stale toward the finish.

As a radio satire, as far as outline goes, 'Professional Sweetheart' tops anything to date in its line. A naturally funny set of characters—wrapped around a comical situation, gives the picture a head start. That it finishes breathing hard is no fault of the story itself, but of failure of the adaptation to change the pace.

The lead character is a radio broadcasting girl whose job calls for purity, but who'd rather go to Harlem or do a little plain and fancy necking and guzzling. She's constantly chaperoned by a press agent, a nance to provide clothes and proper atmosphere, and a dialectician-sponsor, head of the Ippsie-Wippsie dishcloth radio hour —she's known as the Purity Girl. In building up these characters the picture wastes neither time nor opportunities, making good use of everybody and everything for sure laughs.

When they marry the girl off to a fan mailing hillbilly from Kentucky for publicity's sake, the interest attains the high point. From there on it lags and stays down until the finish, when the best switch in the picture provides a good finale.

There is nothing wrong at any time with the playing, a fine all-comedy cast having been rounded up. Script gives Zasu Pitts most of the snicks, but everybody manages to get on base now and then, particularly Frank McHugh, Gregory Ratoff, Frank Pangborn, Edgar Kennedy and Lucien Littlefield. Norman Foster is under wraps as the hillbilly lad, yet in his few real chances he manages to shine regardless.

Ginger Rogers demonstrates again, as she has before, that light comedy is her apple pie. She looks it, plays it and does everything else the part called for. It's Miss Rogers' first good opportunity in any cast's clean-up position, and she makes the grade. *Bige.*

PILGRIMAGE

Fox production and release starring Henrietta Crosman who heads a cast of familiar screen names. Directed by John Ford. From the story by I. A. R. Wylie; screen play by Philip Klein and Barry Conners. Dialog by Dudley Nichols; dialog direction, William Collier, Sr.; cameraman, George Schneiderman. Assistant director, Ed. O'Fearna. Musical direction, Samuel Kaylin. At the Gaiety, New York, on twice-a-day basis; scaled at $1.65 top. Running time 95 minutes.

Hannah Jessop	Henrietta Crosman
Suzanne	Heather Angel
Jim Jessop	Norman Foster
Mary Saunders	Marian Nixon
Gary Worth	Maurice Murphy
Mrs. Hatfield	Lucille La Verne
Dad Saunders	Charley Grapewin
Mrs. Worth	Hedda Hopper
Major Albertson	Robert Warwick
Mrs. Rogers	Louise Carter
Janet Prescot	Betty Blythe
Elmer	Francis Ford
Jimmy Saunders	Jay Ward
The Nurse	Frances Rich

The mother theme treated from a new angle that has a mine of tears packed in its footage; picture that will prosper from femme word-of-mouth and ought to spell real money. The fine performance of Henrietta Crosman will win attention anywhere and the playing of a sentimental story to the hilt will arouse comment and recommendation everywhere.

Story deals with the selfishness of mother love, but works out a new twist, dealing with the problem of a mother who stands in the way of her son's happiness with sympathetic treatment toward the woman, avoiding the bitter flavor of such pictures as 'The Silver Cord' and a long list of others of the same sort, at the same time avoiding the falsely saccharine glorification of the mother in the ancient situation. In short, a genuinely interesting development of the subject.

Pictorially the production is a treat of fine atmosphere and stunning photography. From its earliest sequence it carries the stamp of reality, both in background and in character drawing and to the end it holds the illusion of actuality.

Opening passages deal with the mother and her fatherless boy working an Arkansas farm. Scenic shots here are handled trickily, with the foregrounds emphasized and distance dealt with in misty indefiniteness. Restricted settings convey just the idea of the narrow lives the people of the story are leading, a feeling that would be lost in free and open vistas of countryside. Picture is full of similarly subtle touches that get over strong effects without descending to obvious theatre of the hoke order. Picture is singularly free of clap-trap device.

Central character of Hannah Jessop, the mother, is a compelling portrait, willful, domineering and rooted in the land her pioneering forebears won from the wilderness. She's determined to hold her son to the farm and when the boy in rebellion determines to marry the girl of his choice, she gives him up to the World War draft board. When he's killed in action and the girl, daughter of a neighboring ne'er-do-well, has a child, the old woman remains as unyielding and grim in her grief as she was in her determination to hold the boy to her.

Passage of the years finds her with unbroken grimness, and it is only a decade after, on a pilgrimage to the dead boy's grave in France, that she meets up with a situation of a selfish mother parting two youngsters that she sees the errors of her ways. Making amends for her own sins of selfishness, she fights to give the other boy and girl their chance for happiness, returning home to give protection and affection to the home girl whose life she wrecked, and to her fatherless son.

The drama of the homely tale is neatly spaced with comedy contrasts. Hannah herself has a telling, terse sense of humor that finds engaging play in her relations with the other mothers on the war pilgrimage. Lucille LaVerne as a war mother from the feud country of Tennessee has a whale of a role and makes the most of it, writing a new chapter in the screen career of this versatile character actress. The picture had nothing but the playing of these two veteran troupers it would be worth while. Miss Crosman plays the Hannah character, under wraps, leaving the impression of a reserve of power and vitality. It is as strong a bit of playing as was her screening of the old actress in 'The Royal Family,' and in a story of broader appeal.

A trio of young people are designedly subordinated to the central character of the mother. Norman Foster gives to the son the earnest playing that has made him a standard in this type of role, while Marion Nixon deals with the deserted sweetheart well, a quiet, restrained treatment that fits beautifully into the story structure. Heather Angel, making her American screen debut, figures only in the later passages, a brief assignment and one that allows no brilliant opportunity. But she impresses favorably as an ingenue, with possibilities for high class types. *Rush.*

GAMBLING SHIP

Paramount production and release. Co-featuring Cary Grant and Benita Hume. Produced by Max Marcin, Louis Gasnier, with Marcin directing. Assistant director, Jack Mintz. Screen play by Marcin and Seton I. iller, adapted by Claude Binyon, from stories by Peter Ruric. Camera, Charles Lang. At the Rivoli, New York, commencing July 12. Running time, 70 mins.

Ace Corbin	Cary Grant
Eleanor La Velle	Benita Hume
Blooey	Roscoe Karns
Jeanne Sands	Glenda Farrell
Pete Manning	Jack LaRue
Joe Burke	Arthur Vinton
Baby Face	Charles Williams
District Attorney	Edwin Maxwell

A fair flicker. Of the gangster meller genera with a new slant in the gambling ship locale off the coast of Long Beach, Calif. (near Los Angeles). Another new angle is in the finale where the ship's anchor is cast loose and the waves are permitted to sweep the anti-element off into the briny while the sympathetic faction of the lawless lot fights its way to safety and a suggestion of regeneration for the happy ending.

An expert cast does wonders in sustaining the shoddy proceedings. It's one of those 'Cheating Cheaters' ideas and since Max Marcin had much to do with this cinematurgy—embracing production, direction and authorship—any variation of his stage melodrama of that title seems authorized.

Cary Grant is the big shot gambler who thinks he's found the real thing in Benita Hume, a gambler's moll, during their cross-country trek from Chi to L. A. The fact that it's an open-and-shut 'make' on the part of both principals establishes a dubious premise from which to evolve the highly romantic aura which has been essayed. Grant thinks Miss Hume is the McCoy on the swank stuff.

Arthur Vinton and Jack LaRue do well as the opposing gambling ship mobsters, with Vinton the 'right' kind of a gambler. Roscoe Karns registers in a comedy vein and Charlie Williams, this time sans specs, is a good deadpan stooge for the rival mob. The rest are bits, some disjointed, such as that business with the Donjuanish sailor.

Film doesn't drag, save in negligible moments, but in toto it's a familiar formula of mob vs. mob with the sympathetic Grant commandeering one bunch to hijack LaRue's more sinister hoodlums. Speaking of sinisterness, LaRue should never go Raftish and try to act up as a hero; he's the most repellant villyun in major film league and he'll stay on top of the batting order if he doesn't get the Rover Boy complex.

Grant proves his potentialities for femme b. o. with this inept assignment; ditto Miss Hume, who makes a difficult, chameleon characterization sound almost convincing. English gal is class and fits that type of assignment handily.

Technical end is authentic, although the competitive gambling ships around Southern California never have their water taxis taking off from the same dock as here, nor are the ships anchored so close to each other. But that's a detail which the nabe fans won't be bothered with much. Film's booking into the Rivoli is an exploitive proposition essentially, as evidenced by the limited single week's assignment.

Abel.

DISGRACED

Paramount production and release. Features Helen Twelvetrees, Bruce Cabot and Ken Murray. Directed by Erle C. Kenton. Based on story by Alice D. G. Miller, adaptation by Miss Miller; camera, Karl Struss. At Paramount, N. Y., week starting Friday, July 14. Running time, 63 mins.

Gay Holloway	elen Twelvetrees
Kirk Underwood	Bruce Cabot
Julia Thorndyke	Adrienne Ames
Captain Holloway	William Harrigan
Jim McGuire	Ken Murray
District Attorney	Charles Middleton
Madame	Adrienne D'Ambicourt
Miss Peck	Ara Haswell
Flynn	Dorothy Bay

Theatres will have nothing in particular to remember about 'Disgraced' after it's gone playdate, but while it's there it should get close to average business. Campaigns by the theatres will tell unless Helen Twelvetrees in the particular situation has a very definite following.

Par has attempted to inject some box office into a doubtful box-office strip of celluloid by giving it a title that has possibilities. Press book offers some alluring ads and poster material in this connection. Exhibitor should not be too chary in the use of accessories or advertising, since this is one of those pictures that will not sell itself.

The dialog is smartly written and as smartly lipped by the able cast, but between the two there isn't enough strength to overcome the deficiencies of the story and the manner in which it has been brought to the screen. Story goes contrary to probably audience wishes, first developing Bruce Cabot impressively for love interest and then turning him into a heavy.

In the first few reels it looks like a pretty fair little romance; then the action shifts to murder and the efforts of a father to keep his daughter from taking the blame. Proving the girl's confession a falsehood is among the steps taken toward the end that let the picture down.

Not the least as a disappointer is the ending. It comes with a suddenness that is startling and leaves much to be desired as a chaser. Film cuts to the finish leader immediately after the father has made his simple little plea to the jury trying him for murder, a crime that was committed in upholding the honor of his daughter's name, though picture never makes it clear whether the heavy, about to desert the girl on a promise of marriage, had gone any further than the courtship routine.

Miss Twelvetrees puts in a steady but not colorful performance, doing about as much as could be expected under the circumstances. Ken Murray, with wisecracks one minute and seriousness the next, makes an excellent showing, as does Cabot.

The recording of 'Disgraced' is super. On some occasions the speaking is down to whispers, but as clearly as though mechanics were not doing the work.

Char.

ISLAND OF DOOM

(RUSSIAN MADE)

Rosfilm production and Amkino release. Direction and scenario, Semen Timoshenko. Photography, Yuri Utekin; sets, Nikolai Surorov; music, Gavril Popov; music played by Leningrad Symphony orchestra. At Cameo, New York, week July 14. Running time, 60 mins.

Actress	Calina Kravchenko
Sailor	Peter Solobevski
Spy	Vlamidir Krueger

From several standpoints an exceptional picture. Best the Russians have turned out in a long time, but that isn't so important. What counts is that it seems to indicate a departure for Russ meggers.

No one has ever doubted that the Russians have imagination and ability from a photoplay standpoint, but whether they could ever put their doctrines behind them sufficiently to go ahead and make worthwhile entertainment has come up for serious questioning. In this picture, for the first time, the story, acting and handling overshadows the annoying educational handouts.

'Island of Doom' is not especially a money picture. It's not big enough to get very far outside the usual Russian and arty film houses. But it is an interesting subject that will get some attention in these spots, more so than Amkino has been able to muster in over a year.

Positive story this time, with action and suspense—both new qualities to Russian talkers. Also a beautiful girl and a hint at romance. That's something!

A tiny island has been abandoned by the Whites, with only one living soul, a Red sailor. It's set with a mine which is to explode after a number of hours. A White spy, not knowing of the abandonment, arrives in a small boat, bringing a girl actress to entertain the soldiers. He realizes his error and wants to start back, but is out of gas. Sailor begins manufacturing a pair of oars for the boat.

The spy (evidently the intention is to show that he's a heel or he wouldn't be a spy) wants to get away and leave the sailor. The spy hits him on the head with a brick and runs with the girl. But the girl appreciates how things are and goes back to help the other lad, even though just an hour or so remains to live. Between them they find the bomb mechanism and undo it. Then some chatter about on to glory in the lovely Soviet regime, which doesn't matter or annoy so much because just barely mentioned and forgotten.

Interesting is that the director tried to combine talker and silent methods. Russians still haven't mastered sound. Again and again they've tried dialog; it always comes out stilted and false. This time the director made a film that could work silent. But it isn't. Dialog is still stilted and false, but there is sufficient action and pantomime to take care of everything.

Only three actors and all good. Krueger has been in several other Russ films, the others being new faces. Girl is actually beautiful, although inclined to plumpness.

Kauf.

HELL'S HOLIDAY

Production and distribution, Superb Pictures. Narrated by Eugene Dennis; music and sound effects, Joseph Finston. At the Mayfair, New York, on grind, week July 14. Running time, 90 mins.

Still another compilation of war clips, with nothing to distinguish it. Several of this kind recently, and all but the first, 'Big Drive,' flopped.

There's a surprising sameness about all this war footage, even though most of it actually is different. But the things related are all the same harried stuff, and the film is always pretty poor. Good deal of it is pretty badly worn negative, rainy, hardly distinguishable and with constant flashing.

Eugene Dennis mixes up hysterics for histrionics in the lecture, losing most of the point in attempting to make it dramatic.

Nobody credited with assembling the stuff which, for what it is, not badly done, attempting to chronologically go from the beginning of the war on through to the finish. Only trouble with that being it's too ambitious an effort making everything pretty sketchy.

Kauf.

LAUGHING AT LIFE

Nat Levine production for Mascot release. Starring Victor McLaglen. Directed by Ford Beebe. Original story by Ford Beebe; adaptation, Prescott Chaplin and Thomas Dugan; camera, Ernie Miller and Tom Galligan. At the Rialto, beginning Thursday, July 13. Running time, 71 mins.

McHale	Victor McLaglen
Panchita	Conchita Montenegro
Mason	William (Stage) Boyd
Mrs. McHale	Lois Wilson
President Valenzuela	enry B. Walthall
Pat Collins	Regis Toomey
Alice Lawton	Ruth Hall
Don Flavio	Ivan Lebedeff
Hauseman	Noah Beery
Stone	Tully Marshall
Warden	Farrell MacDonald
Jones	Quinn Williams
Chango	Frankie Darro
Cabinet Officer	Edmund Breese

This tale of a gun-running Irishman in various climes and countries is a pretty good idea, but lacks conviction because it is handled in narrative style. Events or causes that might have led to the action part shown are altogether overlooked. The connecting link between the dialog and the action is missing. Makes the picture slow paced, therefore, and causes a defection in the b.o. appeal.

Otherwise, the picture is a pretentious effort for an indie and really worthy, from that standpoint, but needful of support. The femme agle is subordinated to the adventure angle, and doesn't take altogether. However, it holds a good lineup of cast names, unusual for an indie.

McLaglen is a revelation. He's the works in the picture and probably has never done better work. Makes the rest of the pretentious cast look limp—too vapid for customer satisfaction on the whole. But the picture is clean and has some light comedy moments which would make it suitable for any kind or type of customer consumption once they come to see it.

Story had plenty of development possibilities for a huge comedy adventure film, but it has emerged a bit too obvious and not altogether realistic. There's the case in point where McLaglen, a hunted man, suddenly pops inside the President's rooms of the South American locale, and induces the prez to give him a carte blanche passport through the country just like that. Again and in other spots the dialog takes too much for granted that the picture doesn't show.

Scene where McLaglen comes across his son, both appearing under assumed names, is just one of those things the customers are asked to accept without reason. Maybe the customers will, but would have been preferable if some stuff indicating how or why this happens had preceded.

Ruth Hall as the younger man's girl friend is not very positive, while Conchita Montenegro, who might have been hot stuff, is held down.

Although the cast is filled with generally known names and should help for attraction, they are mostly cast in brief roles outside of Regis Toomey and William (Stage) Boyd. Boyd is one of those mysterious menaces always showing up in the nick of time, but doesn't show very enthusiastically here.

Shan.

The Narrow Corner

Warner Bros. production and release. Featuring Douglas Fairbanks, Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy and Arthur Kohl. Directed by Alfred E. Green. From story by W. Somerset Maugham; adaptation by Robert Presnell. At Strand, N. Y., commencing Thursday, July 13. Running time, 67 mins.

Fred	Doug Fairbanks, Jr.
Louise	Patricia Ellis
Doctor Saunders	Dudley Digges
Eric	Ralph Bellamy
Capt. Nichols	Arthur Kohl
Fred's Father	Henry Kolker
Ah Kay	Willie Fung
Firth	Reginald Owen
Swan	William V. Mong
Dutch Constable	Joseph Swickard

Some excellent plot situations, cast work principally by character actors, and production background raise this one to the position where it becomes a pretty good little picture. Should hold its own on first run and thereafter, though all the box office can count on in the way of natural draft is the Doug Fairbanks, Jr., name.

Young Doug has been handed a tough assignment and loses out for No. 1 position on cast showing through it. He's asked to play an Englishman who in the first place is almost a rotter and, secondly, a murderer. In the first reel or two, Fairbanks' part is totally unsympathetic, and he never quite recovers from this.

Story makes an effort to bring the chief name part into focus for cheers toward the last on a change of character and outlook, but it doesn't work out any too well.

'Narrow Corner' is a typical Maugham story, laid in the South Pacific, in and around more or less obscure islands which are sought out as a young murderer's haven from the police until the murder he committed blows over back home or something.

Majority of the action occurs on one island where folks enjoy the more modern comforts of life, including cosmetics for the girls and that sort of thing. It's here that the familiar triangle bobs up, newcomer's attention to a local miss finally resulting in the other man's suicide, under circumstances that look like murder charges again for the outcast hero.

A ship which spirits the male love interest away from Australia figures importantly. The captain, played by Arthur Kohl, and a doctor, Dudley Digges, who's picked up along the way, steal the acting honors, along with William V. Mong and Reginald Owen, island inhabs. From among these four, the picture draws much in the way of fine character displays.

The girl is Patricia Ellis, a comer. She's an eye-grabber, filming well, who seems to have sure makings.

Numerous miniatures cut into the production. They are largely of ships and storms at sea, but all very good.

Char.

ORDERS IS ORDERS

(BRITISH MADE)

London, July 6.

Gaumont-British production, released through Gaumont-Ideal. Directed by Walter Forde. In cast: Charlotte Greenwood, James Gleason, Cyril Maude, Cedric Hardwicke, Finlay Currie, Ian Hunter, Donald Calthrop and others. Length, 8,000 feet approx.; running time, 90 mins. Previewed Tivoli theatre, London, July 5.

If anybody tells you he saw a comedy picture that was a wow, tell him he ain't seen nuthin' until he's had a look at 'Orders Is Orders.' The farce is adapted from one of the series of naval and military comedies produced at the Shafesbury, and was written by Ian Hay and Anthony Armstrong.

The plot unfolds the efforts of a hustling American picture director to take shots in an English barracks by endeavoring to 'fix' with those in command. What happens is a wow from start to finish. Whenever the colonel informs the director that such a thing 'isn't done,' the director replies: 'You know, and I know, but they don't know in Kansas City.' It becomes a sort of theme song.

For many weeks Gaumont-British scoured London in vain for a man to play the picture director. Then they got on the cables, and secured James Gleason. His characterization differs considerably from the stage version.

In a remarkably effective cast premier honors go to Cyril Maude as the colonel. He keeps up the pace throughout at the requisite tempo. The role of the director is right in Gleason's mitt. Charlotte Greenwood as his assistant extracts a considerable amount of comedy out of a more or less vague part. They have even retained the services of Cedric Hardwicke, one of England's premier actors, for just a bit.

The picture ought to stand up with the best of them in America.

Jolo.

Sur Le Pave de Berlin

(Alexanderplatz)
(GERMAN MADE)

Paris, July 2.

Original German version with French sub-titles. Story by A. Doblin. Directed by Jutzi. Featuring Heinrich George and Maria Bard. Presented at the Cine Bonaparte for run, beginning July 1.

This film has been banned throughout Germany, and all of Doblin's works were burned by Hitler's orders. But even without this added interest on the part of the curious and the rebellious, picture has many things to recommend it, especially for persons who like foreign atmosphere. The street scenes of Berlin with the hum and buzz of the traffic activity, the glimpses of German daily life, the somewhat novel camera angles, verging at times on the impressionistic, and the natural acting of the big, burly lead, Heinrich George, who is sometimes compared to Emil Jannings, are the outstanding points.

Also, the manner of getting rid of tiresome close-ups when the characters are talking, by a shifting panorama of what is happening outside when interiors are used, and vice versa, is particularly worthy of note from the technical aspect and proves Director Jutzi free of hidebound screen conventions.

The story is not as new as the treatment, but plot matters less than the fine characterization of Heinrich George, as Bieberkopf, a primitive type of the underworld, subject to violent impulses but also capable of fine feelings. After serving a four-year term in prison, Bieberkopf decides to go straight, but finds a new life made very difficult because of the jeers, intrigues and jealousy of former rough companions out to get him. The sweetheart of the ringleader falls for the reformed prisoner. For a time he is dragged back into the old paths, but eventually meets a fine girl whom he truly loves and who brings out all the starved tenderness of her rough suitor.

Heinrich George gets a chance to run the gamut of emotion. He is surrounded with a good cast, the various 'types' being well chosen and not exaggerated. The dialog is never forced and used rather sparingly, which adds to the effectiveness of characters placed in an environment where actions are more revealing than words.

BEST OF ENEMIES

Fox production and release, directed by Rian James. Featured are Buddy Rogers, Marian Nixon, Joseph Cawthorn and Frank Morgan. Screen play by Sam Mintz; dialog by Rian James. Photography by L. W. O'Connell; William Darling, settings. At the original Roxy, New York, July 14. Running time, 72 mins.

Jimmie Hartman	Buddy Rogers
Lena Schneider	Marian Nixon
Wm. H. Hartman	Frank Morgan
Gus Schneider	Joseph Cawthorn
The Blonde	Greta Nissen
Emil	Arno Frey
August	William Lawrence
Professor	Anders Van Haden

Comedy of a stock pattern and romance that holds no special strength, combine in a distinctly mild release marking the screen come-back attempt of Buddy Rogers, not a picture of happy augury for the return of the one-time ruling flap pash.

The young love interest divides the center of the stage with the character comedy of the 'Friendly Enemies' school, a theme that has been worked hard and long in the flickers. Neither line of audience appeal gets very far, making for a divided interest and generally a scattered and sprawling subject, full of annoying loose ends and wasted effort toward character building and atmosphere creation.

Producer didn't seem able quite to make up his mind whether the central idea was the development of the comedy wrangle between the two fathers, or the fortunes of the love affair between their children. A similar conflict arises in the mind of the spectator, whether the romance or the comedy should engage his attention. In other words it's a question whether the comedy relief doesn't overshadow the romantic interest. It's all a matter of misbalanced entertainment values and it works out into a rather complete fumble.

Errors lie at the door of the script treatment, for the playing is first rate. Frank Morgan, playing the role of a hypocritical reformer, develops an excellent style of hoke comedy, while opposite to him Joe Cawthorn handles a German dialect part with his seasoned troupership. Young Rogers and Miss Nixon as the juve and ingenue deal with their assignments engagingly enough, being personable young people, but there is nothing in their factory-made characters or the situations through which they move to stir sympathetic emotion.

The Rogers boy's musical talents are exploited in an obvious aim to capitalize that angle, but the idea doesn't register because there is no strong and vital dramatic situation behind the device. Topical subject of legal beer gets a lot of attention, but legal beer is no longer an issue of hot public interest, being settled and now a commonplace, to the extent that its mere mention on the screen doesn't of itself perk up attention.

Story has to do with Cawthorn prospering with an old-fashioned American beer garden until the dry advocate, Morgan, drives him out of business, starting a life-long feud. Years later the son and daughter of the warring old pair meet in Germany, where Cawthorn has resumed the hofbrau trade, and through their love for each other the enmities of the old men are reconciled, but only after many new clashes and much plotting by the young people.

Coast reports are that at least three directors had a hand in the making of the subject, and a viewing suggests that there has been a good deal of muddling in its completion. The finished work has a patchy look that easily could have been the result of changing direction, and new ideas imposed upon an unsatisfactory original in an effort to make it jell.

Rush.

Tossing Ball 'Round

Hollywood, July 17.

Football pictures for fall consumption are beginning to lineup at the studios. Following close on the announcement of Universal's gridiron college feature, 'All American Girl,' comes Warners' decision to make 'College Coach,' with Pat O'Brien in the title role.

Huddle on Warners pic includes Robert Lord, supervising, William Wellman to direct, and Manuel Seff and Niven Bush scripting their original story, which is not to contain a single co-ed, raccoon coat or waving pennant.

U Drops Geo. O'Neil

Universal City, July 17.

George O'Neil, New York playwright, leaves U iversal Thursday (20). He has been working on 'The Man Who Reclaimed His Head.'

U writing staff is currently down to eight, studio being ahead of schedule on prepared story material.

Garbo Starting

Culver City, July 17.

'Christina,' starring Greta Garbo, will go into production July 31.

Date was finally set this week.

Stock Market

(Continued from page 6)

any kind of determined sponsorship and were being left to drift.

Columbia Pictures, for instance, moved ahead with every appearance of confidence to a new top at 24 on volume of only 5,400 shares. At the same time RKO was churned around for a total of more than 70,000 shares and most of it at material concessions from the recent best of 5¾. Final quotation was 4⅝, net down a fraction from the close of the previous week.

Warners obviously was being worked in some kind of an operation, but, while the size of the turnover—260,000 shares showed on the tape—indicated an active campaign, the bulk of the dealings were at no material change from prevailing prices of the week before, even though the final sale registered a gain of nearly a full point.

Spurt of Warners early in the week was supposed to be hooked up with possibilities of a merger with RKO, but that supposition doesn't quite jell. If a consolidation move is going to mean anything constructive, it ought to be obvious that RKO should benefit marketwise as well. On the contrary Warners went ahead last week while RKO was static or less than even at the finish of the six days transactions.

Loew's gave a fair appearance of taking leadership on the upside, but it wasn't altogether conclusive. Stock achieved a new high early in the week at 27¾, but it could not hold all its gains. Circumstance of the special run-up in Loew and a couple of other amusements had a rather phoney look. For one thing they came along early in the week when the general list was wavering and speculators were inclined to the view that major operations were merely selecting a low priced group for a demonstration to give the whole market a better appearance. There were few traders who believed that there has appeared in the amusements anything like a constructive forward movement so far.

Failure of any clique to really make any impression is one of the things that is holding back the group. The whole market is full of special stocks that seem to have been pushed a good deal beyond a reasonable level as discounting what improvement has actually come into business. And it is for this reason that laggard stocks have been given up by the outside traders, mostly working on an in and out system.

Meehan As a Possi ility

A cynical market element with show business connections has figured that 'something might happen in RKO' with the advent of M. J. Meehan into the management, theory being that Meehan as a sensational market operator would start something. It's just because Meehan is a shrewd market prognostigator that the chances are against a campaign in RKO. The effort to steam up interest in the amusements has been such a persistent flop, and the public interest has been so thoroughly attracted in other directions, that a demonstration in a theatre issue at this time would start under a heavy handicap. Essentially a bull manipulation has to see some sort of prospect of having somebody to sell its stock to in the long run before it has any incentive to start to work.

Ultimately, the theatre business may show something to arouse the interest of the speculator, but so far nothing has happened in a tangled and sombre situation to encourage early hopes. Paramount position from inside reports is still dubious; best news about Universal lately is that it has managed to finance its immediate requirements in the way of capital. Theatre operation and picture making of RKO is not especially encouraging and there is only silence on the Loew side, company taking a waiting attitude for the new season as far as its stock fortunes are concerned. Warners have delivered a number of successful pictures in the off season, but nobody knows their current balance sheet position, theatre operation being an element of uncertainty here.

Summary for week ending Saturday, July 15:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last for wk.	Net chg.
7⅛	⅞	7,800	American Seat.	7⅛	5⅝	6½	— ⅛
5⅝	1⅝	5,700	Consol. Film.	5¾	4⅝	4⅝	
24	6⅝	5,400	Columbia P. vtc.	24	21⅝	23¾	+1⅝
14⅜	5⅞	11,800	Consol. Film pfd.	13⅝	12	12	— ⅝
89¾	46	24,300	Eastman Kodak.	89¾	81½	86¾	+2⅝
4⅞	¾	57,200	Fox, Class A.	4⅝	⅝	⅝	— ⅛
30¼	10½	311,000	Gen. Elec. (40c.)	30⅛	27½	28¾	−1⅝
25	8	.....	Keith pfd.	.....	.....	19 bid	
27⅜	8½	49,700	Loew (1).	27¾	24¾	26½	+1¾
76	35	1,000	Do pref. (6½).	75	71½	75	+5
7	1⅝	1,700	Madison Sq. Garden.	5⅛	4½	4½	— ⅛
20½	18½	.....	Met-G-M pref. (1.80).	.....	.....	10 bid	
2½	⅛	49,300	Paramount cfs.	2¼	1⅞	2	— ⅛
2½	⅞	70,500	Pathe Exchange.	2⅛	1⅝	2⅛	+ ⅛
9	1¼	20,800	Pathe, Class A.	9	6¾	8¼	+ ½
12¼	3	705,300	Radio Corp.	12¼	10⅝	10⅝	−1⅛
5⅝	1	72,200	RKO.	5¼	4¼	4⅝	— ⅛
85	10	100	Universal pref.	82	28½	81	+3
8¼	1	259,400	Warner Bros.	8¼	6⅝	7⅝	+ ⅞
22	4¼	600	Do pfd.	22	20½	20½	
58⅝	19⅝	140,600	Westinghouse.	58⅝	51⅝	56	+1⅛
23½	7	100	Columbia Picts.	23½	23½	23½	+1
⅞	⅛	7,900	Gen. Thea. E.	⅞	⅛	⅜	
10½	2½	4,500	Technicolor.	9½	8¼	8⅝	— ⅛
3⅝	1½	6,200	Trans Lux.	3¼	2⅝	3	+ ⅛

BONDS

7	1	$468,000	Gen. Thea. Eq. '40.	7⅛	5¼	7⅛	+2⅝
53½	29½	14,000	Keith 6's, '46.	52½	50	52½	+3½
84½	48	27,000	Loew 6's, '41.	83	81	81	−2
78	47½	6,000	Pathe 7's, '37.	77	75	77	+2
27⅛	4½	246,000	Par-Fam-Lasky.	27½	25	25⅝	+ ⅝
27	5¼	310,000	Par-Pub 5½'s.	27	25	26¼	+ ¼
30	8½	6,000	RKO debs 6's.	30	28¼	29	+1½
41⅝	12	1,012,000	Warner Bros. 6's.	40½	37½	38	+ ½

Produce Exchange

2⅛		39,000	Par-Pub	2⅛			— ⅛

ver the Counter,

Bid.	Asked.						
⅛	1	.....	Roxy, Class A.	..			

Gen. Theatre cfs. sold $64,000, @ 6, 4½, 6, up 1⅛.
Par-Fam cfs. sold $2,000 @ 26, up net 1.
Par-Pub cfs. sold $12,000 @ 26, 25, 26, net up ⅞.

'Dollar Day' Good Ticket Outlet

Bargain Admissions to Theatres Sold All Over Town for One Day Only

Minneapolis, July

A theatre bargain sale is the latest stunt of Publix Northwest circuit. It's called 'Dollar Day' and it went over so big in Rochester, Mankato and Austin, Minn., where it received a try-out, that Harry French, southern Minnesota district manager, responsible for its introduction, and Charley Winchell, publicity head, are staging it throughout the entire circuit.

In the three aforementioned towns, the A and B theatres took in more dough on 'Dollar Day' than they ordinarily average in an entire week.

Bargain sales are limited to towns having a 35c and 25c admission theatre. Five 35c admissions are sold for $1 and six 25c tickets for the same price on this one day only. Tickets are redeemable at the theatres any time. On 'Dollar Day' the theatre box-offices remain open from 7 a.m. to 11 p.m. A traveling box-office with a loud speaker is used on the streets. Selling booths, too, are set up in leading stores. Contests are held among the theatre employees with prizes for those selling the most tickets. Trailers, lobby displays and newspaper ads and publicity to exploit.

Winchell figures that the stunt should not be utilized more than twice a year at the most, as, otherwise, it would tend to discredit and cheapen the admission scales and result in too many cut rate tickets being in circulation. In the sales drives, particular efforts are made to reach people who do not regularly attend the theatres.

'CISCO KID' CLIPPED

Edmund Lowe Left Out of Future Running With Baxter in Series

Hollywood, July 17.

Edmund Lowe will not be spotted with Warner Baxter in the next Cisco Kid story, 'He Knew His Women.'

Fox is now of the opinion confusion has resulted from using the same names in the top spots in successive screen plays dealing with the original O. Henry character.

Script of 'He Knew His Women,' written by Dudley Nichols, to go into production Aug. 14, is eliminating the part previously played by Lowe.

Incorporations

Californi

Sacramento, July 17.

Allen-Hoffman-Schlager. Capital stock 150 shares, none subscribed. I. A. Allen, Milton E. Hoffman, Sig Schlager.

Beverly Hills Home Movies. Capital stock 2,500 shares, none subscribed. Hames W. Roberts, H. J. Meyer, Leslie L. Heap.

Certificate changing name of Fine Company to Adventure Pictures, Inc.

Massachusetts

Springfield, July 17.

Harvard Amusement Company, Malden; capital 1,000 shares of no par stock; incorporators, M. Sharaf, A. C. Kilpatrick and N. Goldman, all of Boston.

Judgments

Jesse L. Lasky; Scott Investment Co., Inc.; $42,108.

Gilda Gray; American Historical Society, Inc.; $691.

Central N. Y. Theatres Corp.; F. H. Fuller; $261.

Joseph Hurtig and Harry J. Seamon, indiv. and as copartners in Hurtig & Seamon and Toledo Theatrical Co.; Bank of U. S.; $22,599.

Teamed On Bayou Yarn

Culver City, July 17.

Raymond L. Schrock and Harry Hervey are working on a story located in the Bayou section of Louisiana.

Tod Browning will direct, wit Edelman and Davis supervising.

To Whom It May Concern:

I HAVE recently acquired and am the sole owner of an original story written by Herman J. Mankiewicz, entitled "THE MAD DOG OF EUROPE," an anti-Hitler subject depicting the intolerance and bigotry resulting in the persecution of the Jews and Catholics in a Central European nation and the world catastrophe involved.

BELIEVING that this subject is of such magnitude as to require my undivided time and energy in the production of what I sincerely believe will be the greatest motion picture produced since the advent of sound, I have resigned my position as Associate Producer at the RKO Studios.

WITH the exception of certain essential newsreel matter, I am planning to make this picture in Hollywood with Hollywood personalities and labor.

FURTHERMORE, I have arranged with one of America's foremost dramatists to associate himself with this enterprise and to give me the full benefit of his constructive ability.

BECAUSE I sincerely believe that in "THE MAD DOG OF EUROPE" I have the most valuable motion picture property ever possessed, and because I wish to take sufficient time to prepare and film it with the infinite care that its subject merits, I hereby ask the motion picture industry kindly to respect my priority rights.

SINCE the unofficial announcement of my acquisition of this property I have received telegraphic and other inquiries from exhibitors and others in the industry whose interest might be connected with the release or exhibition of this subject. I take this means of urging their kind patience until I am prepared to make further definite announcements.

Sam Jaffe

EXPLOITATION

By Epes W. Sargent

Canned Goods Show

This is the time of year to sell the idea that it's cooler to open a couple of cans than to spend the afternoon over a hot stove. Arrange for a week's showing of canned goods for local merchants, with samples of popular products and, if possible, morning lectures on tin can menus, along the cooking school idea. If there's a local radio station, it might be possible to get the talk broadcast.

It is always possible to crash the local paper, particularly since the merchants should be doing more than the usual volume of advertising.

To be successful contact should be made with leading packers through jobbers, for displays, demonstrators and samples. It is possible, even in a small town, to get up a food show that will mean something.

Merchants should be encouraged to make up combination offers with a price range of from $1 to $10 and be permitted to receive, but not to solicit such orders.

Pin the idea to some such slogan as 'Coolness comes in cans' or 'Cans for cool comfort.'

Coin Roulades

Seems to be about time to give the coin wrappers another whirl. These are bits of dowel, to be had from lumber yards or hardware stores, cut the proper length and wrapped in the coin wrappers such as are used by banks. They are printed up with '$2 Nickels,' '$5 Quarters' and in other denominations.

For a nickel roll the ¾ inch dowel is used, cut into three inch lengths. Heralds almost three inches wide and from eight to 10 inches long are printed up for the attraction, wrapped around each piece of dowel, which is then put into a wrapper.

These are left around in places where it might be supposed they had been dropped by some change maker, the best spots being locations such as cigar stores and soda counters, though they can also be dropped on the street in the business section. For the stores arrangement is made with the clerk to put another in place as soon as the one on the counter is taken.

Similar in idea to the capsule gag, but apt to do better work.

Selling Theme Songs

With the return of the musicals, theme songs are coming back into popularity. While the theatre may not directly profit from the sale of the sheet music and records, there is a direct advertising value in the plugs.

One of the old timers was the roof plug, with a couple of singers on top of a low building, preferably the music store, megaphoning the lyrical news down to the street. Another stunt is to perambulate a couple of singers and a pianist on a truck.

Where the police will permit, the touring song contest is a winner. Same truck and pianist with a singer to act as m. c. At each halt he sings the song to be plugged and then offers a free ticket to the person most approved by the crowd. Judgment by applause, as usual, and plenty of excitement. Of course the truck should be bannered for the theatre and the spiel should take in similar mention. It's a great stunt for suburbans to work in feeder towns, and can even be worked up with advance advertising telling when and where the float will come.

Rural Trade

It will be a good stunt for August to offer a free theatre ticket to purchasers of round trip tickets on interurban busses and stages, somewhat on the lines of the old Merchants' Matinee idea.

On certain days, other than the regular trading days, the lines give a theatre ticket in conjunction with the transportation at the regular price. Company takes up a small cut for its own contribution and the stores also contribute, which makes the theatres cut not more than 5 or 10 cents a ticket.

Idea is that it encourages trade, as few will come in from the suburban feeder towns without making some purchases. Tickets are distributed only until noon or a little later, to give the travelers plenty of time for shopping.

Merchants get out a co-op page in the newspaper to advertise the stunt and their bargains or unite in the printing and distributing of a broadside ad.

Dressmaking

One stunt to occupy the children through the summer is a doll dressing contest which should run about four weeks and be hinged upon someone to appear about that time.

A portrait cut not much smaller than two inches should be printed on a stout card with an outline of the body, to give the proportions, and well drawn hands and feet. Such advertising matter as may be desired can be added.

Cards are given all girls under 12 or 14 with prizes for those who fabricate the neatest dresses from cloth or crepe paper. Probably will be best to have several age-classes, perhaps 8-10, 11-12, and 13 or older.

Use the best of these for lobby and window work.

Lobby Banners

Capital back of the lobby banners can be made inexpensively by arranging a recess or shadow box space and fronting this with a frame of translucent material. The frame should fit exactly in the rabbet of the holder, and can be retained by small bolts.

It is faced with a cloth front, tightly stretched, dyed the desired tint and then rendered translucent with water glass (silicate of soda), or the material can be common newsprint paper rendered light permeable with a coat of cheap varnish properly tinted. The paper should be pasted on when decidedly damp. In drying out it will stretch to drumhead tautness. Varnish after it dries.

The idea is to have a pair of these frames, one being in place in the lobby while the other is in work in the paint shop.

Lights are recessed in the top and bottom.

Revive the Fence

One of the ideas to have passed into the limbo of forgetfulness is the fence banner for the lobby. This was originally worked for such kid pictures as 'Huckleberry Finn,' with cutout heads of the characters looking over the fence, which is lettered to suggest amateur hand work. This can be done with compoboard, but it is much better if the fence is built from actual weathered lumber.

One refinement is to select boards with knotholes and use these for peep boxes, each hole showing a scene from the feature. For 'Elmer the Great' it would be a natural to have the fence with invitations to peep through the knotholes to see the great game, with the stills picked to match.

Another old timer to have been sunk is the washline banner, with the title lettered on the family wash, which should not be too blatantly composed of undies. For a high lobby this is a hummer and it can be just as effective as a marquee banner or for a cross the street stunt.

Post-Dated Passes

Small towner is working a different gag through the summer. At the end of June it issued 500 passes good any time between Monday and Friday the third week in September. Only requirement was that the pass be stamped each week through the summer. There were spaces for stamps for July and August and the first two weeks of Sept.

Stamps are put in with a rubber stamp, changed weekly, being those of an old comic strip character set the manager picked up in a toy shop. Not required that a ticket be purchased at the time the pass is stamped, but the holder is right there in the lobby, so what?

Of the original issue more than 400 are still coming in. Pass is figured to have some advertising value in that it will be shown others. The scheme is working so well financially that the originator is already planning to lick the pre-Christmas slump with a more compact pass running from Thanksgiving to the second week in Jan.

Looking For Alice

Hollywood.

As a pre-release exploitation stunt for its proposed 'Alice in Wonderland' Paramount will send Norman McLeod, scheduled to direct the picture, on a flying tour across the country, visiting all key cities.

Trip will be to look over the several thousand girls who by that time are expected to have sent in photographs claiming to be the 'Alice' for whom Paramount is looking.

Heavy ballyhoo will go with McLeod's air trip, which is planned as part of the current exploitation with newspapers in various sections of the country and Paramount cooperating in finding the amateur best suited for the part.

Lucky Chair Tickets

Chicago.

John Joseph has a tie-up with the Tiflin restaurant on a lucky chair proposition. Patron who first squats in the designated chair gets two free tickets to the Palace.

Menu back-cover devoted to the current program at Palace. Restaurant big on luncheons trying to stimulate dinner trade.

Simple Boat

Perambulating boats have been standard ad devices, but the cost of the average is apt to deter the cautious manager these days. But a boat float should not cost prohibitively if it is carefully built.

One used some years ago was made of two lengths of bamboo, lashed together at either end and opened up with spreaders of pine 1x2 fore and aft the seating section of the car, the latter, a Ford sedan, being housed in with a compoboard cabin with two stacks of real stovepipe.

Unbleached cotton was lashed to the bamboo, to fall barely clear of the pavement, and the front and rear were decked over with the same material, which made for economy as well as lightness. The windows in the pilot house permitted the front and side vision required in most states, and the result was convincing. The deck house was hinged to permit easy storing and the boat was used several times before it was sold off to a smaller town theatre.

With a number of nautical titles coming along, it might be a good idea to frame one of these up during the summer slackness against the fall season.

Contest Drew

Salt Lake City.

Station KDYL-Capitol theatre search for beauty contest ended with the introduction of the winning boy and girl, and three runners up in each group, to the theatre audience and over the station's microphone.

Sybil Woody and Bryant Burgess, winners, left immediately for Hollywood for screen and voice tests. Winners from Provo, Twin Falls and Boise also travelled in the chartered bus under chaperonage of Helen Garrity, L. Marcus Theatre's p.a.

Contest lined up three hundred of Utah's prettiest girls and around hundred and fifty ambitious males. Entire exploitation and promotion was handled on over the air, with local merchants paying for the time in return for commercial announcements and contributing merchandise prizes for the runners-up.

Picnic Profits

Theatre in a neighborhood which is given to sponsored picnics figures it's no use to try and buck the events. Each political or social club is bound to have its own event, and since they cannot be dissuaded, the theatre has been working a number of co-operatives.

Most of the events announce theatre tickets and mention titles as prizes in the inevitable games, some get a limited season pass for a gate prize, and in the case of the largest outing of the season the winners of all sports events are to be given their prizes at the theatre the following evening. They get tickets, but their friends all buy in.

Seems to be no use being nasty about opposition. Only thing, then, is to make the event help as much as possible.

Idle Space

Recently a New York theatre used a shadowgraph on the marquee for the current picture. Face of the screen was blank, but in the evening a flashing light brought up the shadows of the cutouts between the screen and the lamp.

With daylight saving this became effective around half past eight or nine o'clock in the evening, and the house opened at 10 A. M. It did not seem to occur to anyone to use a front curtain on which a daylight advertisement could be painted, and so the space remained idle during the greater part of the selling time.

If you use the shadowgraph idea, it's a good plan to paint part of the sign on the outside of the screen with the shadows completing the display. Gets more attention that way.

Vacation Exhibit

It is not too late to stage a vacation exhibit, the actual exhibit to be held toward the end of September.

Stunt should be announced well in advance, with the offer of prizes for the best sets of vacation pictures certified to have been made during the current year. If desired there may be sets of prizes for the best singles, collections of fives and 10s. Each exhibit is to be mounted as a whole with proper captions, and the theatre can plan to show them in the large mezzanine, if there is one, in the inner lobby, in a vacant store near the theatre or at photographic supply stores.

Select some such title as the 'My Vacation' exhibit. Select reliable judges or award by ballot. The latter particularly applies where the exhibit is held inside the theatre.

Works well for city nabes as well as smaller towns and with newspaper co-operation, it can carry an entire city.

Year's Program Trailer

The Paramount innovation in Paris last year of a 'Livre d'Or Filme,' the name given to a film especially prepared for exhibitors as a sales and publicity angle on the activities of the Hollywood and Saint-Maurice or Joinville studios, is to be repeated this year.

In addition, Paramount has gotten out a handsome 'Livre d'Or Imprime,' or 'golden guide book,' printed in colors, as a follow-up of the extracts from the 1933-1934 productions shown in the publicity film which runs for almost an hour.

Both the picture and the book contain scenes from the 26 finished productions for the year and an announcement that four more features are to be added.

Paramount is the only film company in France which utilizes this form of propaganda. In future, the announcement brochure will be presented to exhibitors, annually, along with the composite film of the year's output.

Summer Selling

It's always a good point to sell the theatre along with the picture, but in summer it's a better idea to put the theatre first and sell it as a comfortable place of entertainment above the current features.

One of the best ways in many spots is to adopt the open letter form of advertising, with a well-worded comment on the properly controlled cooling system and other house inducements, with mention at the bottom of the current show and the underline.

Prints Win Watch

Cleveland.

Simple but always popular radio plug for any picture is the fingerprint stunt that Frank Moneyhun of Loew's theatres has revived over local radio station.

Circuit is contracted for only three-minute movie announcements daily but works them for a triple play. Besides mentioning current ace picture, Moneyhun catches ears of radio contest bugs by offering $50 wrist watch and theatre tickets to the listener whose fingerprints comes closest to matching those of picture's star.

Stunt brought in 350 fingerprinted postcards in first half week from fans.

Progressive

The Hague.

As legit is dull business now, Adolph Engers, enterprising actor-manager at Rotterdam, advertises his show in Tivoli theatre, Rotterdam, with special attractions thrown in. Play on bills is 'The Spider,' a thriller by Hungarian author, Ernoe Keleman, translated into Dutch by Engers, who also produces plays. Every 25th ticket-buyer at boxoffice gets two seats free, the 1,000th gets a bike free and 10,000th a present of a motor-bike. Two nonstop performances at 7 and 9 p.m. Top seats, tax included only 35 cents and lowest a dime!

Gratis Plug

Portland, Ore.

Andy Saso never admitted this bit of exploitation for the Oriental, showing 'Be Mine Tonight.' Thomas Mannella, visiting Italian news correspondent, plugged the U. picture gratuitously by telling 16 people to tell 16 others, etc., how good it was. Then he sent Andy Saso a list of the 16 names and addresses he contacted free of charge. Third link of that grapevine chain would have filled the house. Evidently it helped, as the pix ran mightily for two smash weeks. Mannella just did it because he liked the picture. There should be a monument to him some place in picturedom.

And Beer——

Pittsburgh.

Penn theatre, billing 'Mama Loves Papa,' opening Friday (21), as a world's premiere, has effected a tie-up with the local Fort Pitt Brewing Company, with 4% concern passing out thousands of hand-bills stating that "'Mama Loves Papa' because he brings home a case of Fort Pitt.'"

Ban Marquee Clutter in Theatre Housecleaning

Los Angeles, July 17.

In an agreement made between the Los Angeles Board of Building and Safety and all local theatres, house marquees and facades for the next 90 days will be cleared of everything except fabric banners with the exception of neon price signs above the marquee. This will take cutouts, heavy displays and other bric-a-brac off theatre fronts.

Pact, with W. H. (Bud) Lollier representing the theatres, will be tried out for the three-month period and if satisfactory will be continued permanently. Theatres have 10 days in which to tear down any junk now standing.

Teitel Reopens Playhouse

Chicago, July 17.

World Playhouse on Michigan boulevard reopened Saturday (15) under Abe Teitel's lesseeship. Teitel was in on the previous regime prior to the house closing about a month ago.

Joseph Vicedomini, veteran local exhib, is manager.

Vilma Banky and Victor Varconi in 'The Rebel,' a foreign-made Universal release, current. Scaled 35c to 6 and 50c thereafter. Divans still 75c.

Mississippi After Winner

Los Angeles, July 17.

As a result of the success of W. H. (Bud) Lollier's campaign against a 10% amusement tax in Arizona several weeks ago, the Mississippi Theatre Owners' association forwarded a request for a resume of his fight which the Fox West Coast officials have sent them.

Arguments will be used in a similar fight in Mississippi, which has had the 10% tax for the past year.

BEHIND *the* KEYS

Akron, O.

C. E. Prinsen now manager of Palace, recently acquired from RKO by Chatfield Theatres.

Sandusky, O.

tate, operated by Warners, has been turned back to its owners, Seitz Theatres.

Leipsig, O.

Stechschulte is receiver for local Mystic on application of first mortgagee. Under management of R. E. Wanamaker.

Delphos, O.

Receiver operating Star theatre here. House closed. Leo Jones and Ted Vermes were operating under arrangement with owner.

New Salem, O.

Norman Briton with Opera house at New Salem, is now operating Ohio theatre, Belleville, O. C. E. Hall former owner.

Westland Theatres opened the Kiva, 500-seater, at Greeley, Colo.

Harry Nolan has received his two houses, the Mesa at Grand Junction and the Rex at Greeley, back from Publix.

Temple Deviliss moved from Portales, N. M., to Greeley, where he will manage the Kiva.

Westland Theatres bought Paramount at Colorado Springs (renamed Chief) and Colorado and Pueblo at Pueblo. Retaining managers—Larry Starsmore at Springs and Clare Woods and Johnny Saunders at Pueblo.

R. E. Griffith Theatres and Russell Hardwick have pooled Lyceum and Mesa theatres at Clovis, N. M. Hardwick will manage.

Everett Colp, owner of the Rialto at Alamosa, and mayor there, has bought the Princess at Del Norte, installed sound and reopened it. Closed a year.

Bronx, N. Y. C.

Rosenfeld Bros. and Satz are the latest to find out that the Jerome theatre can't get the business. Trio have vacated the house after a brief tenancy.

Pittsburgh.

Joe Freeman now manager of the Manos, Greensburg, Pa. Torry Cavallo goes to the Liberty in New Kensington.

Los Angeles.

With Hal Neides back at the Alexander, Glendale, from his vacation, Floyd Menneily has returned to his former post at the California, Glendale.

Ted Cunningham has replaced Robert Harris as manager of the Granada, Ontario.

DOLORES DEL RIO, alluringly lovely in "Dance of Desire," keeps her complexion flawless with Lux Toilet Soap. "I find it excellent for the skin," she says.

. . . Ladies of

HELEN MACK—bewitching in "Son of Kong"—is devoted to fragrant, white Lux Toilet Soap. "To keep the appeal of Youth, exquisitely smooth skin is essential. I've found Lux Toilet Soap an invaluable help," she tells you.

DOROTHY JORDAN, more irresistible than ever in "One Man's Journey," says, "This soap keeps my skin beautifully soft! I've used it for a good many years, and from the very beginning I noticed the improvement in my complexion."

GINGER ROGERS, whose engaging charm enlivens "Rafter Romance" tells you: "Screen stars especially must give the most careful attention to their skin. Lux Toilet Soap helps keep mine exquisitely smooth." Her close-ups prove it!

LUX *Toilet Soap*

IRENE DUNNE'S close-ups in "Ann Vickers" will win your heart! "I find that the faithful use of Lux Toilet Soap keeps my skin in perfect condition," she says.

infinite Allure

Their greatest charm? A flawless skin! "We use Lux Toilet Soap to keep it lovely," these lovely RKO-Radio stars declare.

THE most beautiful women in the world—the most admired—the most beloved! Notice this, when you see them on the screen: No matter how different their features are—every screen star has a perfectly marvelous complexion!

They *must* keep complexions perfect to pass the exacting close-up tests! Cameras reveal the tiniest flaw, the slightest imperfection. To be alluring—to win hearts as every screen star must—smooth, clear skin is absolutely essential.

Most stars depend on fragrant, white Lux Toilet Soap to keep this priceless charm. Of the 694 important Hollywood actresses, including all stars, actually 686 use this simple, inexpensive complexion care! Their preference for Lux Toilet Soap is so overwhelming that it has been made the *official* soap in the large RKO-Radio studio—in other great film studios, too!

Try Lux Toilet Soap for smoother, lovelier skin! Buy two or three cakes today—and use it *regularly*.

HELEN BRODERICK, appearing in "Flying Down to Rio." "Lux Toilet Soap is a treasure. I always use it!" this fascinating star says.

FRANCES DEE, so lovely in "Headline Shooter," says of this fine white soap, "Lux Toilet Soap is magic for the skin! I use it faithfully."

ARLINE JUDGE in "Flying Devils." "Lux Toilet Soap keeps my skin always softly smooth and clear," this youthful star declares.

DOROTHY WILSON, appearing in "Fools' Gold." "I find Lux Toilet Soap delightful for keeping skin youthfully smooth," she says.

PERT KELTON, of "Bed of Roses," says: "With this delightful, caressing soap, I know I safeguard my precious youthful complexion!"

JUNE BREWSTER, charming in "Headline Shooter." Another star who uses Lux Toilet Soap says "It keeps my skin smooth."

Hollywood Productions

Week of July 17

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

(3rd week)
D—Roy Wm. Neill
A—Horace McCoy
Ethel Hill
Dore Schary
Cast:
Victor Jory
Helen Twelvetrees
Alan Dinehart
Noel Madison
Walter Connolly
Toshia Morey
Clarence Muse
Fredrik Vogeding

'My Woman'
(3rd week)
D—Victor Schertzinger
A—Brian Marlowe
Cast:
Nancy Carroll
Wallace Ford
Donald Cook

'Man's Castle'
(1st week)
D—Frank Borzage
A—Lauren Hazard
Cast:
Loretta Young
Spencer Tracy
Helen MacKellar
Walter Connolly

FOX

'Shanghai Madness'
(7th week)
D—John Blystone
A—Frederick H. Brennan
Austin Parker
C—Lee Garmes
Cast:
Spencer Tracy
Fay Wray
Eugene Pallette
Herbert Mundin
Maude Eburne

'Dr. Bull'
(7th week)
D—John Ford
A—James Gould Cozzens
Paul Green
Jane Storm
C—Geo. Schneider
Cast:
Will Rogers
Vera Allen
Louise Dresser
Marian Nixon
Ralph Morgan
Howard Lally
Andy Devine
Berton Churchill

'Charlie Chan's Greatest Case'
(2nd week)
D—Hamilton MacFadden
A—Earl Derr Biggers
Lester Cole
Marion Orth
C—Ernest Palmer
Cast:
Warner Oland
Heather Angel
Roger Imhoff
John Warburton
Walter Byron
Frank Atkinson
Virginia Cherrill

'Worst Woman in Paris'
(Jesse Lasky)
(2nd week)
D—Monta Bell
A—Monta Bell
Martin Brown
C—Ernest Palmer
Cast:
Benita Hume
Adolphe Menjou
Harvey Stephens

'My Weakness'
(2nd week)
D—David Butler
A—David Butler
B. G. DeSylva
Bert Hanlon
Ben Ryan
C—Arthur Miller
Cast:
Lillian Harvey
Lew Ayres
Sid Silvers
Charles Butterworth
Harry Langdon
Irene Bentley
Dixie Francis
Barbara Weeks
Marcelle Edwards
Susan Fleming
Mary Howard
Shirley Lloyd
Marjorie King
Gladys Blake
Jean Allen

'Smoky'
(1st week)
D—Eugene Ford
A—Will James
Paul Perez

INTERNATIONAL

(Ralph Like-Willis Kent)

'Don Hank of Boston'
(1st week)
D—Sam Neufeld
A—Hustons L. Adams
Cast:
J. Farrell MacDonald
Fred Kohler
Phyllis Barrington
Don Alvarado

METRO

'Eskimo'
(16th week)
D—W. S. Van Dyke
A—Peter Freuchen
C—Clyde De Vinna
Cast:
All Native

'Dancing Lady'
(5th week)
D—Robert Z. Leonard
A—James Warner Bellah
P. G. Wolfson
Allan Rivkin
C—Oliver Marsh
Cast:
Joan Crawford
Clark Gable
Franchot Tone
Grant Mitchell
Frank Morgan
Jean Malin
Ted Healy
Winnie Lightner
Jean Howard
Ferdinand Gottschalk
Florine McKinney

'Turn Back the Clock'
(5th week)
D—Edgar Selwyn
A—Edgar Selwyn
Ben Hecht
C—Hal Rosson
Cast:
Lee Tracy
Mae Clarke
John Halliday
Otto Kruger
Clara Blandick
Peggy Shannon
Charles Grapewin
C. Henry Gordon

'Benuty Parlor'
(2nd week)
D—Richard Boleslavsky
A—Faith Baldwin
Zelda Sears
Eve Green
C—Jimmy Howe
Cast:
Otto Kruger
Madge Evans
May Robson
Alice Brady
Una Merkel
Henry Travers
Eddie Nugent
Florine McKinney
Phillips Holmes
Gilbert Roland
Isabel Jewell
Hedda Hopper
Louise Carter

Late Christopher Bean'
(2nd week)
D—Sam Wood
A—Sidney Howard
C—Bill Daniels
Cast:
Marie Dressler
Lionel Barrymore
Jean Hersholt
George Calouris

'Bombshell'
(1st week)
D—Victor Fleming
A—Caroline Francke
Mack Crane
Cast:
Jean Harlow
Lee Tracy
Willard Mack

'Penthouse'
(1st week)
D—W. S. Van Dyke
A—Arthur Somers Roche
Al Hackett
Frances Goodrich

'Stage Mother'
(1st week)
D—Charles Brabin
A—Bradford Ropes
Cast:
Alice Brady
Franchot Tone
Maureen O'Sullivan

METROPOLITAN
(Monogram)

'Rangers' Code'
(2nd week)
D—Robt. N. Bradbury
A—Robt. N. Bradbury
Harry O. Jones
C—Archie Stout
Cast:
Bob Steele
Doris Hill
Geo. Nash
Gordon DeMaine
Dick Dickenson
Ed. Brady
Geo. Hayes
Lafe McKee
Si Jenks

PARAMOUNT

'The Way to Love'
(5th week)
D—Norman Taurog
A—Gene Fowler
Benj. Glazer
Claude Binyon
Frank Butler
C—Charles Lang
Cast:
Maurice Chevalier
Sylvia Sidney
E. E. Horton
Arthur Pierson
Minna Gombell
Blanche Friderici
Nydia Westman
George Rigas
Douglas Dumbrille
Sidney Toler
Grace Bradley
Arthur Houseman

'Duck Soup'
(3rd week)
D—Leo McCarey
A—Bert Kalmar
Harry Ruby
Grover Jones
C—Henry Sharp
Cast:
Four Marx Brothers
Louis Calhern
Margaret Dumont
Verna Hillie
Leonid Kinsky
Raquel Torres

'I'm No Angel'
(2nd week)
D—Wesley Ruggles
A—Mae West
C—Leo Tover
Cast:
Mae West
Cary Grant
Edward Arnold
Russell Hopton
Kent Taylor
Gertrude Michael
Gregory Ratoff
Dorothy Peterson
Wm. Davidson
Ralf Harolde

'Too Much Harmony'
(3rd week)
D—Edward Sutherland
A—Joseph Mankiewicz
C—Theodor Sparkuhl
Cast:
Bing Crosby
Judith Allen
Jack Oakie
Skeets Gallagher
Harry Green
Kitty Kelly
Lilyan Tashman
Ned Sparks
Grace Bradley
Shirley Grey

'Torch Singer'
(2nd week)
D—Alexander Hall
George Somnes
A—Grace Perkins
Morris Malloy
Bradley King
Doris Anderson
C—Karl Struss
Cast:
Claudette Colbert
Ricardo Cortez
Lyda Robert
Baby Leroy
Johns Halliday

'To the Last Man'
(2nd week)
D—Henry Hathaway
A—Zane Grey
Gerald Geraghty
Agnes Brand Leahy
Cast:
Buster Crabbe
Jack LaRue
Esther Ralston
Noah Beery
Gail Patrick
Fuzzy Knight
Barton MacLane
Muriel Kirkland
James C. Eagles

'Golden Harvest'
(Chas. R. Rogers)
(2nd week)
D—Ralph Murphy
A—Nina Wilcox Putnam
Casey Robinson
Cast:
Richard Arlen
Chester Morris
Genevieve Tobin

PATHE
(Allied)

'Red Kisses'
(1st week)
D—Phil Rosen
A—Adele Buffington
Will Ahearn
Chas. E. Blaney
Harry C. Blaney
Cast:
Dorothy MacKail

RADIO

'Ace of Aces'
(5th week)
D—J. Walter Ruben
A—John Monk Saunders
H. W. Hanemann
C—Henry Cronjager
Cast:
Richard Dix
Elizabeth Allen
Bill Cagney
Theodora Newton
Arthur Jarrett
Ralph Bellamy

'Beautiful'
(1st week)
D—Al Shanield
A—Humphrey Pearson
Myles Connolly
Mildred Cram
Cast:
Ann Harding
Wm. Gargan

'Little Women'
(4th week)
D—Geo. Cukor
A—Louisa May Olcott
Sarah Y. Mason
Victor Heerman
C—Henry Gerrard
Cast:
Katharine Hepburn
Joan Bennett
Frances Dee
Jean Parker
Paul Lukas
Louise Closser
Eric Linden
Henry Stephenson
Spring Byington
John David Lodge

'Ann Vickers'
(3rd week)
D—John Cromwell
A—Sinclair Lewis
Jane Murfin
C—Dave Abel
Cast:
Irene Dunne
Walter Huston
Edna May Oliver
Conrad Nagel
Bruce Cabot
Sam Hardy
Mitchell Lewis
Kitty Kelly
Ferdinand Gottschalk

SENNETT

'Notorious But Nice'
(Chesterfield)
(2nd week)
D—Richard Thorpe
C—M. A. Anderson
Cast:
Betty Compson
Marian Marsh
Don Dillaway
John St. Polis
Jano Keckley
Robert Frazer
Wilfred Lucas
Carroll Naish
Henry Kolker
Rochelle Hudson
Dewey Robinson
Robert Ellis

TIFFANY
(Helen Mitchell)

'Wolves'
(2nd week)
D—Warren Millais
A—Helen Mitchell
C—Feverell Marley
Cast:
Sari Maritza
Buster Collier, Jr.
Alan Mowbray
Ivan Simpson
Grace Valentine
Monna Lindley
Barbara Luddy
Mary Lee Manning
Jack DeWees
Bob Graves
Rex Armond
Mildred Gover
John Lyons
Leila MacIntyre
Tom Kress
Diana Devine

UNITED ARTISTS

'The Bowery'
(20th Century)
(2nd week)
D—Raoul Walsh
A—Marco L. Simmons
Rogow Solomon
Howard Estabrook
James Gleason
C—Bert Glennon
Cast:
Wallace Beery
George Raft
Pat O'Brien
Jackie Cooper
Pert Kelton

UNIVERSAL

'Saturday's Millions'
(1st week)
D—Edward Sedgwick
A—Lucian Cary
Dale Van Every
Cast:
Leila Hyams
Robert Young

'Four Wise Girls'
(3rd week)
D—E. A. Dupont
A—William Hurlbut
John Francis Larkin
C—Tony Gaudio
Cast:
June Knight
Neil Hamilton
Sally O'Neil
Dorothy Burgess
Mary Carlisle
George E. Stone
Edmund Breese
Richard Carl
Oscar Apfel

'The Invisible Man'
(4th week)
D—James Whale
A—H. G. Wells
R. C. Sherriff
C—Arthur Edson
Cast:
Claude Rains
William Harri
Gloria Stuart
Dudley Digges
Henry Travers
Una O'Connor
Herbert Corthell
Forrester Harvey

'Only Yesterday'
(7th week)
D—John M. Stahl
A—John M. Stahl
Wm. Hurlbut
C—Merritt Gerstad
Cast:
Margaret Sullavan
John Boles
Billie Burke
Reginald Denny
Marie Prevost
Frankie Pangborn
Gay Seabrook
Benita Hume
Edna May Oliver
Ruth Clifford
Edgar Norton
Robert McWade
Peanuts' Byron
Jean Hart
Herbert Corthell
Caryl Lincoln
Hugh Enfield
Walter Catlett
Julia Faye
Richard Tucker
Jack Richardson
Mrs. Wilfred North
Robert Ellis
Florence Lake
Astrid Allwyn
June Clyde
Betty Blythe
Barry Norton
Sidney Bracey
Dorothy Christy
Jean Sorel
Cissy Fitzgerald
Sheila Manners
Crauford Kent
Ferdinand Munier
Mabel Marden
Oscar Apfel
Onslow Stevens
Tom O'Brien
Natalie Moorhead
Lucille Powers
Berton Churchill
Joyce Compton
Noel Francis
James Flavin
Leon Waycoff
Arthur Hoyt
Geneva Mitchell
Dorothy Grainger

'Love, Honor and Oh, Baby'
(3rd week)
D—Eddie Buzzell
A—Howard Lindsay
Bertram Robinson
Norman Krasna
C—George Robinson
Cast:
Slim Summerville
Zasu Pitts
Donald Meek
Lucille Gleason
George Barbier
Purnell Pratt

'Gordon of Ghost City'
(Serial)
(6th week)
D—Ray Taylor
A—Peter B. Kyne
Ella O'Neill
Geo. Clympton
Basil Dickle
Harry Hoyt
Ruth Adair
Het Manheim
C—John Hickson
Cast:
Buck Jones
Madge Bellamy
William Desmond
Francis Ford
Walter Miller
Hugh Enfield

'Trail Drive'
(Ken Maynard)
(3rd week)
D—Alan James
A—Alan James
C—Ted McCord
Cast:
Ken Maynard
Cecilia Parker
William Gould
Frank Rice
Fern Emmett
Bob Kortman

WARNER

'Footlight Parade'
(5th week)
D—Lloyd Bacon
A—Mark Sanfield
Manuel Seff
James Seymour
C—Sol Polito
Geo. Barnes
Cast:
James Cagney
Joan Blondell
Ruby Keeler
Dick Powell
Phillip Faversham
Hugh Herbert
Frank McHugh
Arthur Hohl
Gordon Westcott
Claire Dodd
Dorothy Tennant
Rene Whitney
Juliette Ware
Herman Bing
Paul Porcasi
Guy Kibbee
Wm. Granger
Chas. Wilson

'Female'
(1st week)
D—Wm. Dieterle
A—Gene Markey
Kathryn Scola
Cast:
Ruth Chatterton
George Brent
George Blackwood

'The World Changes'
(2nd week)
D—Mervyn Le Roy
A—Sheridan Gibney
Edward Chodorov
C—Sol Polito
Cast:
Paul Muni
Mary Astor
Aline MacMahon
Guy Kibbe
Anna Q. Nilsson

'Kennel Murder Case'
(1st week)
D—Michael Curtiz
A—S. S. Van Dine
Robert Lee
Peter Milne
Cast:
William Powell

STEFFES NO LIKE

Attacks MPTOA Code—Will Protest to Washington

Minneapolis, July 17.

W. A. Steffes, president and business manager of Northwest Allied States, has issued a statement attacking the MPTOA trade code as 'containing practically everything which has proved objectionable and harmful to independent exhibitors.'

Steffes will file a protest, he says, against the proposed code with General Hugh Johnson, administrator under the federal recovery law.

Sunday Benefits Given Blow Around Pittsburgh—All Off?

Pittsburgh, July 17.

Sunday benefit show thing in this district apparently doomed with the action of ministerial association in nearby Ambridge last week when clerics forced burgess to declare a ban on the practice.

With blue law still in force in this state, theatres have been getting around it by going to different relief and church organizations, getting them to sponsor all-day Sunday shows and then turning over to them varying gross percentages.

Stunt has been worked to death locally all year, with even the big de luxers going in for it occasionally. City officials, rather than incur the wrath of the relief bodies, have closed their eyes to the Sunday benefits.

Upshot in Ambridge came when the body that was to have benefited from the Sunday show claimed it had been chiseled down on its share of the gross. It seems a 25% split was agreed upon, but relief organization insisted it got less than that.

The other side of the story is that a political war in the nearby borough made it expedient for the Sunday shows to be called off until fall at least.

10c at Blue Mouse

Tacoma, July 17.

Shutters off John Hamrick's Blue Mouse which opened with first run at 10c till 5 p. m. and then 20c.

This is a slam for Moore's Rialto, which has been going big across the alley at 10c until 7 with ancients.

CONSELMAN'S WEEKLY

Hollywood, July 17.

William Conselman, under writer contract at the Fox studio for several years, is off the contract list but remains on a week-to-week basis.

Paul reen, writer, has been dropped.

2 Alternatives in Court's Decision On 'Permit' Men of N. Y. Local No. 306

Permit men in the New York operators' union, local No. 306, numbering 600, are standing pat following the decision against 237 of thi group which sought to force regular membership in the local and return of the assessments paid since entrance, handed down Thursday (13) by Justice Riegelmann in Brooklyn, N. Y., supreme court. Though the decision provides that permit men are entitled to their initiation fees and security deposits, if resigning from the union, moves in this direction are not anticipated.

The court does not permit the return of the 10% and 20% which have been taken out of weekly salaries right along, but gives the permit members one of two alternatives. They may put in their applications for membership as card (regular) men for action by 306 or may resign, whereupon they are to receive the initiation-security fees from 306 less any claims held by the union.

When Ineligible

Permit men, if resigning, take themselves out of the New York jurisdiction as eligible to work in picture theatres holding No. 306 contracts.

On coming into 306 as apprentices for the privilege of working, ordinarily at a lower scale than paid card members, operators must put up $500. This includes the initiation fee, security against ruin of film or equipment for which the union might be liable and loans made by the union. Considering loans and security, the amount canot go below $325.

The system of permit men was worked out partially by 306 to enable employment by some theatres of union men who were less skilled than card members and were about the maximum theatres could afford.

In ruling that permit men were not members of 306, but that the union did not have to return 10% and 20% assessments paid in weekly during period of employment, Justice Riegelmann also held that no new members could be added to either the regular or permit men roster of local until the membership applications of the latter group had been either rejected or accepted. This places the permit men first in line if card membership list is to be increased.

Trial of the 237 permit men against No. 306 was bitterly fought, hearing the action consuming about three weeks. Due to the cost of this trial and any further action, it is doubted if there will be an appeal.

REALESTATERS BACK

H. & B. May Try Pop Pictures at Casi in N. Y.

Haring & Blumenthal, coming back into show business in a bigger way than prior to branching into real estate a few years, may take over the Casino, New York, for pictures. H. & B. are angling for the house. Closed house will probably be first run at pop scales with pictures or anything that can be found.

As real estaters after selling out their New Jersey circuit a few years ago, H. & B. have established a large business in Westchester.

LANDLORD RENT CLAIMS IN FEDERAL DECISION

While it may still be necessary to go into court on a test case to decide the point, Paramount rests much concerning possibility of future rents as creditor claims (from landlords) following a decision by the United States Circuit Court of Appeals in a recent chain store bankruptcy.

In this decision, which will be brought under scrutiny as soon as obtainable, the higher federal court held that the rent rule was not changed by the new bankruptcy act, Par is advised.

In that it would mean millions in future rent as added claims against both Parr mount Publix and Publix Enterprises if provable under the new laws, attorneys are anxious to get the C. C. decision to see if it establishes a strong enough precedent in disapproving all claims that include future rents, a few of which are already in for Publix Enterprises.

Under the old bankruptcy laws future rents under leases were not provable.

Few New Deals for Operators Coming Up

New contracts will be negotiated this year between N. Y. operators, Local 306, and a half dozen minor independents, all other agreements remaining in force for another year through cuts that were granted since signing.

Efforts for radical reduction will be made by the few indies whose contracts expire Aug. 31, but no indication to date as to what will be asked.

Negotiations probably will not be opened until next month when the demands are made.

NO WB YEAR BOOK, ONLY TRADE SHOWS

There will be no year book from Warner Bros. for the '33-'34 product, only major not putting its program on paper. Competitors might use the advance on lineup, such as titles, types of stories, etc., in trying to steal a march, WBites say.

Darryl Zanuck, anathema to WB, is mentioned specifically in this direction.

Zealously guarding information on its next program, not tipping to anyone at the moment what it will consist of, Warners plan trade showings for exhibitors in lieu of no year book.

Trade shows will be held as late as September in each of the Warner exchanges, with exhibitors in each branch zone invited to attend. In order to screen a minimum of 15 pictures by that time, plus advance on the balance of the program, including shorts, the trade exhibitions will consume at least three days in each exchange.

For the new season Warners will have 60 features.

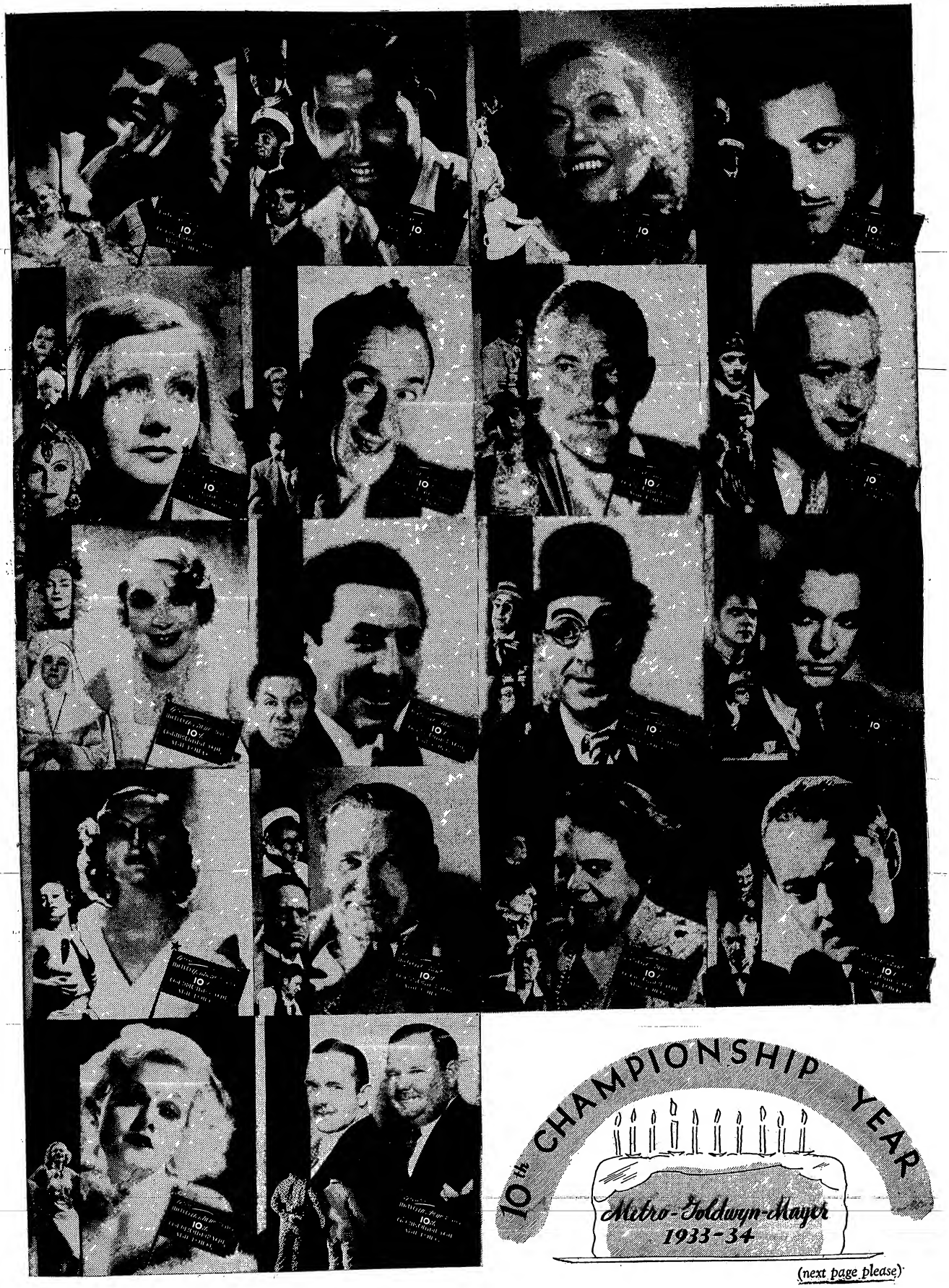
Rent Judgment in Buffalo

Buffalo, July 17.

Judgment for $11,797 against the Chippewa Theatre Corp., lessee of the Great Lakes theatre, was recovered here by J. & D. H. Coplon, owner of the building.

Chippewa Corp. is said to be a Loew's subsidiary and subleased the theatre to Shea-Publix which operated it up until a couple of months ago. Loew's is reported to have retaken the house but reports are denied it will be reopened by Loew.

Parade of Metro-Goldwyn-Mayer STARS



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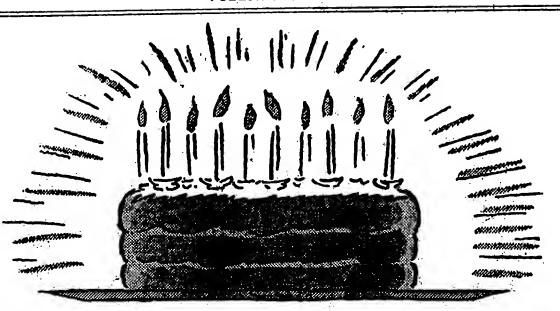


On the occasion of its 10th Birthday, the happy family of M-G-M- presents

46 Pictures in 1933-34

6 SPECIALS

NIGHT FLIGHT CLARK GABLE, JOHN & LIONEL BARRYMORE, HELEN HAYES, ROBERT MONTGOMERY, MYRNA LOY in the cast. "Night Flight" is based on the French prize novel which has its locale in South America. A giant production under the direction of Clarence Brown.

★

HOLLYWOOD PARTY MARIE DRESSLER, JOAN CRAWFORD, JEAN HARLOW, JIMMY DURANTE, LUPE VELEZ, JACK PEARL, CHARLES BUTTERWORTH, NILS ASTHER, LEE TRACY, JEAN HERSHOLT, ALBERTINA RASCH DANCERS, WALT DISNEY "SILLY SYMPHONY" and many more Big Names . . . that's just part of "Hollywood Party," a grand musical screen story developed by Edmund Goulding and Howard Dietz into what will be a revolutionary screen attraction. Dialogue by Herbert Fields. Music by Rodgers & Hart. Additional music by Brown & Freed. Director Edmund Goulding.

★

MARIE DRESSLER Her own special starring production! Beloved Marie Dressler, idol of the screen, in a story brimming with the laughter and tears she knows so well how to bring forth. Title to be announced.

★

TWO THIEVES CLARK GABLE, ROBERT MONTGOMERY, in the leading roles. Probably the most ambitious dramatic spectacle since "Ben Hur." An intensely exciting romance set in the period of Pontius Pilate. A few highlights: Pillage of Herod's Tomb; Chariot pursuit through city and country; Romance of ex-slave and Roman beauty; Plot to overthrow Pilate; Abducting girls from harem of Ben Rashid, etc. Picture is based on Manuel Komroff's best-seller novel.

★

TARZAN and his MATE JOHNNY WEISSMULLER, MAUREEN O'SULLIVAN in a giant sequel to their earlier "Tarzan, the Ape Man." A new story, with amazing features built for thrill and romance, has been written by Edgar Rice Burroughs.

★

SOVIET WALLACE BEERY, JEAN HARLOW, CLARK GABLE and a large cast enact in "Soviet" a picture which will be unique in the new season. It is the first important American picture to use as its background the dramatic implications of Russia in its current phases. Typical of M-G-M showmanship ingenuity in seeking new locales for romantic picturization. Frank Capra, director.

30 STAR PICTURES

3 JEAN HARLOW	2 GRETA GARBO	3 LEE TRACY
1 LIONEL BARRYMORE	2 JOAN CRAWFORD	1 ED WYNN
1 CLARK GABLE	1 ROBT. MONTGOMERY	1 JACK PEARL
1 MARION DAVIES	2 HELEN HAYES	1 RAMON NOVARRO
1 WALLACE BEERY	2 JIMMY DURANTE with STUART ERWIN	1 NORMA SHEARER
4 COSMOPOLITAN	1 JOHN BARRYMORE	2 LAUREL-HARDY

3 CO-STAR PICTURES

CRAWFORD-GABLE HARLOW-GABLE BEERY-GABLE

7 MARQUEE PICTURES

The industry has come to know that the M-G-M MARQUEE symbol in the past several seasons has meant pictures of quality. Many outstanding hits carried this distinguishing mark, among them "Hell Below," "Tarzan the Ape Man," "Red Headed Woman," etc.

Champions of M-G-M's 10th CHAMPIONSHIP YEAR

STARS AND PLAYERS

JOHN BARRYMORE
LIONEL BARRYMORE
WALLACE BEERY
JACKIE COOPER
JOAN CRAWFORD
MARION DAVIES
MARIE DRESSLER
JIMMY DURANTE
CLARK GABLE
GRETA GARBO
WILLIAM HAINES
JEAN HARLOW
HELEN HAYES
ROBT. MONTGOMERY
RAMON NOVARRO
JACK PEARL
NORMA SHEARER
LEE TRACY
ED WYNN

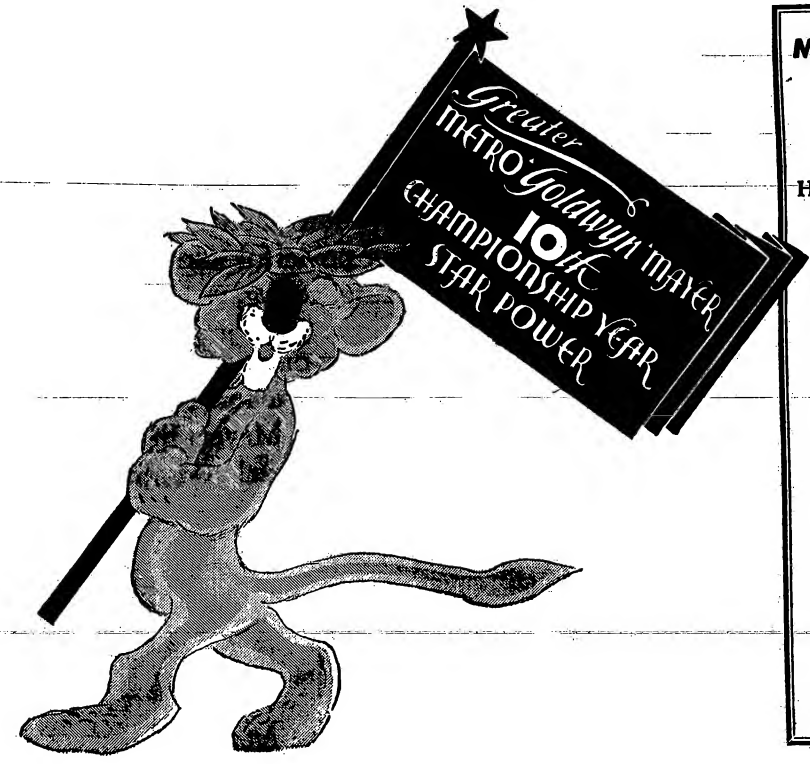
Elizabeth Allan
Tad Alexander
Nils Asther
Alice Brady
Charles Butterworth
Mary Carlisle
Mae Clarke
Nelson Eddy
Stuart Erwin
Madge Evans
Muriel Evans
C. Henry Gordon
Lawrence Grant
Louise Closser Hale
Russell Hardie
Jean Hersholt
Phillips Holmes
Jean Howard
Benita Hume
Walter Huston
Otto Kruger
Myrna Loy
Ben Lyon
Margaret McConnell
Una Merkel
John Miljan
Colleen Moore
Frank Morgan
Karen Morley
Maureen O'Sullivan
Jean Parker
May Robson
Ruth Selwyn
Martha Sleeper
Lewis Stone
Franchot Tone
Johnny Weissmuller
Diana Wynyard
Robert Young
Lupe Velez

DIRECTORS

Richard Boleslavsky
Charles Brabin
Clarence Brown
Tod Browning
Jack Conway
George Cukor
George Fitzmaurice
Victor Fleming
Edmund Goulding
Howard Hawks
Robert Z. Leonard
Russell Mack
Charles Riesner
Edward Sedgwick
Edgar Selwyn
W. S. Van Dyke
William Wellman
Sam Wood

AUTHORS

Frank R. Adams
John L. Balderston
Beatrice Banyard
Philip Barber
Cormack Bartlett
Vicki Baum
Richard Boleslavsky
Malcolm Stuart Boylan
W. R. Burnett
Edgar Rice Burroughs
Frank Butler
Erskine Caldwell
Ruth Cummings
Jack Cunningham
Delmar Daves
John Emerson
Gene Fowler
Paul Hervey Fox
Becky Gardiner
Oliver H. P. Garrett
Harvey Gates
Benjamin Glazer
Frances Goodrich
Howard Green
Rene Gueta
Albert Hackett
Elmer Harris
Moss Hart
H. M. Harwood
Ben Hecht
John Housemann
F. Hugh Herbert
Robert E. Hopkins
Boris Ingster
Laurence E. Johnson
Gordon Kahn
Harry Kahn
George Landy
Vincent Lawrence
John Lawson
Anita Loos
Josephine Lovett
John Howard Lynch
Willard Mack
John Lee Mahin
John McDermott
James K. McGuinness
Wm. Slavens McNutt
John Meehan
Helen Meinardi
Bess Meredyth
Lucile Newmark
Leonard Praskins
Norman Reilly Raine
W. L. River
Wells Root
Bradford Ropes
Madeleine Ruthven
Robert Sherwood
Paul G. Smith
Ralph Spence
Samuel & Bella Spewack
Donald Ogden Stewart
Edward Dean Sullivan
Matt Taylor
Courtney Terrett
Sylvia Thalberg
Wanda Tuchock
Ernest Vajda
John Van Druten
Bayard Veiller
Lieut. Comm. Wead
Claudine West
Basil Woon



M-G-M FEATURE STRENGTH

SHORTS

1933-34

Two Reels

HAL ROACH-M-G-M COMEDIES

- 6 LAUREL-HARDY
- 8 CHARLIE CHASE
- 8 THELMA TODD-PATSY KELLY
- 8 HAL ROACH ALL STARS
- 6 OUR GANG
- 6 HAL ROACH MUSICAL COMEDIES
- 8 M-G-M CRIME DOESN'T PAY
- 6 M-G-M MUSICAL REVUES

One Reel Subjects

- 12 M-G-M ODDITIES (Dialogue by Pete Smith)
- 12 FITZPATRICK TRAVELTALKS
- 6 "GOOFY MOVIES"
- 13 WILLIE WHOPPER CARTOON COMEDIES
- 104 HEARST METROTONE NEWS

(continued next page)

THE CAKE-WALK!

you'll dance it gaily in 1933-34!

THE celebration is on! It's the Tenth Birthday of Metro-Goldwyn-Mayer! What a party 1933-34 is going to be... everybody will be back at the world's most renowned studio for M-G-M's Tenth Championship Year!

Welcome, Greta Garbo . . . glad to hear you've had a grand vacation. You're looking perfectly beautiful, and are your fans hungry for a new picture! Nobody ever received so much publicity during an absence from the screen!

And what a pleasure to see beloved Marie Dressler back on the lot! She's just completed "Tugboat Annie" co-starring with Wallace Beery... and will soon start another.

By the time this message gets into print, the most celebrated screen Mr. and Mrs. will be packing their trunks en route to Culver City, U. S. A. Certainly we mean Norma Shearer and Irving Thalberg who will immediately resume their activities on the M-G-M lot.

What a Reunion Party! They're all welcomed back by delighted associates. And what a Welcoming Committee—*headed by Louis B. Mayer* —David O. Selznick, Eddie Mannix, Harry Rapf, Hunt Stromberg, Bernie Hyman, Al Lewin, John Considine, Jr., Lawrence Weingarten, Walter Wanger, Lucien Hubbard, Sidney Franklin, Howard Hawks, Lou Edelman, Frank Davis, showman producers without equal! And the Star Committee of Welcome... Marion Davies, Wallace Beery, Joan Crawford, Clark Gable, John and Lionel Barrymore, Jean Harlow, Robert Montgomery, Helen Hayes, Jimmy Durante, Ramon Novarro, Laurel & Hardy, Lee Tracy, Ed Wynn, Jack Pearl and all the others.

Happy days ahead, indeed! M-G-M's not only got its Million Dollar Family all together again... but powerful additions in every phase of producing, acting, writing, direction!

Cast your box-office orbs on my Parade of Stars. That's Music for your Marquee! Greater Metro-Goldwyn-Mayer in 1933-34! Tenth Championship Year! (*Signed*) **LEO of M-G-M**

You're invited to a party!

METRO-GOLDWYN-MAYER

The Major Company!

Variety House Reviews

Orpheum, N. Y.

(Continued from page 35)

enough for the boys to carry away with them and to retail the next morning to the fellow working at the next bench in the shop. Nevertheless, the mixture that the booker tossed together took close cognizance of what they liked here, and the applause results left no doubt about it.

The lighting-up preliminaries sent Ted King down in the pit to baton his aggregation, all seven of them, through a Victor Herbert medley. It was brassy instrumentation, but the handout reaction was all to the combo's good.

The booker didn't go wrong, either, when he spotted Harry King, which made it two Kings in the deck, but no relation, to lead the stage procession. King packs a style of eccentric hoofing that can't help but start a show on all cylinders. It's an act that moves without a second of surcease and perks up the blood pressure, and for contrast and good measure includes a pair of optic-easing cuties in the form of the Sinclair Twins. The identicals also toss their tootsies around, but with King there as the pacemaker they fall more favorably in the category of pulchritudinous background. King also toots a hot mess of sax wailing, which all combined to take the turn off to a unanimous faretheewell.

Unveiled in the next niche was rank Donia and an unbilled femme partner for one of those old-fashioned give-and-take interludes. What they had to exchange between them had been heard over and over again away back when, but that didn't prevent Donia from landing solid with lots of his repartee, particularly when the going got rough and right down to the tastes of the Yorkville representation. It was a sturdy soprano that the feed gave voice to, and she did nicely on her own in the way of approval.

Returns for Bill Telaak and his stooge support, Sally Payne and Bill Brown, were spasmodic until the two male ends got down to their real act and dished out the acrobatic clowning and the slick one-arm lift for the finish. Prior to that, Telaak had depended for his giggles on the repetition of the unfunny sliding 'em down the leg gag and even a nosedive into the pit. Even with the presence of the carrot-topped looker and the exploding violin, Telaak's is still a comedy acrobatic act in essence and classification.

For the Orpheum the choral affair that closed was a natural. It's the sort of voice blending the German element here like, and the act, billed as the Roxy Ensemble, gave things a mopping from the start. Presumed that the seven men and three femmes in the troupe derive the billing from the fact that they at one time had worked in one of Roxy's choruses. In any event, the ensemble's performance makes no unfavorable reflection on any of the Roxy choral departments. Featured in the troupe here is Clair Kramer. Customers took warmly to the smooth and lyrical quality of her mezzo-soprano, and also rewarded generously each of the three ensemble numbers.

A Fitzpatrick travelog and a newsreel rounded out the screen portion of the evening's fare. Business near capacity upstairs and slightly less on the nether arena.

HIPP. CLEVELAND

Cleveland, July 15.

Charles Doty played a long shot in booking Gene and Glenn into his Hippodrome, the only indie theatre in town, but it looks as if his hunch will bring unusual results in either one of three ways.

Team of radio singing comedians was most popular act on local air via WTAM for nearly four years. During first vaude engagement some two years ago they cracked the RKO Palace's attendance records, gross $35,000 and taking $12,000 as their share on percentage basis.

After network contracts with Spang bakeries and Sohio gas expired, their air popularity started waning a bit, so they jumped over to WJR in Detroit. Now they're opening a vaude tour, booked by Warren Wade of local NBC bureau, that will take them to Boston.

Doty, a real estate man who was pushed into theatrical biz, figured the team might crack another record for farewell stage appearance. Opening day was somewhat disappointing, although fairly close to capacity, but there are enough Gene and Glenn fans to build up an extra good week.

They don't have what can be classified as a vaudeville act, for it has a freak draw. Specializing in unsophisticated, home-made humor and songs, Gene and Glenn appeal more to the rural, family sections than to metropolitan areas. Should click loudly in tour of small-towners in Ohio, Indiana and Pa. First show at Hipp, in fact, pulled in kids and families that don't go to a downtown theatre very often. Since Doty is trying to build up a family theatre, Gene and Glenn should help in building up such a clientele.

Boys capitalize on radio reps by opening with their trade-marked air introduction through amplifiers, then going into theme song before curtain rises. Most of their stuff is done behind piano with a mike, okay for their local fans, but what they need is a radio station background to give 'em more atmosphere. It's a bit cold as it is now.

Gene Carroll's ventriloquistic female impersonation of 'Jake and Lena,' chief characters in their radio continuity, is act's chief novelty. His falsetto doubling in femme bits necessitates changing from a man's cap to a woman's hat with wig attached every minute or so.

Not so very funny in itself to sophisticates, but it's nutty hokum-nonsense that amuses their fans who like radio illusions. Chatter is equally naive, consisting of puns, good-natured bickerings and old wheezes. Looking at it indulgently, it's all rather informal, simple, pleasantly absurd stuff that family crowds from the sticks eat up. Broadway wouldn't understand it.

Most professional thing team does is its singing of such old-timers as 'Whippoorwill' and 'Won'tcha Take a Walk,' with Gene Rowell pounding the keyboard. Both carry the mike down to footlights for final bow, taking three or four before getting off.

Three other acts on Hip bill are fair standards, with Romero-Duclay Foursome's dance revue opening flashily. Blonde toe-twirler is passable and three boys strengthen turn with smart unison tapping. Four Trojans flipflop fast but have no standonut number in haphazard gymnastic routine. Joe and Jean McKenna okay in slap-'em-down comedy in which acrobatic work has more of a punch than their gags.

Picture, 'Grand Slam' (WB).
Pullen.

ALBEE, BROOKLYN

Strong bid made this week for downtown Brooklyn's trade. From looks of things Saturday afternoon, though not always a criterion, house will have its competitors stepping.

Draw divides between feature, 'Bed of Roses' (Radio) with the Connie Bennett name as bait and a stage complement that which besides arriving home stoutly on entertainment has Gene Dennis, mind reader, as the freak box-office attractor.

Miss Dennis may be and probably is pretty tiresome to a lot of folks, but there are still plenty of others, notably women, whose curiosity for answers to various questions will have them digging down in purses for that reason alone this week. Questions asked Saturday afternoon are both typical and silly, with the answers just about the same.

Anything but a clever showmiss, Miss Dennis, however, takes home her share of the spoils of the show. She has bad stage presence, never knows what to do with her hands, and speaks so softly and inaudibly at times much of what she says goes downstream. Moreover, the psychic from the midwest is far away from good choice of words in giving anxiously-smitten folks their answers.

She is also on too long, 15 minutes at the Sat. mat. That's too much of just questions and answers. But box office just the same.

Rae Samuels and Jack Pepper, ably supported by a good opener, dance flash, Raye, Ellis and La Rue and a No. 2 turn that always clicks okay. The Daveys, lead on the punches.

Though not in the spot all acts look for, next to last having gone to Pepper, Miss Samuels made a finer showing at performance caught. She hit smartly in a sure-fire selection of numbers, something that Miss Samuels can still sell very well. Her 'Papa's Home with Mama Now' song is exceptionally well done, and might be considered to rate better than the insurance man special which follows and leads up to the closer, a contrast of a love song of today as against one of grandma's day.

The 'blue streak of vaudeville,' as she always was known in the big days of vaude, Miss Samuels is among the few still around whose ability to hit has not disappeared.

Backstage there was some aid in trying to stir an encore for Pepper, but it didn't seem to be justified by applause, and Miss Dennis was brought on following the pause. Pepper is a good act, however, with his stooges counting for much and the team doing the latest Harlem dance craze, shim-sham-shimmy, also getting there.

No. 2 offered no hazards for the Daveys. An amusing Britisher, the juggling Davey, with material that warms up the audience finally if not at the start. The other Davey just assists as a carry-oner of juggling implements.

Raye, Ellis and La ue found the going fast in incepting the show.
Char.

WARFIELD, FRISCO

San Francisco, July 14.

With 'When Ladies Meet' (MG) on screen and Marge of Myrt and Marge on stage, the customers were coming in steadily, and by 1:30 had filled the house. Biz looks to run several grand over even the best weeks of recent months.

Marge is the first Eastern radio name yet to play out here and mean anything at the b.o. The Wrigley 'Myrt and Marge' serial, when on the air, was firmly entrenched on the Coast as one of CBS' most popular programs, a fact that was substantiated by an okay reception for the younger half of the ether team. She was introduced simply as Marge, and when working with Hermie King, m.c., used her family name, Donna Damerel, also telling the customers that Myrt is her mother. Thing she didn't tell 'em is that her mom and pop played here some years ago as George Damerel and Myrtle Vail.

Miss Damerel did little as a stage act, but she did establish herself as a definite personality with much performing ability. Her brief bit before the mike with an unbilled male in a brief comedy episode, and the single pop song which she chanted into the mike were well done, and well received.

Balance of the Fanchon & Marco-booked stage show was of pretty good calibre, though nothing outstanding. Four Abbottiers, blonde and brunette quartet of dancers and lookers, impressed. Warren Jackson and Lou Archer did their familiar chatter turn. Ann Roberts, Kate Smith-ish soprano balladist, started off with an imitation of the hefty songstress and did coupla nice tunes. House line of 18 girls had two routines, staged by Alice Goodwin. Stage show was directed and m.c.'d by Hermie King, who's in his third month on the job here.

Warfield does things in a big way. Not only has it a stage band leader but there's also Jan Rubini, concert orchestra conductor—only house on the Coast to sport two directors. Rubini, in his third month, batoned the pit crew through 'Erin,' a medley of Irish tunes, with Rubini taking the spotlight and the applause for one of his usual violin solos. Medley was nicely arranged, and lighting effects added to the concert grandeur.

Jimmy Newell, of Gus Arnheim's band, stepped up to the pit mike for a pair of pop tunes, and got away to a good hand.
Bock.

MET, BROOKLYN

Not such a smart layout for this downtown Brooklyn Loew stand, which gets its trade largely at matinees from the Baby Borough women shoppers. This week they feature Ferde Grofe's orchestra of radio note, the act getting the lion's share of the budget.

Brooklyn's radio minded. There isn't much to do evenings over there except turn on the heterodyne, and the populace has a pretty definite idea of who's who and what's what on the air waves. That makes Grofe o.k. for the stand. They responded to the billing all right. House early Saturday afternoon was full, and by four o'clock they were lined up two deep behind the orchestra rail. Probably elimination of the Paramount, closed these several months, has had something to do with the increased attendance in the other downtown Brooklyn survivors—Albee and Fox—but this turnout suggested that there was some pull in the feature act.

Nothing else on the bill to explain special urgency of buying. Screen feature was no smash in 'Midnight Mary' (MG), and the Grofe number was the center of the marquee display.

Rest of the bill undistinguished, but routine vaudeville and neatly laid out. Opening had France and La Pell, minor acrobatic specialty that wouldn't mean anything one way or the other, either in billing or running of the performance. Eton Boys, radio quartet of secondary standing, were set in No. 2, with Joe Morris and co. pilfered No. 3, where a comedy interlude was needed, and this foursome delivered with well-used material, but gauged to vaudeville tastes and winning valuable laugh response.

Next to closing they spotted Reiss, Irving and Reiss, trio of knockabout comedians who have borrowed freely from Clayton, Jackson and Durante in style if not actual material. They came through for a rough-house interlude that was sufficient to maintain the pace. That left the topping-off spot to the Grofe aggregation, with half an hour to fill in the more-than-an-hour stage show.

Despite loads of class and a neat layout for a band turn, the unit wasn't quite up to the job, principally because they didn't use judgment in their routines for this special clientele.

That left the performance with a rather indefinite finish and it was injured thereby.
Rush.

'Dummy's' for Pitts

Hollywood, July 17.

Radio has bought 'Dummy's Vote,' original by Arthur T. Harmon.

It's intended for Zasu Pitts.

Guild-Academy Scrap Threatens Proposed Writer-Dramatists Pact

Hollywood, uly 17.

Alliance proposed between Screen Writers' Guild and Dramatists' Guild may blow up if move started by members of the latter gains momentum. Local dramatists have wired the guild headquarters in New York protesting against affiliation with the screen writers which would bind them to punitive action against the producers in case of studio strikes or other troubles.

Contest now waging between the Academy and Screen Guild for supremacy as to which will be representative of Hollywood film writers is understood to be main reason for the group trying to halt the Dramatists' Guild tie-in are mostly Academy members who have not aligned themselves with the Screen Guild.

Arguments in the wired protests were to the effect that the two professions are widely divergent inasmuch as the dramatist works on his own time and the screen writer is paid by the studio. Objections also state that to withhold material from a studio declared unfair by the scenarists would be in violation of the basic agreement the dramatists have with the producers, since the agreement makes the producer and writer each half owner of the picture rights of plays.

Opposition from members of the Dramatists' Guild followed the meeting of last Monday (10) of the writers' branch of the Academy, called to ratify the proposed new constitution and by-laws. At this meeting question was raised by Max Marcin, Dramatist Guild member, but not a member of the Writers' Guild, as to the rights of Academy members in case of closed shop aggressive action by the Guild. He questioned if Academy branch would stand back of a writer member were he in danger of losing his position if a guild member refused to work with him and threatened strike. It was the belief of the other writer members that the Academy would protect its members in such a case, but just how this was to be accomplished wasn't brought out.

EVENTUALLY A CENTURY

Lowly Reader Gets Shot at $100 As U Reading Prize

Hollywood, July 17.

put a little interest into the humdrum job of those who scan the past, current and future of writers' brain children, Carl Laemmle, Jr., will give $100 to the member of the Universal reading department who picks the 'best story of the year.' Readers will have to wait until next year, however, to find out who gets the award.

Laemmle has been inviting the readers into studio title conferences and has even had a personal conference or two with some of them on stories. It's the first time the lowly book worms have had any importance attached to them as a body.

COL STRIKE LULL SPEEDS WRITERS

Hollywood,

Writers were rushed to the double-quick at Columbia during the production lull brought about by the technicians' strike, with several new scripts assigned.

Jo Swerling is adapting 'East of 5th Avenue,' Lew Levenson's novel. Brian Marlow is preparing the Al Cohn-Joseph Chisholm novel, 'Take the Witness.' Lew Levenson is assigned to adapt an original, 'Once to Every Woman.' Ethel Hill and Dore Schary are adapting 'Fog,' the Valentine Williams Satevepost serial. Garrett Weston is on the screen play of Owen Davis' 'Ninth Ghost,' and Albert DeMond adapts 'Above the Clouds.'

Studio Placements

Austin Parker, script, 'House On 56th Street,' Warners.

Frank Conroy, 'Kennel Murder Case,' Warners.

Marion Dix collaborating with George Marion, Jr., 'Cruise to Nowhere,' Par.

J. Walter Ruben instead of Worthington Miner to direct 'Hide in the Dark,' Radio.

Wally Albright, Margaret Armstrong, Irving Bacon, Arthur White, Mitchell Lewis, 'Ann Vickers,' Radio.

Betty Furnace, Nella Walker, 'Ace of Aces,' Radio.

Cyril Hume, continuity, 'Flying Down to Rio,' Radio.

Sam Taylor, direct., next Harold Lloyd picture.

Conrad Nagal arrives for 'Ann Vickers,' Radio. Also cast, Geneva Mitchell, Helen Eby-Rock.

H. W. Hanemann, appearing in cast as well as dialoging 'Ace of Aces,' Radio.

Frank Craven, write next Laurel and Hardy feature, Roach.

Ernest Pascal doing treatment on 'As the Earth Turns,' Warners.

Viva Tattersall, Al Hill, Michael Visaoff, Wilkes Benedict, Franklin Parker, Larry McGrath, Jimmy Aubrey, 'Red Kisses,' Allied.

Sam Hardy, 'Ann Vickers,' RKO.

Margaret Morris, Grady Sutton, 'Ace of Aces,' RKO.

Pert Kelton, 'Flying Down to Rio,' RKO.

Pat Somerset, Metro.

Cameraman Loses

Hollywood,

Glen Kerschner, cameraman, lost his case against Irving Willat before the Academy arbitrators.

Suit was for salary alleged to be due and unpaid while on Willat's trip to the South Seas for footage on Universal's 'Black Pearl.'

Arbitrators sustained Willat's defense he had run out of money and ordered Kerschner home, but that the latter continued with the party. Suit was brought after Willat dismissed Kerschner.

CRAVEN'S TWO SPOTS

Hollywood, July 17.

Frank Craven will adapt the next Laurel and Hardy feature for Hal Roach. Writer will also script the next Par feature, supervised by Douglas MacLean.

William Morris set both deals.

Change of Pasture For Par P.A. Aides

Hollywood, July 17.

To bring about a closer understanding of advertising and publicity conditions east and west, Paramount will start a system whereby members of the studio and home office forces will exchange jobs for a month periodically.

East-west changes begin Nov. 1, when Tom Baily, head of the studio publicity department, goes to the home office to sit in Al Wilkie's spot, with the latter taking over Baily's desk here. William Pine, local advertising chief, then treks for an exchange with Rodney Bush in the home office. Later, Julie Lang, in charge of studio fan mag plants, goes east, and then Teet Carle, assistant to Baily, swaps spots with Lou Smith, assistant to Wilkie.

New Contracts

Hollywood, July 17.

Contracts to Sarah Y. Mason and Victor Heerman at Radio to write two, 'Boy Meets Girl,' and 'Wild Birds.'

Byron von Brecht, seven-year-option contract, Sam Goldwyn.

Lillian Moore, termer at Roach.

Title Changes

Warners' 'Red Meat' has been changed to 'I Loved a Woman.'

'Jorgensen' at Paramount changed to 'High and Mighty.'

'Park Avenue Ladies' Wise Girls,' Universal.

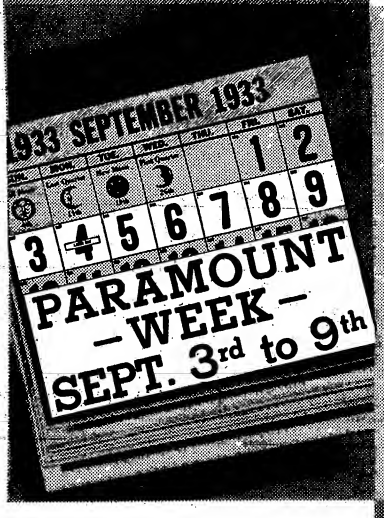
'Daring Danger' to ' Universal-Maynard.

ROGERS AFTER WALLACE

Hollywood, July 10.

Charles R. Rogers is dickering with Richard Wallace to direct the American remake of 'Eight Girls in a Boat,' German picture he bought for Paramount release.

It is the story of an eight-girl rowing crew.



PARAMOUNT'S PRODUCT ANNOUNCEMENT BOOK FOR 1933-34 which contains as always the foundation on which all exhibitors will build their programs for the coming year

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 21. Rev. June 27.

Eleventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15. Rev. June 6.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel June 15.

Studio: Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Silent Men. Tim McCoy western original. Florence Britton. Ir. D. Ross Lederman. Rel. Mar. 8.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

So This Is Africa. Original. Wheeler and Woisey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Treason. Original. Kansas after the civil war. Buck Jones, rey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 6.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lilian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Jack Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 26. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood, Charles Starrett. Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

First National

Offices: 321 W. 44th St., New York, N. Y.

Iondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Imer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. ich. Barthelmess, Loretta Young. Rel. June 17.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 ms. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Ind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as iven here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state consorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

'artistic' comedy with Jimmy Savo, rated a slapsticker.

Metro will assemble a flock of radio performers to support Jack Pearl.

Fox wants Tay Garnett to meg 'Marie Gallant,' featuring Philip Merival.

On Lloyd's Next

Sam Taylor will direct Harold Lloyd's next picture, starting in August.

Robert Montgomery headed for a month's rest on his New York state farm before returning to co-star with Clark Gable in 'Two Thieves' at Metro.

Max Baer is due at Metro July 24 for 'Prizefighter and the Lady.' His screen debut.

Earl Rodford, musical comedy juve, placed at Metro for termer by Ralph Farnum who brought him from New York.

Cortez in Demand

Metro, RKO and Universal all vieing to get Ricardo Cortez for current productions. Actor is under contract to Paramount.

Chandler Sprague off the Metro writing staff.

Richard Blumenthal will sever a 10-year connection with Paramount and will not return to the Astoria studios in Paris after supervision of the French version of 'Way to Love' here. He will join another major company in Hollywood.

Harry Crocker is now assistant to George Young, publisher of the L. A. 'Examiner.'

Eddie Cline will meg 'Newsreel Man,' to be supervised by Sig Rogell and scripted by Al DeMond for Columbia.

Ernest S. Pagano, W. R. Marshall, William McDonald and Cecil Bradwell—out at the Hammons studios.

Under the terms of his new one-year Paramount contract, Richard Arlen draws down $2,000 weekly.

Howard Higgin has written an original 'Daughters of the Sea,' as Bennie Zeldman's 2d for U.

Will Mahoney goes to the Warfield, San Francisco, for a week, after closing a stanza in the Paramount here, Wednesday (19).

Bradford Ropes, Lynn Riggs and Wanda Tuchock out at Metro on finishing assignments.

Metro's long-winded 'March of Time,' which went into the can two weeks ago yanked out again for retakes.

John Beal is deserting pix temporarily for return to the legit.

Decisions regarding Fox West Coast bankruptcy matters set for Aug. 3 in latest postponement.

Shubert Coast Mission

Lee Shubert is due from New York Aug. 1, to look over the Pasadena Playhouse production of 'The Man of Wax.' Arthur Lubin is producing.

Eleven girls, mostly artists' and fashion models, have been brought from New York by Goldwyn to fill the ranks of the 'Roman Scandals' chorus.

Termer for Richard Dix to make two more pictures for Radio set to be signed this week.

$6,726 as 25%

Superior court awarded David P. Howells judgment for $6,726 against Columbia Pictures, Jack and Harry Cohn and Joe Brandt in a suit over a contract signed in 1923, whereby the defendants borrowed $12,500 from Howells and agreed to give him 25% of the profit from 'Mary of the Movies.'

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, . Jas. Tinling. Rel. June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. tell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

Hello Sister. tage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, Sally Eilers. David Butler. Rel. May 26. Rev. May 23.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9. Rev. June 20.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. cis Dillon. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2.

Life in the Raw. Western drama. , Claire Trevor. Dir. Louis King. Rel. June 16.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' Geo. O'Brien, Neil O'Day. Dir. David Howard. Rel. Feb. 17.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 66 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R:l. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: ldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire, Paul Lukas, Lella Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien, Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal. **Mayfair** Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 62 mins. Rel. Feb. Rev. May 2.

Studios: Culver City, Calif. **Metro** Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rev. May 16.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30. Rev. Jun 4.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

(Continued on page 51)

Big in Beauty!
Big in Music!
Big in Story!
Big in Box-Office!
CARL LAEMMLE presents
Moonlight and Pretzels
A WILLIAM ROWLAND—MONTE BRICE Production
With Leo Carrillo, Mary Brian, Roger Pryor, Herbert Rawlinson, Lillian Miles, Bobby Watson, William Frawley, Alexander Gray, 4 Eaton Boys, Bernice Claire, Doris Carson, Jack Denny and orchestra. Frank and Milt Britton Band, Richard King • Story by Sig Herzig and Arthur Jarrett. Dances staged by Bobby Connolly. Songs and lyrics by Jay Gorney, Herman Hupfeld, Al Siegel, Sammy Fain, E. Y. Harburg. Directed by Karl Freund. Dialogue direction, Monte Brice.
Produced under the personal supervision of Stanley Bergerman.
STEP OUT WITH UNIVERSAL

CALENDAR OF CURRENT RELEASES

(Continued from page 49)

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roads now time, 128 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry. Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

White Sister, The. Based on the famous F. Marion Crawford Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Monogram

: 6049 Sunset Blvd., Hollywood, Cal. Office: 723 Seventh Ave., New York, N. Y.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

liver Twist. ickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd, Jr, Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 75 mins. Rev. June 6.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. 6624. Rel. Feb. 24. Rev. Feb. 21.

Reckoning changed to Turn Aboard. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. 6046. Rel. Mar. 24.

isgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Erle C. Kenton. 5740. Rel. July 7.

le and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

Gambling Ship. Expianatory title. Cary Grant, Benita Hume. Louis Gasnier. 6331. Max Marcin. Rel. June 23.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Sidney Lanfield. Rel. Feb. 17. Rev. Jan. 31.

Irl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman McLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. June 28.

urders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. 5557. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. . Rev. June 6.

e Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

ick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

ign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

ictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 56 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

: 11 West 42d St., New York, N. Y.

Jungle Gigilo. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

R.K.O. Radio

: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

ig Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lillian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

ross Fire. Action western. Tom Keene, Betty Furness, ennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27. Rev. June 6.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

India Speaks. Travelog of India with Richard Halliburton as narrator. Ir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Men of America. How a small town inhabited by Americanized foreigners gets rid of racketeers. Bill Boyd, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. 57 mins. Rel. Dec. ?, 1932.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 66 mins. Rel. Jan. 13. Rev. June 6.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 73 mins. Rel. June 9.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna, Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Universal

Studio: Universal City, Calif. Offices: 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 9 reels. Rel. May 18.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. April 20. Rev. May 16.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Out All Night. Comedy. Slim Summerville-Zasu Sam Taylor. Rel. April 13. Rev. April 18.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Warner Brothers

Studios, Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent, Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

(Continued on page 53)

Providence b. o.

(Continued from page 10)

Providence. A few months ago there were four theatres along the main stem with vaudeville. Two variety stands are already dark, and the Albee switch places Providence back where it was three years ago, with only one stand featuring stage shows.

Of particular interest is the fact that business held up on the Albee's first day of double pictures as well as it would have with combination policy. This is largely due, it is believed, to the strength of Constance Bennett in these parts, her latest film, 'Bed of Roses,' playing on the same bill with 'Flying Devils.'

Loew's State, of course, will be in a field by itself this week. Vaudeville has righted things at this spot since early spring, before that house being at the tail end of parade with pictures only.

'Storm at Daybreak' and a snappy vaudeville show will give Loew's a splendid $12,000 if weather continues kind. Last week 'Peg o' My Heart' built up surprisingly well to gross $12,500.

The other two major picture spots, Paramount and the Majestic, are doing fairly well, with the Paramount having the edge. Cool weather is doing all right by the RKO Victory, especially as this small spot is the only house downtown not equipped with a ventilating system, and when the mercury soars it's just too bad.

Presently there seems to be a wild scurry to showing of foreign made films, particularly German. This was precipitated a few weeks ago by the small Community Theatre in Centredale, a few miles outside of Providence, when 'Maedchen in Uniform' was shown. Business was good, encouraging Samuel Bomes to book it last week for his two Providence nabe theatres.

This week Meyer Stanller, owner of the Community, is showing 'Two Hearts in Waltz Time,' for three days, and hereafter the young exhibitor plans to show foreign-made films at least once a week.

Estimates for This Week

Loew's State (3,200; 15-40) 'Storm at Daybreak' (MG) and vaudeville. Nice drawing names in picture getting favorable comment; house will make swell showing this week if the weather continues cool; at least $12,000, excellent. Last week 'Peg o' My Heart' (MG) made a big hit with the big Irish population here, and grossed $12,500.

Majestic (Fay) (2,200; 15-40) 'I Loved You Wednesday' (Fox) and 'The Outsider' (MG). Papers no help with their adverse criticisms, but nevertheless house will make the hurdles for at least $6,500, oke, but should have been better. Last week 'Gold Diggers' (WB) closed three weeks' showing here, close to $17,500 for the three weeks. First week was way off because of weather, second built up nicely, but final week slid to $5,000. Showing sort of disappointing, but no fault of picture or the house as torrid weather of first stanza threw everything out of gear.

Paramount (2,200; 15-40) 'I Love That Man' (Par), and 'Man of the Forest' (Par). Opened meekly but pace quickened over the week-end; now looks to garner at least $6,000, not bad at all. Last week 'The Rebel' (U) and 'Gambling Ship' (Par), weather largely responsible for the manner in which the house sprinted from scratch to a fair $6,000.

RKO Albee (2,500; 15-40) 'Bed of Roses' (RKO) and 'Flying Devils' (RKO). Surprising start for new policy of straight pictures. Bennett's popularity responsible for the brisk pace. Of late house has had to depend upon its vaudeville to pull through, and what will happen after this stanza will largely depend upon the product. Will reach at least $7,500, splendid. Last week 'Don't Bet on Love' (U) was lucky it had a good stage show to pull it through; comment against it but vaudeville, headed by Bob Hope, built the biz close to $5,100, fair.

RKO Victory (1,600; 10-25) 'Unknown Valley' (Col) and 'Cocktail Hour' (RKO). Buck Jones oke, and serial, 'Three Musketeers,' just what they want at this stand, but the Danis film more sour grapes. Weather helping a bit and gross probably will not go under $2,500, oke. Last week 'Silent Men' (Col) and 'Ann Carver' (Col), $1,900.

TOOTHACHE GIVES LAYOFF

Sylvi idney's Wise olar 'Way to Love'

Hollywood, July 17.

With Sylvia Sidney in Cedars of Lebanon hospital for an operation to remove an impacted wisdom tooth, Paramount's English version of Chevalier's 'Way to Love' has been halted. Company is dismissed for three weeks.

Meantime studio will go ahead with the French edition, which was to have followed the English. This is expected to take three weeks in production and allow for Miss Sidney's recovery.

Editors—Bookers—Buyers
FOR YOUR FILES
A record of talent currently associated with
WARNER BROS. PICTURES

WARNER BROS. - FIRST NATIONAL

Stars

Leslie Howard
Kay Francis
Al Jolson
Warren William
Adolphe Menjou
Dick Powell
Loretta Young
Richard Barthe
Edward G. Robin
James Cagney
Paul Muni
Bette Davis
George Arliss
Douglas Fairban
Ruth Chatterton
William Powell
Joe E. Brown
Joan Blondell
Barbara Stanwyck
Ruby Keeler
Ann Dvorak

Featured Players

Patricia Ellis
Lyle Talbot
Claire Dodd
Phillip Faversham
Eleanor Holm
Theodore Newton
Arthur Hohl
Juliette Ware
Renee Whitney
Pat Wing
Ann Hovey
Geraine Grear
Glenda Farrell
Allen Jenkins
Ruth Donnelly
Frank McHugh
Sheila Terry
George Blackwood
Robert Barratt
Lorena Layson
Helen Mann
Alice Jans
Maxine Cantway
Aline MacMahon
Margaret Lindsay
Guy Kibbee
George Brent
Helen Vinson
Jean Muir
Gordon Westcott
Marjorie Lytell
Barbara Rogers
Loretta Andrews
Lynn Browning
Jayne Shaddnck

Directors

Alfred E. Green
Lloyd Bacon
William Dieterle
Roy Del Ruth
Raymond Enright
Busby Berkeley
Stanley Logan
Archie Mayo
Michael Curtiz
Mervyn LeRoy
William A. Wellman
Howard Hawks
Robert Florey
William Keighley
Arthur Greville Collins

Writers

Charles Kenyon
Edward Chodorov
Al Cohn
Peter Milne
Sam Engel
Kathryn Scola
Rian James
Paul Gerrard Smith
Sidney Sutherland
Lillie Hayward
C. Graham Baker
Walter Donaldson
Louis Stevens
Ben Markson
David Boehm
Robert N. Lee
Manuel Seff
Carl Erickson
Niven Busch
James B. Wharton
Gus Kahn
William Rankin
Paul Green
Maude T. Howell
Gene Towne
Pierre Collings
Earl Baldwin
Houston Branch
Gene Markey
Sheridan Gibney
Brown Holmes

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JACK L. WARNER, Vice-President in charge of production

Hal B. Wallis, Production Executive

William Koenig, General Studio Manager

Henry Blanke
Robert Lord
James Seymour
Robert Presnell
} Associate Executives

CALENDAR OF CURRENT RELEASES

(Continued from page 51)

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

ing's Vacation, The. From a story by takes time out to visit his first wife. Geo. Arliss. ins. Rel. Feb. 28. Rev. Jan. 24.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24. Rev. July 4.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

icture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

rivate Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17.

ilk Express, The. Mystery drama of silk shipments. Niel Hamilton, llen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

Telegraph Trail, The. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Bette Davis. ir. John Adolfi. 77 mins. Rel. May 6. Rev.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Ir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5. Rev. June 27.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

British Releases

Companion Wanted. (Gaumont-British.) Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvallès. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. (Gaumont-British). Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

ight and Day. (Gaumont-British.) Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Red Head, The. (Gaumont-British.) Based on the famous novel of the same name by Julien Rensard. A story of child-life. Harry Baur, Robert Lynen, Catherine Fonteney. Dir. Julien Duvivier. 90 mins. Rel. May 25. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins.

Wives Beware. (Regent.) Farcical story of a would-be cheating husband. Adolphe Menjou, Claude Allister. Dir. Fred Niblo. 61 mins. Rev. May 30.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. H einrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins Rel. Aug. 21. Rev. Sept. 13.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Ir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Klinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Ir. Carlos Borcosque. 65 ins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

rei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

runter und Drueber (Ger.) (Germania). Musical comedy. feld. 85 mins. Rel. Dec. 15. Rev. Dec. 20. ay.

ine Liebesnacht (German) (Capital). Farce. Harry Liedke. 82 mins. Rel. May 1. Rev. May 23.

ine Nacht in Paradies (Klinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

ine Tuer Geht Auf. (Protex) (Ger.). Mystery Ir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (Gcneral). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

riederike (Klinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

loria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich. Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. erhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostolevsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Haid, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 82 ins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. ime, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. April 1.

Le Bal (French) (Protex). Domestic comedy. ir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Max 80 mins. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Ir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. igrants. Rakel Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (usical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). rama. ins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). istorical romance. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world Time, 13 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

On Demande Compagnon (Fr.) (Auten). Musical romance. ir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke. Dir. Georg Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englisch. 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Woridkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Ir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, reu Theimer. Ir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Ir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Johannes Meyer. 86 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Klinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. ir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wüst. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Iddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1.

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 45th.
Bavaria Films, 146 W. 45th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 32 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr
Gloria Films, 630 Ninth Ave
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Synchro Art, 630 Ninth Ave.
Woridkino, 1501 Broadway.
Zbyszko Film, 274 Madison

'HUMOR' SURPASSING 'DIGGERS' IN INDPLS.

Indianapolis, July 17.

'College Humor' is smashing its way through all opposition this week at the Lyric and is headed for a magnificent $9,300, which is far out in front of the house's recent grosses, even before it discarded its vaudfilm prices and policy. Preceded by a great campaign of exploitation and publicity handled by Ted Nicholas, 'Humor' opened with a bang and it became necessary to give an extra early morning show Saturday at 10 o'clock. Paramount's collegiate musical film is undoubtedly outgrossing anything that has hit this town in a long time, surpassing 'Gold Diggers,' which previously had topped them all. New owners of theatre in their second week at the helm are dazed by the sudden prosperity and are wondering whether or not to hold it over. Odds favor a holdover despite the Lyric has never run a picture more than one week.

'Double Harness' at the Apollo is making a creditable showing to hold down runner-up honors for the week, and it looks good for fairly strong $4,000. 'Heroes for Sale' isn't doing a great deal at the Circle with figures totaling around $3,200, and 'Storm at Daybreak' is submerging the Palace with a weak $3,750. National air races at the municipal airport and hot weather hurt the week-end business at all houses except the Lyric ('Humor').

Rumors about the reopening of the deluxe Indiana soon, also the old B. F. Keith house in a week or two to try a second-run picture policy.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40), 'Double Harness' (WB). Harding and Powell together with a nice selling slant in newspaper ads will help this gross to a very satisfactory $4,000. Last week 'Bed of Roses' (RKO) had nothing to be ashamed of with its fair $3,400.

Circle (Circle) (2,600; 25-40), 'Heroes for Sale' (FN). Last minute decision to play this one instead of holding over 'Gold Diggers' for a third week gave it a weak start, and opposition in other houses will hurt and a mediocre $3,200 looks the final tabulation. Last week 'Gold Diggers' (WB) in its second stanza at this house didn't hold up as well as expected, but it did garner a very strong $4,750.

Lyric (Burton) (2,000; 25-40), 'College Humor' (Par). Nothing as big as this musical has come along in many moons, and it is breaking the house records daily on its way to a sensational $9,300. The Lyric did no better than this on the best of its combined stage and screen bills since its reopening early this year, and the result should be plenty of profit for the new owners in their second week operating the house on a straight picture policy. Looks to holdover.

Loew's Palace (Loew's) (2,800; 25-40), 'Storm at Daybreak' (MG). The customers had too many other places to go this week, and they left this one off their list. The results were weak, and the business can't reach more than $3,750, bad. Last week 'Made on Broadway' (MG) also did poorly, winding up with a slow $3,800.

MINNEAPOLIS

(Continued from page 10)

of Roses' (RKO), Sexiness may help some but Bennett means little here and film not highly regarded; maybe $4,000, fair. Last week 'Cocktail Hour' (Col) and Sharkey-Carnera fight pictures, only five and a half days, $2,700, poor.

Century (Publix) (1,600; 40), 'Hold Me Tight' (Fox) and second successive week for Sinnett, mystic, in person. Little enthusiasm and fact that this house did not cut its boxoffice maybe mitigating against boxoffice. Looks like only $2,500, light. Last week 'Midnight Mary' (MG), $2,200, poor.

World (Steffes) (300; 50-75), 'Be Mine Tonight' (U) (14th week). Still profitable at $2,000. New cooling system. Last week $2,100, good. Went as high as $3,000 early in engagement.

Uptown (Publix) (1,200; 35), 'Eagle and the Hawk' (Par) and 'Working Man' (WB), split. Around $3,000 indicated, pretty good. Last week 'Little Giant' (FN) and 'Peg o' My Heart' (MG), split, $2,500, fair.

Lyric (Publix) (1,300; 25), 'Gambling Ship' (Par). Just another picture and no cast names. Will be lucky to top $2,200, light. Last week 'Mayor of Hell' (WB), $2,800, good.

Grand (Publix) (1,100; 25), 'Narrow Corner' (FN) and 'Storm at Daybreak' (MG), split, first runs, should gross around $1,600, light. Last week 'Private Detective' (WB) and 'Great to Be Alive' (Fox), split, first runs, $800, poor.

Aster (Publix) (900; 25), 'Out All Night' (U), 'Song of the Eagle' (Par) and 'Life in the Raw' (Fox), split, first two second runs. About $700, fair. Last week 'Pick Up' (Par), 'Song of the Eagle' (Par) and 'Central Airport' (FN), second and third loop runs and split, $900, fair.

TERRIFIC!

IS UNANIMOUS VERDICT OF PRESS AND PUBLIC AT HOLLYWOOD PREVIEW

The Hollywood REPORTER

A REALLY GREAT PICTURE. THE BEST PICTURE COLUMBIA HAS EVER MADE AND ONE OF THE BEST WE HAVE SEEN IN TALKIES. THERE IS ENTERTAINMENT IN EVERY FOOT OF IT. THE AUDIENCE HAD TO INTERRUPT THE PICTURE SEVERAL TIMES WITH TREMENDOUS APPLAUSE!

COLUMBIA'S FIRST FOR 1933–34 IS THE INDUSTRY'S BIGGEST

FRANK CAPRA
Production
starring
WARREN WILLIAMS
with
MAY ROBSON
GUY KIBBEE
Glenda Farrell
Ned Sparks
Jean Parker
Walter Connolly
Barry Norton
Nat Pendleton

Story by Damon Runyon
Screen play by Robert Riskin

March Forward with Columbia!

Threat of Dual Bills on 10c Scale

Indies Pres. in Minn. Tells Publix About Its Cut Scales in Loop

Minneapolis, July 17.

Publix loop theatre admission price cuts have brought forth a threat from W. A. Steffes, Northwest Allied States business manager, on behalf of local independent houses, to double feature and slash neighborhood scales to a dime in retaliation unless protection periods are reduced immediately in conformity to the lower admissions.

N. W. Allied has addressed communications to all the exchanges and to Publix in regard to the protection matter. As yet no replies have been received. The silence of the exchanges and of Publix is responsible for the threats of double features and 10c neighborhood prices.

'These price are raising havoc with neighborhood houses in particular,' says Steffes. 'It is foolish for the exchanges to expect that neighborhood theatres, charging 25c, can play pictures second and third-run six months after they have played in the loop first-run for the same admission or less.

'So far we have kept double featuring out of this territory and have held up prices to a fair level. But we can't go along with this. Desperation will force us to resort to undesirable business methods to combat unfair practices on competition.'

Some Predicter

Three years ago Duncan Underhill, scenario writer, predicted in 'Cinema,' a mag now gone, group of 10 stories with directors and stars for each that would be made some day.

First is 'Emperor Jones,' Paul Robeson starring and Dudley Murphy, directing, as prophesied. Another Underhill set down three years back was 'David Harum,' starring Will Rogers. Fox recently announced it that way but as yet hasn't picked the director. Underhill had Monta Bell down on that end.

Hollywood at Fair

(Continued from page 2)

proposed to make career tests of film prospects, a charge being made for the film and tests, with an admission charged to watch the making of the tests. That was knocked out by the Chicago Better Business Bureau, latter sinking local ambition in view of the fact that it probably would be just a gag similar to that which other BBB heads had reprehended in the past.

Leaving the Hollywood-at-Fair concession with a 25c general admission charge.

The Chicago Angle

Chicago, July 17.

Hollywood-at-the-Fair is giving the general public a distorted, silly and unflattering conception of the film industry and of picture-making. Visitors from the real Hollywood hold this opinion, but divide on the seriousness of it. Some take the position it's harmful to the trade. Others feel that a World's Fair replica could hardly be otherwise and point out that the 'Streets of Paris' is no more like the French capital than Hollywood-at-the-Fair is like the coast colony.

Starting Saturday (15) Hollywood-at-the-Fair contradicted itself on screen tests. There weren't going to be any. But now Bell and Howell are making 16 mm 'free screen tests.' Today's tests are developed and projected tomorrow, thereby getting repeats. Otherwise it is claimed there is no expense to the tested persons. Anybody is eligible, but must register in advance. Public looks on while tests are made.

Concession states no promises of a professional career, no dramatic school promotion, and nothing offside are used in connection with these 'free screen tests.' Film industry might, of course, feel that 16 mm. equipment was a belittlement of the industry's importance if the public misunderstands. Meanwhile the concession has regular cameras but as yet no 35 mm. projection equipment.

With an emphasis that indicates they have often been accused Hollywood-at-the-Fair refutes stories that there is no celluloid threaded into their full-size cameras. They assert footage taken on the ground will be developed and exhibited. Meanwhile Olive Borden is their current star, succeeding Roscoe Ates. 'Grant Withers and Dorothy Ates are also making appearances. Jack Sullivan and George Jeske are the directors.

Despite verbal promises the film industry is not co-operating with the World's Fair studio. This fact was deplored in an official statement which the concession released Saturday under the signature of Ed Kuykendall, president of the M.P.T.O.A. (exhibitors). Kuykendal visited the expo while here attending exhibitor conferences.

Hollywood-at-the-Fair is admittedly anxious to get endorsements from responsible persons in the film industry.

WB Reaching Peak With 10 Features

Hollywood, July 17.

Six productions currently in work and four more to start grinding in the next two weeks gives Warners its peak for the year this month.

Now being made are 'Footlight Parade,' 'Wild Boys of the Road,' 'I Loved a Woman,' 'World Changes,' 'Kennel Murder Case' and 'Female.' Latter pair started to day (Mon.). 'Ever in My Heart' and 'Shanghai Orchids' begin July 24 and 'House on 56th Street' and 'Havana Widows' shove off July 31.

PATRICIA BOWMAN
PRIMA BALLERINA
A FEATURE OF
RADIO CITY MUSIC HALL

JAN RUBINI
DIRECTING THE WEST'S ONLY THEATRE CONCERT ORCHESTRA
Held Over by Popular Demand
Warfield Theatre San Francisco

ATTENTION!
TO
LOU LUBIN
Added Feature at the Strand, New York (This Week, July 14)
In the Vitaphone Short
"IDLE RUMOR"
Also Broadcasting Every Tuesday, 8 P. M., WOR

Cal Bard's Affliction

Lincoln, Neb., July 17.

Cal Bard, known in the selling and booking ends of the film trade out here, is facing temporary or permanent blindness. Suffering a good bit with his eyes during the last year, a recent examination showed the optic nerve to be completely gone in the left eye. Other one has been weakened by the double strain.

Bard is under the observation of the Gifford Clinic in Omaha.

Landau-Schreiber Split

Los Angeles, July 17.

Arthur Landau and Lou Schreiber Agency agreement ended, with Schreiber starting on his own.

Arbitration on Writers' Code Charges; 2 Members in Wrong on Story Credit

Hollywood, July 17.

First cases of violation of Screen Writers' Guild code was taken up for action at tonight's (Monday's) meeting. Action is against two members for allegedly taking full credit in advertising and publicity for stories on which others collaborated.

Directors appointed a committee of three members to sit in arbitra-

(Continued on page 75)

'Modern Hero' for Muni

Accepting Louis Bromfield's 'A Modern Hero' as a trade-in on another story, Warners is now scripting the yarn as a picture for Paul Muni.

Studio has Gene Markey and Kathryn Scola doing the continuity.

Sensational Throughout Europe and America

S. HUROK Presents
VITTORIO PODRECCA'S
TEATRO DEI PICCOLI
PLAYERS

BROADWAY - BOSTON
PHILADELPHIA - CHICAGO
LEGITIMATE STAGE
Over 400 Performances

Opened at the B&K Chicago, Chicago, June 16, followed by an appearance at Shea's, Buffalo, and then to Headline at the PARAMOUNT, New York, last week, July 7.

Chicago, Ill., July 15, 1933
S. Hurok
711 Fifth Avenue
New York City

Teatro dei Piccoli one of finest pieces of entertainment to ever play the Chicago theatre stop comment of patrons and word of mouth outstanding fine week from boxoffice standpoint stop will try arrange repeat week on your trip to coast sincerely appreciate co-operation yourself and entire company best wishes

Balaban & Katz Corporation
Louis R. Lipstone

CRITICS SAID:

VARIETY, JULY 11
As an entertainment the Piccoli is a distinctive novelty entertainment, departing from all familiar picture house paths and a genuine article for both children and adults. *Bige.*

N. Y. WORLD-TELEGRAM
World-famed inanimate troupe sweeps its first American audience into storms of enthusiasm at the Lyric. *Robert Garland.*

Can be guaranteed to provide you with an evening which, taken as a whole, is as delightful as any our contemporary stage has to offer. *John Mason Brown.*
N. Y. EVENING POST

rand Show.
Burns Mantle.
DAILY NEWS

So enchanting, so delightful, and so fatal.
John Anderson.
N. Y. EVENING JOURNAL

Teatro dei Piccoli's variety show is bursting with gayety.
N. Y. TIMES
8, 1933

LIMITED SUMMER ENGAGEMENT
This Week, July 14, Fox, Washington
Next Week, July 21, Century, Baltimore
FEW OPEN WEEKS AVAILABLE
WIRE IMMEDIATELY
HUROK MUSICAL BUREAU
INCORPORATED
S. HUROK, Presi
711 Fifth Avenue New York City

NOT A 'NEXT SEASON' PROMISE . . . BUT A DELIVERY TODAY . . *IN JULY!*

BIG SHOWS NOW!
We're not keeping 'em on ice!

★ *Ann* HARDING

★ *William* POWELL

"Double Harness"

HENRY STEPHENSON . . . LILIAN BOND
GEORGE MEEKER . . . REGINALD OWEN

RKO Radio PICTURES

MERIAN C. COOPER
EXECUTIVE PRODUCER

FROM THE PLAY BY EDWARD POOR MONTGOMERY . . . DIRECTED BY JOHN CROMWELL . . . ASSOCIATE PRODUCER KENNETH MacGOWAN

FREE FOR ALL AUDITIONS

Data Exchange by Networks Sorta Ran Into Floppo on Both Sides

NBC and Columbia sales departments, at the suggestion of the former, agreed last week to exchange lists containing the names of accounts each chain had to date under signature for August and fall starting dates. The NBC spokesman had explained that it would be of advantage for each to know what business the other already had tied up so that there wouldn't be any time or effort wasted in double-tracking on the same account.

Each turned over a list as agreed with the understanding that the data was to be kept confidential. When it came for either to check off the accounts on the respective lists it was found that the closing of contracts with every one of the commercials noted had been previously announced and carried in the papers. On either end later there was murmuring of the other web trying to pull a fast one but not getting away with it.

It also developed later that even if either network wanted to release info on the fall accounts already in the bag it was prevented from doing so in the majority of instances by promises given the customers. Advertisers whose contracts have distant starting dates as a rule take this precaution of silence so that competitors in the same mercantile field won't become privy to the former's air plans and try to horn in with an earlier campaign.

Fan Mail and Dead Mike Air Rackets in Canada

Toronto, July 17.

Newest radio racket here is the fake fan mail bureau which, for a consideration, sends complimentary letters to the radio stations. Something of this nature has crept into the all-Canadian popularity poll conducted by Frank Chamberlain, radio editor of the Toronto 'Daily Star.'

Chamberlain immediately called the poll off as soon as he detected the suspicious piling-up of votes for certain artists. It was known that the practice had been unearthed south of the boundary line but this is the first time it has been discovered in Canada.

Friendship angle before, either in fan mail to stations or phoned protests about dismissal from an ether program. One quirk here was the payment by a radio artist to the fan mail bureau prior to his being taken off the air. The fan mail came in just the same.

Police are also closing in on the audition racket where, for a $5 fee, the aspirant performs before a dead mike. Point in Canada is that auditions are gladly given without charge, so anxious are stations here to discover new talent.

Script 'Doc' Show

In addition to its Potash and Perlmutter series on NBC, Feen-a-mint (Health Products Corp.) is stepping out into the spot broadcasting field with another script show. Latter speakie is being recorded under the label of 'Doc Williams' with the background in a small-town drug store.

For a test on audience response and stencilled series have been booked on KHJ, Los Angeles, and KLZ, Denver.

William Estay agency is handling this end of the account.

26 Discs in Series

Chicago, July 17.

C. C. Pyle office here closed with Knox Medicine Company of Kansas City, to build 26 dramatic skits on radio discs. Series will have a newspaper office background.

Freeman Lang will cast and produce on coast.

Wrong Lines

A radio tenor on WMCA for a clothing concern couldn't understand why he was summarily cancelled after seemingly clicking with fan mail, etc.

Advertiser explained that he's trying to sell men's suits via ether and didn't approve of his tenor singing a ballad about 'second hand clothes' and 'clothes don't mean a thing as long as I have you,' part of a current lyric.

HILLNELLY WAITRESS DOUBLING WITH MIKE

San Francisco, July 17.

Meet Mona Greer, a Kentucky hill nelly, a waitress and a radio performer all in one, and the answer to a press agent's prayer.

She's one of the few NBC people here who double into two jobs. After the rural music program on which she works she hikes over to the Tally-ho Inn, a few blocks away, and dons her apron for her daily stint as a waitress. A small card in the cafe calls attention to Mona and her performing proclivities.

Of part Indian blood, Mona was born in the Kentucky hills, went to Texas, and came out here with her eight-year-old baby, seeing for the first time a mountain, a train, a tennis racket and a theatre—also a radio mike before which she now performs.

Coming to Frisco, she landed a job as waitress. When a customer once asked her for an artichoke she thought he had threatened her, and nearly lost her career.

She was spotted one day by Homer Curran, legit operator, who sent her down to Charlie Marshall at NBC. Latter auditioned her and spotted the girl on the Maverick' program he does. She's now one of his ace performers, scoring with her naturalness. Claims she 'just got it set in her head,' and here she is.

Mona likes her 'singin' work' but she 'sure gets lonesome for home when it's hawg killin' time.'

Gypping the Fan

Los Angeles, July 17.

Los Angeles Better Business Bureau has started a campaign using both air and newspaper advertising against the 'free radio inspection' racket.

In its drive against the racketeers BBB points out that one of these free inspectors will always find major trouble with a set and that generally it will entail buying new tubes, although the ones sold will be second hand ones taken from the set of a previous victim.

Newspaper advs ask all radio listeners-in to report any suspicion of such tactics. Association promises prosecution.

Riggs and Moke Part

Pittsburgh, July 17.

Riggs and Moke, Pittsburgh's oldest radio team, have split. Tommy Riggs is going solo on KDKA, with a commercial. So far, Blaine Moke is unaffiliated.

Team for several years was featured over WCAE. Couple months ago, their contract was not renewed and boys went over to KDKA on sustaining.

Al Raymond's Audition

Al Raymond, of the old Raymond and Caverly Dutch twosome, took a CBS radio audition last week.

Raymond is doing a comedy routine with a new straight man.

CANADA OPENS UP TO EVERYBODY

Commission's Station CRTC Keeping Open 16 Hours Daily to Let Amateurs Discover They Are Not Professionals—Applicants from the Cities and the Farms

By Robert McStay

Toronto, July 17.

Warblers and whistlers, banjo and accordion players, orchestras en masse and even tap dancers, are storming the CRCT station of the Canadian Radio Commission as a result of the announcement that blanket auditions have been inaugurated to refute the persistent allegations that members of a specific clique are snaring all the jobs on the federal trans-Canada programs.

Sixteen hours a day are being given to auditions. All the Canadian ether aspirant has to do is ring up CRCT and say, 'I want an audition.' They are then told the hour and day. If this is inconvenient, he or she is fitted in some other day or hour.

Radio editors and music critics have been called in to pass the verdict. They don't see the would-be artists and the volunteers don't see them. The aspirants stand before the mike and do their best. No names are announced.

The whole thing started when bleaters claimed, 'We can sing or play as well as the Commission stars any day of the week and why aren't we on the radio?' So the Commission snapped back, 'All right, you come and show us what you can do and we are open to conviction.'

The Line-Up

Mothers are dragging in fat urchins, the 'life of the party' wants to be heard and a lady of 65 unwraps a prodigious parcel that turns out to be songs, looks at the mike and is led away in hysterics.

A gal from the village choir arrives without music or accompanist but claims she can fill in anywhere, whistling or dialog. A strong boy strips off coat and vest and unlimbers the 'Road to Mandalay' as the control man feverishly passes out. An orchestra leader maintains that his band is better than anything on the air and is still arguing as he leaves. Kate Smith's double offers 'Darkness on the Delta' and the apparatus takes another depreciation jolt.

Hungry-looking, a lad drones 'Rockabye Moon,' and apologetically claims at the finish he is unemployed and thought he'd have a try. Another warbler is disappointed because he always sings at parties and his pals think he should be on the air. A youth plays the piano with acrobatic gusto and swings around on the stool. Spectators realize with a shock that the lad is blind.

For Everybody

Everyone is being given a chance and all get 10 minutes unless they collapse before the time is up. So far, there hasn't been a find. Chief sufferers are the control room men.

But the Commission is keeping its word. Through the long hours, anyone who wants to be heard is heard. There were 300 auditions the first day and the Canuck candidates are trekking in from all parts of the Dominion.

Gibbons' 2d Grind

Floyd Gibbons stays on NBC for the Palmer House, Chicago, doing his World's Fair Reporter routine for another four weeks beyond this Thursday (20).

Altogether it will give Gibbons 13 weeks under the hostelry banner.

Royal's Declaration on Sustaining Acts and Outside Agents in Private Deals—NBC Won't Stand for That

Yesmen? Yes

They have yes-men also in radio.

After attending a script-conference in an advertising agency with the sponsors present, the ad men state they all contract 'parrot's disease' at these confabs. Everybody yesses the pay-off man.

Mebbe that's the trouble with some of those programs.

SEEBACH GOT ONE IDEA BY VISITING AT NBC

It's the opinion of Jules Seebach, CBS program mgr., that there's too much informal coming and going among the artists and other visitors to the talent booking bureau. So he's laid down the rule that from now on all callers, regardless of name, business or friendship standing, are to announce themselves via reception clerk in the ante-room.

To artists affiliated with the network and prospective buyers of talent the open, easy of access approach to the artist bureau staff has always seemed a commendable feature. Few ever abused this policy of cordiality by cutting in on private talks or overstaying their welcome. Everything was oke until Seebach paid a visit recently to the NBC Artists Service on one of those inter-chain conferences. There he found the ante-room to the booking department under lock and the lock subject to the push-button of the girl at the information desk.

Following that visit Seebach recommended to the CBS higher-ups that a door with a lock be installed in the archway leading from the elevator to the artists bureau, but this was vetoed as unnecessary. He was told that a reception clerk should suffice to enforce any visitor ruling he deemed advisable to make.

At Columbia the artist bureau comes under the authority of the program mgr.

Coast's Goofy Duplex

Hollywood, July 17.

KMTR will burlesque KFWB's historical serial English Coronets, with English Clarinettes, a weekly goofy dramatization of English history.

Material is by Lawrence Cookins who is writing a series of six two-reel pictures, 'Uneducational History,' for Educational.

Air Plug for Air

Los Angeles, July 17.

American Airways has bought time for 20 15-min. weekly programs over KFAC, beginning next month.

Programs will be descriptive of air exploits of contemporary commercial flyers, with an orchestration background.

Plugs will be to encourage trans-continental flying.

RIEHL'S DALLAS CHORE

Chicago, July 17.

Ilie Riehl, recently an NBC production man, goes to WFAA, Dallas, this week to reorganize the production and program departments there.

He will spend six weeks in Dallas.

Van and Don Spli

Chicago, July 17.

Don McNeil of Van and Don has accepted an announcer's job with NBC here. Van and Don have split.

NBC used team in Chicago and later in New York but the boys never clicked east.

If any act while on an NBC sustaining buildup is found dickering around with an outside agent it will be the policy of the web hereafter, declared John Royal, to pull that act off the air immediately. Royal also dwelt on what he considered the moral obligations of performers who accept an NBC buildup. He took occasion to serve notice on interloping agents that they and all acts on their lists will be barred from doing business with or through NBC.

Royal gave vent to a burn particularly against former network employees turned agents who used, he said, their knowledge of the inside to alienate sustaining talent. These ex-employees, Royal averred, might as well know the rap is on and that they stand restrained from bringing in anything for exploitation. He added that he expected CBS would assume a similar attitude.

Acts' Obligations

According to Royal's viewpoint, when an act has had access to an NBC sustaining release, it should reject all outside overtures for representation until the chain could see what might be done in the way of commercial or theatre bookings. The act, he said, is morally obligated to give the web that chance and wait. Asked how long he expected an act that had neither a contract nor guarantee covering its services to wait, Royal vouchsafed that that was up to NBC alone to determine.

NBC had abandoned, said Royal, the idea of signaturing artists taken on for a sustaining buildup to management contracts. If an act with a sustaining connection, he asserted, felt it wasn't getting a square deal from the network it was free to break away. But the network, he declared, did resent an act's holding on to a sustaining spot and at the same time having an outside agent commissioned to obtain for it a commercial contact or theatre route.

NBC, said Royal, is ready to recognize any agent that will bring an act over for a buildup and have an air idea for the act to offer along with it. Under such circumstances, he stated, the agent would be entitled to every co-operation and a splitting arrangement on subsequent commissions. But the agent who sends over an act to do its own browsing for time and stands in the offing waiting for possible after-buildup pickings is the fellow, averred Royal, that the network is determined to guard itself against.

Lew Cody M'cing

San Francisco, July 17.

Lew Cody gets a one time chance at the m.c. job on Shell Oil Co.'s 'Jamboree' on the CBS-Don Lee chain tonight (20).

Advertiser wants to use a different name each week, unless a reasonably priced outstander comes along.

WALKER LOSES CLAIM

No Commission From CBS for 5 Yrs., Says Court

Claim for $150,000 in back commissions brought against CBS by Henry B. Walker, formerly on the chain's sales staff, was ordered dismissed by Justice Frankenthaler in the N. Y. Supreme Court last week following trial of the suit.

Walker, who alleged he was dismissed by Columbia in 1928 after a year's connection, alleged a contract he held entitled him over a period of five years to collect commissions on certain accounts he had brought into the network. One of accounts cited was Grigby-Grunow which on successive years used CBS facilities to plug its Majestic radio set.

Radio Code Undefined

If, When and How Not Yet Determined for Washington Submission

Washington, July 17.

Any open action hinges largely on determination by radio powers as to just what style is to be followed in fashioning their code. Efforts toward advice from the National Industrial Recovery Administration have been more or less blocked by consideration of the major codes by the NIRA. The NIRA has indicated that it will not deal with minor industries until it has formulated principles for the larger trades.

Another problem which is facing the radio lads whether a separate code for broadcasters or a combined code including radio manufacturers and communications should be filed. Decision of this question is largely dependent upon anticipated indications from the NIRA.

General attitude of broadcasters is that with the industry already largely under government supervision through the licensing power of the Federal Radio Commission, broadcasting falls distinctly into a secondary position in the recovery code program.

New Business

(Local Stations)

KMOX, St. Louis: H. Heinz Co., five a week series of recorded programs for Heinz Rice Flakes on an 11-week contract; Monroe Chemical Co., bankrolling a half hour of the KMOX Magic Kitchen and daily announcements for Putnam Dyes; 13 weeks; Dr. W. J. Ross Co., dog foods, 15-minute dramatic recording weekly for 26 weeks; St. Louis Dairy Co., ice cream, 15-minute kid dramatic stanza, 13 weeks; United Remedies (Acidine) and Perkins Products (Kool-Ade), soft drink, for daily announcements.

WBT, Charlotte, N. C.: Kerr Glass Co., 26 announcements, placed by Rogers-Gano Agency; B. F. Goodrich Co., five-minute recordings, Ruthrauff & Ryan Agency; Chryslers' Sales Corp., 13 five-minute waxings for Plymouth auto through Scott Howe Bowen; United Remedy Co. (Acidine) announcements three times weekly for one year, Scott Howe Bowen; Beechnut Packing Co., three announcements weekly for 13 weeks, placed by McCann-Erickson; Philco radio, two additional 15-minute programs weekly for 13 weeks; Crosley Electric Refrigerators, three announcements weekly for 26 times.

Air Line News

By Nellie Revell

Several CBS stations had a local chewing gum account on their air for announcements of 20 seconds. Advertising stated that smokers should try their brand of gum to get rid of that horrid taste after cigaret. Gag of the gum concern was this: Announcements immediately preceded the most important cigaret half-hour program, bringing more revenue than any other commercial. CBS had the station yank the announcements.

Edith Handman, WMCA warbler, was a high soprano when she entered the New York side of the Holland Tunnel. When emerging in Jersey she was a contralto. Her car broke down midway and had to be towed out. A bad cold and the dampness of the tunnel did it.

Harold Brown, for eight years managing editor of 'Radio Digest', and later of 'Radio Art', resigned last week to join Hal Tillotson, former advertising manager of 'Radio Art', in issuing a new radio paper.

A Couple of Girls

Gertrude Niesen never could be herself. She was always mistaken for Greta Nissen. But last week Gertrude, the radio singer, had her inning. She was playing in person at the old Roxy, while in a featured part in the film there was Greta, the cinema girl, and audiences could see they are two different people. Gertrude received the bigger billing in the ads.

Two weeks after David Freedman, who writes the Cantor, Holtz, Brice scripts and who wrote the recent Jolson program, employed a young man as secretary, the latter wrote and sold a story satirizing radio to the 'Saturday Evening Post', receiving 500 smackers for it, and resigning his secretarial post with Freedman.

General Goat

Charlie Davis had the queerest job, which he wagers can't be topped. His job was to be fired. He worked for a department store. When customers became indignant with the salesmen and reported it to the manager, Davis was called as the head of that department and fired.

Customer felt happy, and Charlie returned to his office to wait to be fired again.

(Who gets fired now, when Charlie's listeners squawk?)

Oldsmobile is doing some hit-and-run auditioning. NBC, CBS and Sound Studios have been showing programs. The Rollickers, Louis Katzman's Orchestra, Nick Lucas and Lita Grey Chaplin seem to be in front so far.

Before Radio

Conrad Thibault, baritone, was floorwalker in a New York department store....Goldy and Dusty (Harvey Hindermeyer and Earle Tuckerman) vaude team....Valdez Olman a child prodigy on the violin....Jack Arthur legit actor....John Gambling cabbage cultivator in England....Lyn Murray (Bill of Bill and Ginger) child actor in England....Virginia Baker ('Ginger' of the script and song team) one-half of Reed and Baker in vaude.

Short Shots

Mike Porter, aircaster on the N. Y. 'Evening Journal', spent his vacation on his new yacht at the North Hempstead Yacht Club (entertaining radio press agents)....Thornton Fisher, cartoonist, is hobbling into the WMCA studio on a cane. Lost out in a contest with a banana peel....Charlotte Murrie, Coast singer, now in New York....Barclay Latham, Iowa ploughboy, takes the place of Olive Kline, operatic, on WMCA.... And now for some p.a. to prove his client taught Leo Carrillo or George Beban their dialects....Henry Fink, former manager for George Bancroft, arrived from Hollywood last week and was auditioned at NBC as 'The Parody Man'. He will go on sustaining....Junk man offered Jack Arthur $15 for his smashed up automobile....Fred Hufsmith is substituting for Frank Parker with The Cavaliers while Frank is in Chicago with A & P....Others who want it known that they are Cupid-proof are Dave Green, Earle Ferris, Jim (Rollickers) Davies, Valdez Olman and Barney Rapp....Mrs. Phil Carlin has a birthday Thursday....Mrs. Neil Enslen's father died last week in Akron, O.....Newspaper syndicate with a New York outlet is baiting George Givot to do a daily column in his Greek dialect....Joe Donahue, assistant news broadcasting director at CBS, airplaned to his native California for vacation....Phil Spitalny will use his profit from the Capitol theatre engagement paying his musicians to audition for two prospective advertisers next week....Bill Meila, former WMCA announcer, is breaking out as a big time straight man....Pontiac will resume its broadcasts next month on CBS with William O'Neil, Stoopnagle and Budd, JeannieLang and Kostelanetz. Same line-up as before....Ford Bond, Alois Havrilla and Allen Kent, NBC announcers, are vacationing. Charles Traymont has returned....Nick Lucas signed for new commercial for three 15-minute periods a week. This time Nick will have a special background and plenty of build-up....Mildred Bailey goes to the hospital for an operation and will be off the air for several weeks.

Stand Bys

Keith McLeod left for Denver because of his mother's illness....Reo Motors is doing 100 words a minute flat over WOR course daily.... George Harvey and The Admirals doing a spot for Chrysler....Landt Trio and White close their contract with the Spang Baking Co. in Cleveland July 27 and will head for the big city....Lowland Singers have gone with Household Finance Corp. for 52 weeks over WOR....It was a seven-pound look at Al Nilson's house. The new boy will do plenty of bragging that his pop sailed a Chinese junk from the Pacific to Savannah....Radio Row had a story that the Revelers were going to break up. No right, and they've renewed on the Sunday night Gulf show until November.

Scrambled

Charles Gannon of Erwin-Wasey, vacationing at Cape Cod; Tom Harrington is in Maine; Katherine Seymour, NBC continuity editor, left for the Adirondacks....Bay Knight has returned to the Chicago Fair to do some more work....Verna Osborne, WOR soprano, is learning to handle a monoplane....Harmon Nelson (crooning husband of Bette Davis, screen star) is on station WCDA....Martha and Hall, themselves early morning songsters, have formed a breakfast club for radio performers who must go on the air between 8 and 9 a. m....Raising Juniors —Aline Berry and Peter Dixon—appeared on Ray Perkins' show a week ago gratis and earned themselves a spot on the Fleischmann show next Thursday....Alice Joy opened last Friday at the Chez Paree in Chicago.

Farmers Need Market Report

Ames, Ia.,

WOI, Iowa State College radio station, has issued an appeal to farmers and others depending on livestock market reports to protest discontinuance of this government service.

Nearest leased wire service carrying market reports is now at Omaha. It would cost $5,640 a year to bring reports to facilities of WOI and continue the same service farmers and livestock shippers have been receiving over the radio.

Discontinuance of this service at government cost to listeners of the Iowa station will be a hard blow to the service of the station.

KFWB Organ Change

Hollywood, July 17.

Price Dunlavey, staff organist, out of KFWB after three years.

Replaced by Edgar Eugene Eben, also on the station as 'Eddie' in John, Jimmy and Eddie, musical trio.

RADIO SINGER 'CRAZY,' SAVED FROM SUICIDE

Norristown, Pa., July 17.

Jeannette DuBois, 25, radio singer of this place, was taken into custody by police at Swedesburg, near here, when she attempted to throw herself under the wheels of a freight train. Walter Cushman saw the woman at midnight, screaming, run to the railroad and throw herself on the track while a train was standing near the station. He ran to the track and seizing her feet dragged her away.

Questioned, the girl said she had been so distressed by the death of her husband some months ago and by the death of her infant child that when she saw a child playing in a Swedesburg restaurant late that night she 'went crazy' and dashed to the railroad to end her life.

The girl was later released. She is the widow of Arthur Hunter, widely known racing driver who was killed last year in automobile races at Altoona, Pa. She has since been singing before the mike at East Pennsylvania radio stations and entertaining in cafes.

Mickey McGuire Gets Pop's Oke on Ether

Hollywood, July 17.

Fontaine Fox, cartoonist, has made a deal with Larry Darmour whereby the latter can use the title 'Mickey McGuire' on a proposed series of discs to be made by the picture producer.

Darmour produces the Mickey McGuire film shorts and recently put his kid actors on two trial records, labelling them "Conky and His Gang.'

NBC is reported interested in the disc series, which is being handled by Ralph Farnum. Under the agreement Fox will get a flat sum for every record made.

Boosting a Shave

Hollywood, July 17.

Charles Leland, comic, who has been on several local stations, goes NBC from Chicago starting Sept. 26 for Molle Shaving Cream Co.

His contract is for three 15-min. periods a week for a year.

Leland is currently at KMTR in the daily sustainer, 'Three Loose Screws.' Deal follows a recent flying trip east for an audition after sponsors had caught him on a coast-made disc.

COLUMBUS' LOCAL PRIDE

Home Town Pride Demands Radio Recognition Via CBS

Columbus, July 17.

Drive to put Columbus on map as originator of a chain broadcast program is now under way with a vengeance. Survey taken end of last week showed listeners here favored Frank Ferneau and orchestra, which also boasts large entertainment corps, as representative. Chamber of Commerce, civic groups, newspapers and WCAH backing the move.

All have taken the matter up with CBS in New York, CBS being the only chain having an outlet here.

Columbus, though long a member of CBS, has never originated a broadcast and town now feels plenty strong that it should get recognition.

Eno's Crime Laying Off

Eno Crime Club sketches come off NBC with the July 26 broadcast. Their backer, Harold F. Ritchie Co., may resume them in the fall.

Contract with NBC permits the account to lay off for part of the summer stretch and return at the old time discount.

Pic Indie on NBC

Hollywood, July 17.

Half-hour program of 'Hollywood on the Air' (NBC) will be turned over to Monogram for the exploitation of 'Sensation Hunters,' indie company's musical.

No date set for the program, which will be the first time that an independent company has been given use of the full half hour.

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

PHIL REGAN
"Melody Headlines"
SATURDAY 9:15 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY 11:15 P.M.

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 10:30 P.M.
WABC NETWORK Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

AL GOODMAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB — WABC WED.-FRI. 9 P. M.
WITH ARTHUR BRISBANE — WJZ SUNDAY 9 P. M.

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management BEN MARDEN

DON LANG
and hi
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

ROY FOX
BAND
KIT-KAT
LONDON
B.B.C. NETWORK

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction James F. Illesple

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY 7 P.M. | SATURDAY 7:15 P.M.
Mgt. CBS

"The time has come," the Walrus said, "To talk of many things: Of Shoes and Ships— Of Sealing-Wax— Of CABBAGES And KINGS."
AUSTIN STRONG
Monday Wednesday Friday — WEAF — 5:15 P.M. N.B.C. Network

CODE FOR SHOESTRINGERS

NBC Turns to Europe for Talent

John Royal Leaving on Special Search Expedition

American broadcasting is turning to Europe for the first time as a possible source of importable air talent. John Royal goes on this quest for NBC around Aug. 15.

Royal's itinerary will take him to England, France, Italy, Germany, Norway, Sweden and Poland, with the NBC program head making his contacts in these countries through their local broadcasting systems. His quest will direct itself strictly to singing-talking personalities with possibilities of adaptation here, and novelty instrumental and harmony acts. While abroad Royal is also under commission from M. H. Aylesworth to look over other fields of amusement for attractions worth bringing over for the Radio City Music Hall and the RKO string.

No Idea

As for the radio phase of his trip, Royal says he hasn't the least idea of what there is available in any of the mentioned countries that has a chance of clicking over here in a big way. NBC, he avers, has never before done any searching on the foreign airlanes. It is his opinion that the time is now ripe to introduce this international note in American radio entertainment. If he finds a single strong enough personality, opines Royal, the entire trip will have been made more than worthwhile.

Royal figures on being gone for a minimum of six weeks. He says he will do most of his traveling from country to country by plane.

Jolson's 40 Wks.

Los Angeles, July 17.

Al Jolson leaves July 19 for New York to take up offer of National Dairy Products to broadcast 40 weeks out of 52.

Layoff will allow Jolson to make Warner picture, also take rest in Florida during winter.

WBBM'S NEW HALF DOZEN

Commercial Leader in Chi Takes on ore Advertising

Chicago, July 17.

Station WBBM, already the leader in number and variety of local commercial programs in Chicago, has added six more advertisers to their list.

Rumford Baking Powder doesn't start until Oct. 16 when its twice weekly cooking school will start an all-winter run.

Walgreen drug stores have Pat Flannagan doing 15 minutes of sports comment just before the regular Prima beer baseball broadcast. In the fall Walgreen will finance eight football games Saturday broadcast.

Johnson and Johnson's waxed skit, 'Growing Up,' made by Scott Howe Bowen and placed by Ernshaw-Young agency starts a 13-week run July 24. Floraline Products of Circleville, O., has Norm Sherr on a thrice weekly schedule for 13 weeks (no agency) to peddle a depilatory.

Art Kahn and Fritz Clark supply the talent for Dr. Bobo's Laxative on Mon-Wed-Fri. Gunther-Bradford agency placed. Nelson Bros. Storage has three periods weekly.

Mills Boys Resuming

With John Mills practically recovered from his long illness, the Mills Bros. are resuming their tour for Loew July 28. Met, Brooklyn, is the first stop with Baltimore, Washington, the Paradise, Bronx, the Valencia, Jamaica, and the State here following in that consecutive playing order.

Quartet is slated to return to the air Sept. 15 for Procter & Gamble.

BARN DANCE ON KDKA, WJR

Chicago, July 17.

WLS Barn Dance, long a leading local program, will be hooked up with KDKA, Pittsburgh, and WJR, Detroit, in a three station NBC network for Alka-Seltzer, patent medicine. Program will run 10:30 to 11:30 p. m. every Saturday night.

First time WLS Barn Dance has been heard outside the WLS channel.

COAST AD BODY ON 2-FEE RACKET

After Control of Curbstone Agents—Interfering with Regular Agency Business —Code Will Cover Ethics

GENERAL CO-OPERATION

Los Angeles, July 17.

Following the launching of a campaign last week in Sacramento by the Pacific Advertising Agents Association against the double agency fee racket, local members of the association are in co-operation with broadcasters, newspapers, billboard concerns and oth.r medi here to organize a code of ethics governing all angles of the advertising agency business.

It is admitted that the chief ills to be remedied are those in connection with the current racketing and unethical practices in placing of air commercials.

At a meeting a committee comprising two representatives from each advertising medium was appointed to discuss the existing conditions and to create a code standardizing ethical practices.

Besides swinging a cudgel at the double-split agencies, the association is endeavoring to bar from coast radio business the more than 50 persons who are operating as free lance agents with offices only in their hats.

These curb agents, it is claimed, are mostly ex-salesmen from radio stations working on spec, and selling accounts to stations for whatever agency fees they can garner.

Shoe-stringers drop an account as soon as they get it placed. Legitimate agencies claim this is hurting the agency business, as they take no further interest in the broadcasting after cashing in on a contract.

LAUGH AT ITSELF FOR RADIO ON SQUAWKS

Hollywood, July 17.

Radio will satirize itself in a weekly program Sunday nights over KNX, labelled 'Complaint Department.'

Half hour kidding program will be conducted by Robert Wildhack. He has asked listeners-in to send in their pet ether peeves that he might kid acts and conditions on local stations.

From the extent of the squawks about local programs, Wildhack should have enough material to keep him going a long time.

Cantor Goes for Coffee As Lahr Falls for Tea

Label on the Chase & Sanborn tea spasm Wednesday night switches back to Royal Gelatine Co. Oct. 4. Bert Lahr at the same time takes over the show's comedy assignment from Fannie Brice.

Lahr comes out of the Chase & Sanborn coffee hour Sept. 3 and the following Sunday Eddie Cantor takes up where he left off in May. Cantor's end of the broadcast will be cut in from the west coast until he has completed his picture obligations out there.

WILLIS COOPER JOINS NBC

Chicago, July 17.

Willis Cooper who two weeks ago resigned as continuity editor of station WBBM (Columbia), has been named to a similar post at NBC here. He follows John Gihon who resigned.

Understood Ihon will go to KDKA, Pittsburgh, to join Bill Hedges.

Canada May Oust U. S. News Casters

New Ruling in Effect Over Border—Canadian Press Only on News Air

Toronto, July 17.

United States news broadcasters, such as Lowell Thomas, Edwin C. Hill and H. V. Kaltenborn are likely to be removed from NBC and CBS outlets in Canada as the result of a new ruling of the Canadian Radio Commission which, inaugurated this evening, stipulates that two news broacasts will be sent over a Dominion network daily, this material to be especially prepared by the Canadian press. Ruling follows the alleged practice of commercials who scalp the newspapers here and broadcast the news without giving credit to the source.

The threat to U. S. newscasters lies in the wording of the new government ruling which says:

'There must be no news broadcasts other than Canadian press news and news gathered by recognized news-gathering agencies in Canada.'

This will protect radio stations controlled by Canadian newspapers, notably Toronto 'Star,' but, according to station managers, it looks as if the American newscasters will be barred from U. S. chain outlets here. There may be variation in the terms 'newscaster' and 'news commentator.' This will probably be determined when complaints start coming into the Canadian Radio Commission, an eventuality expected.

The CRC news broadcasts will go on the ether for five-minute periods at 6:30 p. m. and 10 p. m., including Sundays. These will be preceded and followed by the statement that 'This announcement is made by courtesy of the Canadian Press.' The broadcasts will consist of local, provincial, Dominion and cable news. Metropolitan dailies which have their own special cables and news letters will use the material of their foreign correspondents.

Announcement of the new arrangement is made by F. B. Livesay, g.m. of the Canadian Press, and confirmed by Colonel A. W. Steel of the Canadian Radio Commission. News bulletins are not to be used as part of any advertising program, it was said.

Wynn's Chain Deferred

The oft-postponed debut of Ed Wynn's Amalgamated Broadcasting System, Inc., is now set for the fall. WCFL, Chicago, has been added as the western outlet.

Joseph V. Knight p.a. for the ABS.

Daily from Stage

San Francisco, July 17.

John and Ned, harmony duo of NBC, are booked to open July 26 for RKO at the Golden Gate.

Under the deal made with Cliff Work pair will do their daily broadcast to the entire NBC western chain, from the Gate's stage.

RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

JENNIE GOLDSTEIN
Star and Directress of Prospect Theatre, Bronx, New York.
Sponsored by Julius Grossman Shoes
Just Completed 13 weeks on WMCA
To resume Sept. 8

LEE SIMS and ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10
WABC Columbia Broadcasting System

PHIL BAKER
Sponsored by
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
very Mon., 8 P.M., N.B.C.
CHICAGO

TED BUD
EDDY-BURSTON ORCH.
Summer Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

RAYMOND BAIRD
Next Week (July 21)
KEITH'S
BOSTON

THE FUNNYBONERS
Management
JOE HOFFMAN
151 WEST 46th ST., NEW YORK
BRyant 0-2711, 2712

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

LOU LUBIN
WOR—Tuesday, 8 p. m.

ARTHUR TRACY
"THE STREET SINGER"
Wishes to announce that all future RADIO and THEATRE Bookings will be negotiated by
MORRISON & WINKLER
CORPORATION
PARK CENTRAL HOTEL
NEW YORK

RADIO CHATTER

East

Thomas C. Stowell, newspaperman, heading company presenting 'Radio Baffles,' new serial mystery feature, over WCY.

Comment on the similarity in radio voices and delivery of Arthur Brisbane, Hearst editorialist, and Merlin H. Aylesworth, NBC head.

Mary O'Neil, radio columnist of the 'Sunday Knickerbocker Press, Albany, N. Y., was injured near Lockport, N. Y., last week when the automobile in which she and her mother were riding blew a tire. It overturned. Both were confined to a Lockport hospital for several days.

Harold, Dean and Curt, of WSM, Nashville, have gone to Chicago to make some recordings for Victor.

Francis Craig and his boys are taking a six-weeks' vacation. They are at WSM, Nashville.

Tom Bradford, of WBRC, Birmingham, recently married to Mary Johnson.

Tito Coral, radio tenor, to Monte Carlo on the 'Augustus,' sailing July 14.

Phil Baker renewed by Armour for 13 more times last week.

Ed Wolfe, who created and managed 'The Street Singer' (Arthur Tracy) until their legal falling out over managerial commissions, is grooming 'The Poet Prince' (Anthony Frome) via NBC.

Town of Barnesville, O., led by the Rotary Club, turns out to greet the homecoming of the Sizzlers. Before they left one of the trio was a soda-jerker, another delivered groceries, and the third was a feedmill hand.

Pickup of President Roosevelt's speech last night (Monday) was the first time that WMCA, New York, had itself wired to NBC.

Arthur Kales of KFI, Los Angeles, is around New York and NBC headquarters, in particular, talking over a new franchise contract. If deal flukes it will have to be either KNX or KFWB as the NBC ally out there.

CBS has the Pontiac business for the fall and it's now only a matter of getting the account the station lineup it requires.

Urge to do mike interviewing is referred to at CBS as a Bob Taplinger 'Meet the Artist' complex.

Barney Rapp's New Englanders at Hotel New Yorker to double vaude for Loew's one week every month.

Harry Rose goes on the Fleischmann July 27 hour.

HAROLD ARLEN
AT THE CAPITOL, NEW YORK, WEEK BEGINNING JULY 21
Personal Appearance of the Young American Composer of 'Stormy Weather' and Other Current Song Hits
Assisted by His 16 Voice Choir
MANAGEMENT
R. A. WACHSMAN
353 West 56th Street, New York
CO-5-1106 or CI-7-6990

LEON BELASCO
C.B.S.
Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M. : 8:30-9 P.M.
NIGHTLY
ITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison & Winkler
Park Central Hotel,
New York City

ARTHUR TRACY
"The Street Singer"
Every Mon.-Wed.-Fri.
9:15 P. M., E. D. S.
WABC, Coast to Coast
MANAGEMENT
MORRISON & WINKLER
CORPORATION
Park Central
NEW YORK

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON and WINKLER

Mid-West

Sen Kaney, assistant to NBC v.p. Niles Trammel elected v.p. of Chicago Broadcasters' Assn. as Homer Hogan, KYW, steps into presidency vacated by Bill Hedges, gone to KDKA, Pittsburgh.

Jerry Sullivan has resigned as manager of WSBC, Chicago, and is doing a 'crystal set days' reminiscing program over WBBM. Sullivan dates back to 1924 and the old WQJ station.

Art Linick observed his 11th anniversary as entertainer at WJJD, Chicago, last week.

Eddie Dunham and Allan Kent, producer and announcer, pinch-hit at NBC, Chicago, when regular talent failed to show.

Judy Rogers singing over WJJD, Chicago, second cousin of Will Rogers.

Ireene Wicker, Kellogg's Singing Lady, will be off air in August. Sponsor renews in Sept.

Irma Glen, NBC, Chicago, picked Genieveve Craney, 20, to receive the complete musical education on the organ that a mysterious Alabaman promises to pay for.

Billie Allen Hoff now on KYW, Chicago, with Drs. Sherman and Pratt.

Bill Baar back at WBBM, Chicago, after three-week vacation.

West

Robert Pennison, contracting time for KNX, Hollywood, resigned to become sales manager of Citrus Soap Co.

Don Gilman's 17-year-old son, who appears in NBC coast playlets out of Frisco as William Page, in Hollywood for film tests by Radio pictures.

Charles Hamp wired his Hollywood home with a loudspeaker system and put in a disc recording system so he could hear himself as others might hear him before going on the air.

KFWB, Hollywood, again broadcasting baseball, with coast games in the Pacific league going back to afternoons. During the evening games dropped because of sour business. KFOX, Long Beach, had the exclusive ethering.

Three Loose Screws, radio nut act, reunited after six months apart. Currently in Hollywood.

Angeles musicians' local ruled that members are forbidden to sign contracts with the Thomas S. Lee Artists' bureau (KHJ-CBS) without approval of the board of directors.

WHB, Kansas City, Mo., petitioning for 1,000 watt power nights.

Request of Simon Waronker to play solos without pay over KTM, L. A., in order to advertise his ability, denied by musicians' local.

Adele Rowland singing twice a week at KMTR, Hollywood, on a 15-min. sustainer.

Folger's 'Judy and Jean' Dated

Chicago, July 17.

Folger Coffee has decided to return to NBC this fall. Irene Wicker and Madge Evans ill again play 'Judy and Jean.'

Starts Sept. 25.

Inside Stuff—Radio

Opening session of the radio convention in Mexico City last week, in which delegates from the U. S., Canada and Central American countries are participating, developed the info that of the 825 stations in operation in the Central-North American area, 610 are located in this country. Canada comes next with 77 and Mexico third with 58. Cuba has a total of 55, Costa Rica 15, Terranova 8, and Guatemala and El Salvador one each.

Delegates at the convention agree that there are too many stations bunched in this area to allow for non-interference or non-disturbance from one another. What countries are to eliminate some of its outlet to rectify this situation is the prime purpose of the Mexico City meet.

New rate card under preparation by NBC will reallocate the prices asked for several of the indie owned outlets on the red and blue network lists. Revisions are being made to take care of the complaints made by allied stations that the figures posted for them by the chain are considerably lower than those carried on the local card rate. As a case in point there's WDAF, Kansas City, for which the networks ask $190 an hour, while the station itself is charging $270 an hour on its local card.

Lump sum figure for either the red or blue ink will remain unchanged. To make up for the boosts with indie outlets, NBC will reduce the prices now carried against stations it itself owns or operates.

Al Capone, so named, was interpreted on the air on the last General Tire show in Chicago with Henry Saxe, who once was introduced to the underworld czar, playing the part. Butler Mandeville played George E. Q. Johnson, the Federal district attorney, who sent Capone to jail.

Some of the people connected with the program were a bit leery for fear some of Capone's pals might resent the broadcast, but apparently none did.

Comedian at the local Palace a couple of months ago got a mysterious phone call to eliminate a joke at Capone's expense. He complied.

In reorganizing the musical division of the NBC program department, Frank Black and Al Short are replacing several of the present staffmen with what they consider program builders of all-around experience. Idea here is to have attaches who can not only select the numbers for a warbler to sing and a band to play, but who have knowledge of continuity writing and program production to supervise these ends of the show.

That setup, according to Black and Short's intentions, would have the same man seeing the preparation of the program through from start to finish.

Nick Kenny, the N. 'Daily Mirror's' radio columnist, sez that they all get him wrong when he enthuses too much over a song lyric he wrote, and that he doesn't mean anything when telling radio artists about some new number of his.

Kenny's enthusiasm as a songsmith, he avers, is the contagion of any tinpan alleyite. He does not mean to suggest that his journalistic influences should figure in his songwriting activities.

Sidney Strotz, now manager of both program and artists departments in NBC, Chicago, has already achieved a reputation, from report, as being no yes man nor a friend of yes men.

His crisp manner and fast tempo not only has the NBC Chicago bunch on their toes but has made him a dominant personality although the newest executive on the midwestern payroll.

After using it for three years Nestle's chocolate has decided to drop the yodeling trademark when it resumes on NBC Aug. 25. limination of the yodeling specialist for a couple of bars each at the opening and close of the program is an economy move.

Chick Farmer has filled this assignment since the inception of the program.

A crooner as a stooge to crash Hollywood parties is a routine that a bunch of the boys on the coast have worked out without the crooner getting hep that he's being used.

The gang circulates around bustin' in shindigs and with the air singer as a front it's a cinch, especially if the willing warbler does his stint for the guests.

Ether Slants

Selling half of a program is a new wrinkle for air commercialing on the Coast. Split is in effect with Don Lee's Columbia 'Blue Monday Jamboree' from KFRC, San Francisco, a weekly two-hour show, half of which is sponsored by Shell Oil Co. Other half currently is sustaining, although an effort is being made to get an advertiser to take the latter hour.

With Shell taking over the first hour, starting Monday (10) the Jamboree gets back some of its former pep and entertainment value that has been lacking recently. Much of the punch is due to Charles Irwin's m.c.'ing on the Shell part of the program. His gags are new and put over with a spontaneity and crispness that is new to coast air m.c.'ing.

More or less hiding away on a Sunday afternoon WABC has tucked a very pleasing 45 minutes. It's split between the Playboy Trio and 'Manhattan Moods.' Latter program, comprising the Do Re Mi femme threesome and Warnow's orchestra, assumes the half hour portion. It's all from 2:15 to 3.

Playboys offer their piano conceptions of pop tunes and standard numbers with sufficient imagination to take such an oft-told tune as 'Gypsy Love Song' and give it an entirely new and attractive reading. Their wah-wah chants are also technically astute and in the accepted '33 manner. For 15 minutes the boys make it interesting, no small achievement, sight unseen. They must have their audience by this time, if not they will, and only concentration they give their programs can limit them in their field.

Warnow's orchestrations are a consistent compliment to a band which knows how to purvey them. Combination of these technicians and the arrangements gives the girl singers an excellent background against which to vocalize. A moaning minor theme tune for the period immediately arrests attention with the half hour for last Sunday (16) fully living up to the melodic promise of the introduction. If anyone ever happens to hook-up the Playboys with the Warnow outfit and the girls it should well nigh make irresistible commercial bait.

40 STATIONS FOR 2-HR. WHITEMAN AIR PERIOD

Kraft-Phenix cneese Monday night show with Paul Whiteman stretches out to a coast to coast affair July 31 with over 40 stations figured for the loop. WEAF, N. Y., like the others of NBC, will carry the program for an hour only after that date. NBC's red key station under the present arrangement releases a two-hour show while the outlets on the New England stem and WGY, Schenectady, confine themselves to an hour of it.

Dana Suesse is set as guest artist for the July 24 broadcast. She'll do the piano solo for one of her own symphonic compositions.

Peabody on Frisco NBC Gets a 100% Renewal

San Francisco, July 17.

Safeway Stores has renewed Eddie Peabody on NBC for another 13 weeks, running until Nov. 1. Banjoist gets a third raise in money, a proviso in the original agreement that was made six months ago.

Peabody was angling to do the program from Los Angeles, but it continues up here.

Ad agency, Botsford, Constantine and Gardner, has added two more stations, KOA, Denver, and KDYL, Salt Lake, to the previous six which had been taking the Wednesday night Peabody half hour.

Safeway makes the NBC local renewal record 100%, with every account sold since Jan. 1 signed for continuation.

BEST FOODS MUSICAL GROCERY STORE
HARRY SALTER
MUSICAL DIRECTOR
WEAF Friday, 9 P. M. N.B.C. Network

There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
Different!
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY

For That Boy Part!
Andy (Skippy) Donnelly
Just completed nine months as " " in Tarkington's "Maude and Bill"
NBC NETWORK
Season as "Skippy" (Elec. Trans.)
Address Variety, New York, or phone HAckensack 2-6246-W

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
This Week (July 14)
AMBASSADOR, ST. LOUIS
Sole Direction
Herman Bernie
1619 Broadway, New York

DUMB CRACKERS
ROBERT BURNS PANETELA
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
Dir.: WM. MORRIS AGENCY

(TOMMY) REILLY and (BILLY) COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
ing records for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
PERMANENT LONDON ADDRESS, CARE VARIETY

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. isting artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, July 18 to 24)

(All Time EDST)

Tuesday (July 18)

Kate Smith (La Palina), 8:30- :45 p.m., CBS-WABC. Also Wed. & Thurs.) (Batten-Barton, etc.).

Julia Sanderson and **Frank Crumit, Parker Fennelly, Jack Shilkret** orchestra, 'Blackstone Plantation,' 8-8.30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10.45 p.m.

Fire Chief's Uncle, with **Taylor Holmes, Wamp Carlson, Graham McNamee, Larry Butler** and the **Don Voorhees** band, 9:30-10 p.m., NBC-WEAF (Texaco) (Hanff-Metzger agency).

The Goldbergs with **Gertrude Berg, James Waters**, 7:45-8 p. m., NBC-WEAF. Also Wed., Thurs., Frf. & Mon. (Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast or the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, Louise Starky, Isabelle Carothers and **Helen King**, 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri, and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., . & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with **Jackie Heller**, 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, **Edgar A. Guest, Alice Mock, Josef Koestner** orchestra, 10-10:30 p.m., NBC-WJZ. (Household Finance Corp.) (Charles Daniel Fry agency).

C. C. N. Y. Stadium concert, **Willem Van Hoogstraten**, conductor, 9-10 p.m., NBC-WJZ. Also Sat. nite.

'Skippy,' 5:30-6 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Wheaties-General Mills) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., ., Fri. & Mon. (Philco).

Wednesday (July 19)

Fannie Brice, George Olsen Music (Chase & Sanborn Tea), WEAF-NBC, 8-8.30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (**Jos. Greenwald** and **Lou Welch**), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, WJZ-NBC, 11:15-11:30 p.m.

Irvin S. Cobb and **Al Goodman's** orchestra, 9-9.15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and **Burns and Allen** (White Owl cigar), 9:30-10 p.m., CBS-WABC (J. Walter Thompson).

Fred Waring's Pennsylvanians and **Aunt Jemima ('Mandy Lou')**, 10-10.30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwi . Hill, news, 10.30-10.45 p.m., CBS-WABC.

One Man's Family, sketch with **Anthony Smythe**, -10 p.m., NBC-WEAF, originating from NBC San Francisco studios.

Thursday (July 20)

Rudy Vallee-Fleischmann variety program, including **Paul Robeson, Mitzi Green, Ann Butler**. WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including **Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses n' January, Don Voorhees** orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Floyd Gibbons, the World's Fair Reporter. NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety half hour with **Freddi ich's** orchestra, 9.30-10 p.m., WABC-CBS.

Wayfaring Men, -9.15 p.m., CBS-WABC. Also Mon.

Friday (July 21)

Cities Service hour, with **Jessica Dragonette, the Cavaliers** (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), **Frank Banta** and **Milton Rettenberg, Rosario Bourdon's** orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Tom Howard, Jeannie Lang, Ted Bergman, Herbert Polesie, The Singing Clerks, Harry Salter's orchestra, 9-9.30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Ilka Chase, Hugh O'Connell, Lee Wiley, Paul Small, Victor Young orchestra, WEAF-NBC, 9.30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents **Mary Eastman, Evan Evans**, orchestra, choir, 9.30-10 p.m., WABC-CBS.

Lou Holtz, Grace Moore, Lennie Hayton's orchestra, 10-10.30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with **June Meredith, Don Ameche, Carlton Brickert** and **Cliff Soubier**, 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Pastorale, **Joseph Littau's** concert orchestra, 7:30-8 p.m., NBC-WJZ.

Armour Hour, with **Phil Baker, Harry McNaughton, Merrie Men, Neil Sisters, Roy Shield** orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris, **Phil Harris** and orchestra, **Leah Ray**, 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with **Mary Eastman, Evan Evans**, 9:30-10 p.m., CBS-WABC.

Saturday (July 22)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT), 1.30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, **Conrad Thi** WEAF-NBC, 9-9.15 p.m. (Philip Morris Cigaret) (iow agency).

. A. Rolfe orchestra, with **Rudy Wiedoeft**, soloist, WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8.30-9.15 p.m., WABC-CBS.

len Gray and **Casa Loma** orchestra, 7:30-8 p.m., CBS-WABC.

The Witching Hour, **Georgia Graves, Sidney Smith, Richard Maxwell, Dari Bethmann, Earl Waldo** and **Dana S. Merriman** orchestra, 11:30-12 p.m., NBC-WJZ.

Sunday (July 23)

Alfredo's marimba orchestra, WEAF-NBC, 10.30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11.15 a.m.-12-15 p.m., WEAF-NBC, variety show, with **Maria Silviers, Hannah Klein, Nicholas Consentino, Dick Dennis, Tom McLaughlin, Four Minute Men, Waldo Mayo, Phil Spitalny** conducting.

Bert Lahr, Ilomay Bailey and **Lee Sims, Leo Carillo, Rubinoff's** orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.m., WEAF-NBC, **Walter Trumbull** interviewing him on national affairs. (RCA Victor).

Radio City Music Hall Concert, **Roxy** (S. L. Rothafel) as m.c., with **Erno Rapee's** orchestra, choir and soloists, 12.15-1.15 p.m., WJZ-NBC.

Arthur Brisbane, Walter C. Kelly, The Revelers, Al Goodman's orchestra, WJZ-NBC, 9-9.30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, Edwin Franko Goldman conducting, from the N. Y. U. campus, 9.30-10 p.m., WJZ-NBC.

Frank Crumit and **Julia Sanderson**, 5.30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, Vincent Sorey conducting, with **Tito Guizar**, 9-9.30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, **Jean Sargent, David Percy, Men About Town, Gene Rodemich** orchestra, 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, **Frank Munn, Elizabeth Lennox, Ohman** and **Arden, Bertrand Hirsch, Gus Haenschen** orchestra, 9:30-10 p.m., NBC-WEAF. (Bayer's Asperin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Monday (July 24)

A&P Gypsies, Harry Horlick directing, **Frank Parker**, WEAF-NBC, 9-9.30 p.m. (Atlantic & Pacific).

Paul Whiteman orchestra, with **Deems Taylor**, m.c., and variety show, 9.30-11.30 p.m., WEAF-NBC; on split hookups in some territories (Kraft-Phenix Products) (J. Walter Thompson).

Clicquot Club Eskimos, **Harry Reser**, directing, **'Rosey' Rowswell, Jimmy Brierly**, NBC-WJZ, 8-8.30 p.m. (Clicquot Club Ginger Ale) (Danielson & Son agency).

Sinclair Minstrels (**Gene Arnold, Chauncey Parsons, Bill Childs, Mac McCloud, Clifford Soubier, Harry Kogen** directing), NBC-WJZ out of Chicago, 9-9.30 p.m. (Sinclair Oil).

Jack Frost (sugar) half hour with **Sam Herman, Josef Pasternack's** orchestra and guest artist, 9.30-10 p.m. (Gotham agency).

Ethel Waters, colored, 11-11.15 p.m., WJZ.

Morgan L. Eastman orchestra, **Gene Arnold, Lullaby Lady**, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, commercial, agency, etc., of local programs, not on a network hookup, regional or national.)

NEW YORK

(July 18 to 24)

(ime EDST)

Tuesday (July 18)

Light Opera Gems, **Channon Collinge** conductor, WABC-CBS, 10.45-11.15 p.m.

Eddy Brown, violinist, with miniature symphony maestroed by **George Shackley**, 8.30-9 p.m., WOR.

Footlight Echoes directed by **Geo. Shackley, Lewi id** announcer, 9.30-10 p.m., WOR.

Percy Grainger, composer-pianist, 10:15-10:35, WEVD.

inald Werrenrath, baritone, :45-8 p.m., WMCA-WPCH.

Wednesday (July 19)

Newark Symphony Orchestra, **Robt. Crawford**, director, from the City Stadium, Newark, 9.30-10.30 p.m., WOR.

Market and Halsey Street Playhouse, **Roger Bower**, m.c.; **ican**, conductor, 10:30-11 p.m., WOR.

Beniami , baritone, 9-9:30 p.m., WMCA (Simmons Tours).

Gregory Matusewich, English concertina virtuoso, 8:30-8:45 p.m., WEVD.

Thursday (July 20)

ronx Marriage Bureau, 9-9.15 p.m., WOR.

'Men of WOR,' variety, **Sherman Keene** directing, **iers Quartet, Walter Ahrens**, 10.30-11 p.m., WOR.

(Continued on page 72)

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y.
E. M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Biow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Tormey.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglass Storer.

Campbell-Ewald Co.
252 Madison Ave., N. Y. C.
C. Halstead Cottington.
George T. Ewald.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y. C.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Hanff-Metzger, Inc.
Paramount Bldg., N. Y.
Louis A Witten.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Newell-Emmett, Inc.
Richard Strobridge.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.

Young & Rubicam
285 Madison Ave., N. Y. C.
Hubbell Robinson.
W. R. Stuhler.
Donald Stauffer.

Frisco Grosses

(Continued from page 10)

which is still good. Last week 'Private Detective' (WB) and 'Jimmy Dolan' (WB) pulled $7,000.

Strand (Cohen) ($80; 25-40)—'Back to Nature' (Co-op). West's first nudie, and intelligently handled. Started to capacity and doing nine shows daily may run it up to very good $8,000. House has been 15c grind before, and returns after this'n. Film holds over.

United Artists (1,400; 25-35-50)—'Whoopee' (UA). Reissue not so hot at $5,000. Last week Swanson in 'Perfect Understanding' (UA) got $6,000.

Warfield (Fox) (2,700; 35-55-66)—'When Ladies Meet' (MG) and stage show with Marge of Myrt and Marge. A wow, and plenty big at $23,000. Last week 'Hold Your Man' (MG) got good dough, too, just under $20,000. House has been hitting the ball consistently of late.

Radio Reports

HUGH BARRETT DOBBS
'Ship of Joy'
Talk, Song, Music
Sustaining
WEAF, New York

Capt. Hugh Barrett Dobbs is another one of the cheerio lads plus a slick knack for selling himself and everything he handles. He's an import from the west coast, where the Thomson agency had him doing his 'Ship of Joy' act for several of its accounts. NBC started him off from the New York origin on a late Monday evening spot, but with the sale of the time to Kraft-Phenix for the Paul Whiteman marathon shifted him to a like time on the Wednesday schedule.

Dobbs' high is soft words, poetry reciting and ministerial sweetness and light that from the ether angle can readily find a more elderly rockingchair element to sop it up. During the broadcast Dobbs keeps constantly referring to it as a 'mystic, magic, make-believe ship of joy where the crew and passengers,' as he puts it, join in placing their right hands over their hearts and sending out a good thought and good wish to all their loved ones.'

Part of Dobbs' assignment is to bring in a guest celeb for each broadcast. Last Wednesday (12) not only produced Al Smith, but arranged to have session originate from the observation tower of the Empire State building. The guest took the occasion to describe the sights to be absorbed from the tower and to extend, as headman of the Empire State building, an invitation to those who visit New York to come and see the sights for themselves. Elevator charge, 50c.

For entertainment on this same occasion Dobbs had a string combo under Jules Lande, and Muriel Wilson, soprano, and a regular on Maxwell House coffee's Showboat, to carol 'Star of Me' and 'All Through the Night.' All Dobbs' programs have a studio sideline audience, which arrangement allows for the fade-in exchange of 'Good Evening, Little Shipmates,' and 'Good Evening, Captain.' Into this sustaining connection Dobbs has brought the letter-pulling cues he used on his commercial sessions. If listener writes in, he becomes a passenger on the 'Ship of Joy'; if he listens and doesn't write, he's just a stowaway, and if he not only writes but sends in a poem for ether consumption, he automatically becomes a member of the crew. That's the way Dobbs tries to sell it. *Odec.*

'YOUR UNSEEN FRIEND'
Talk
15 Mins.
WOR, New York

Now that the 'Voice of Experience' has graduated into the big leagues via CBS hookup and much commercial and sustaining palaver, his old aerial stamping grounds, WOR has cleared the channels for a No. 2 act. He's labeled 'Your Unseen Friend,' a less forceful and more conservative advisor on the panaceas for all human ailments.

Suggesting one another entry in the leaflet sales' idea, they're dissimilar in that 'Unseen Friend' is still an innocuous ether climber who hopes to establish himself in the consciousness of that element of trusting laity, which has forsaken Dorothy Dix and Beatrice Fairfax and is now consulting U. F. and V. of it. for advice.

'Unseen Friend' goes in for less dirt than 'Voice.' Latter is a rip-snorting, sex-thriving kid who sanctimoniously but unsubtly goes into the sex problems in a forthright, un-self-conscious manner. 'Unseen Friend' is still chautauqua in his routine; 'Voice' is the ethereal Billy Sunday. If the Federal Radio Commission regulations could permit, 'Voice' would probably out-Sunday Billy in the fire and brimstone platform approach. One can feel him chafing at the tonsils excepting that the monitor control man could do tricks with his doxology too quickly.

But 'Unseen Friend' has nothing like that to fear. He tries to be as stentorian but he's a sissy compared with 'Voice.' Very Sunday Schoolish and anxious to build good-will, he offers lots for little. After all, a nickle a pamphlet isn't much, or 15c for the set of three; or 25c for two sets. He's really the Woolworth of the ether. Now if 'Unseen Friend' can answer himself on how to land a commercial he'll be all set. Anyway this is his great moment.

'Voice' by his own confession is going to take a summer vacash. This'll eliminate the Doc (as 'Voice' was known when he was spieling sex films for Sam Cummins) for a lil while and give 'Your Unseen Friend' his inning.

It's a noonday frolic daily and 7.15 p. m. on Saturdays. It approximates the 'Voice's' schedule. But 'Unseen' might pay a lil attention to 'Experience' and get the hang of the paprika interludes to punctuate his too nice routine. But then again it may be the broadcasting tycoons are starting to worry, and they should, about that ole debbil, Federal Radio Censorship. *Abel.*

JACK WHITE
'Rhythm Rhapsody'
with Mildred Bailey, Eton Boys
Do, Re, Mi Trio; Freddy Rich
Comedy, Songs, Band
Sustaining
WABC, New York

Before Jack White had a chance to unload the second gag of his debut event (16) on the air the announcer of this Sunday night whirl was describing him as 'already radio's latest comic sensation.' Evidently when Columbia sets out to rush its buildup candidates there's no limit to the enthusiasm. According to that description White deserves rating as the first and only air combo who became a sensation with the first batch of lines he uttered.

White's been in vaude, musical comedy and pictures and is currently doing the floor m.c.'ing in a Times Square niterie, the Ha-Ha Club. His is a flip, straight from the adenoids, tolty-told stylist. For air purposes it has possibilities, but for the meantime his trainers and seconds around the network will not only have to fix him up with a little more mirth provoking material but to show him how to pour it into a mike so that what he has to say will be intelligible on the loudspeaker end.

His debut routine was neither funny nor articulate. There's also the matter of rectifying him on the pacing of his gags so that the punch lines won't be muffed. White would also be helped if the announcer didn't follow the comic's exit with that forced ha-ha and reassurance of the fellow's irresistibility. Straighting for him was Bill Mella of Old Gold antecedents. Combination is oke from the angle of voice contrast.

Program as a whole is snappily paced and dishes out a nicely cooked and hot assortment of vocal and orchestral harmony. Mildred Bailey sticks to her forte, a Dixie repertoire, and the Do Re Mi girl trio and the Eton Boys do well by themselves and all concerned in the mixed harmony passages. Arrestingly instrumented pop tunes by a studio combo under Freddy Rich round out the tuneful portion of this half-hour contribution. *Odec.*

RUDYARD KIPLING and G. K. CHESTERTON
Talks
Overseas Broadcast
WGY, Schenectady

Feature of this half-hour morning broadcast from London, at a reception by the Royal Society of Literature to visiting members of the Canadian Authors' Association, was the first appearance of Rudyard Kipling before the microphone. Following a smooth, though too long, introduction by the Marquis of Crewe, president of the Society, Kipling spoke for five or six minutes. He was followed by Gilbert K. Chesterton, who held the floor for 15 minutes and really carried off talking honors.

In his mike debut, Kipling showed himself the possessor of a clear, pleasing speaking voice, a precise manner of delivery, and an accent less English than that of the other speakers. His talk for the most part lacked the light after-dinner touch, but was a well-phrased tribute to Canada (a country with which he is familiar), and Canadian authors. It also extolled, as is usual with Kipling, the virtues of England and the British Empire.

Chesterton, a leisurely speaker, with a decided English accent and the voice of a big man (he did not sound high-pitched, a point which interviewers usually stress), had his audience laughing and exclaiming, 'hear, hear,' with characteristic gibes at the keyhole tactics of American reporters, at prohibition, etc.

'SILVERBELL'
With SYLVIA MILLER, MADELINE HARDY and ELMO RUSS
Songs, Organ, Piano
Sustaining
WMCA, New York

One of the finer vocal interludes originating from an indie outlet in the New York area. Central attraction is Sylvia Miller, who's billed as 'the Silver Bell of Radio.' Billing is none too flattering, and if anything tends to cheapen a program of exceptional quality.

Hers is a lyrical soprano, full toned in its melodic range, lithe and smooth in its transitions of the scale. Altogether a welcome item for the loudspeaker ear that leans toward the semi-classics and the better of the operetta scores.

Miss Miller culls widely for her repertoire. She fashions from her American, English, Italian and German excerpts a neat package of melody. Everything is well within her limits and all interpreted with a voice happily attuned to the medium. Accompaniment combination of organ and piano smartly fits in here.

Madeline Hardy is the pianist, while Elmo Russ has the console assignment. *Odec.*

Renewals

Colgate Palmolive Peet Co. (Supersuds). Effective Aug. 1 extends its five times weekly a.m. spot on NBC for another year. Clara, Lu 'n' Em the attraction. Links up 33 stations.

Gold Dust Corp. (Silver Dust). Renews for the Goldy and Dusty act on 11 stations over CBS five mornings a week, starting July 11.

P. Lorrillard Co. (Old Gold). Second 26-week stretch calls for 79 stations, starting Aug. 9.

SKIP, STEP and LENA
Talk and Songs
Sustaining
WGY, Schenectady

Two men and a woman recently heard on 15-minute morning or noon-time programs, in which theatre appearances are plugged. Hour at which they face the mike varies from day to day, though time of next broadcast is announced. Turn is a novelty for WGY local in that it features Yid comedy by a woman. Also airs double and trio harmony, and piano duo by the men. Act formerly worked over WLW, Cincinnati.

Lena's Jewish chatter takes up much of the 15-minute period—too much, at times. Her dialect is okay, but material is neither particularly fresh nor original; some of it, in fact, sounds home-made. Boys try to ease the punning, etc., by joshing and laughing, the latter being overdone. However, a.m. comedy on the ether waves being rare, that offered here probably will hold listeners.

The singing and piano playing, in the pop vein, is good; more time should be given to this, particularly to duoing on the ivories. Men have pleasing speaking voices, too; the chap who handles many of the feed lines is a very smooth talker. Trio work with verve and assurance, though their mike technique is not perfect. Too close to the amplifier occasionally, and when all speak at once, as they sometimes do, there is a confusing noise.

Theatres dates strongly plugged. *Jaco.*

DICK HIMBER Orchestra
Sustaining
WEAF, New York

Dick Himber like Meyer Davis, Mike Markel, Nick Orlando and kindred type of class dance-music purveyors enjoys some standing among the socialities through bookings at deb parties and the like. He's not too well known—yet!—outside of that but with his unusual style of terp music via NBC outlet there's no reason for Himber not building a rep for himself in short order.

He holds forth at the Essex House. Ideal for that type of smart hostelry, particularly during those dinner sessions when he switches from dance to concert and back to dance music. It's an unusual idea for a straight dance band but a smart stunt considering the time of the evening. He has a worthy commercial warbler for the pop lyrics in Joey Nash as well.

But essentially it's a different sort of combination which already has been commanding more than average attention. *Abel.*

Kid Show

Scott's Emulsion makes its air debut Oct. 19 with a script show framed for kid appeal.

Program will be based on stories of circus life authored by Courtney Riley Cooper and get a 15-minute release on two successive evenings over an NBC-WJZ link of 13 stations.

N. W. Ayer did the negotiating.

Anzac Bankers

(Continued from page 31)

erally died away without hurt to anybody. Now, however, it does look as though the preference stockholders mean business.

Stanley Crick, m. d. of Fox here, is also a director of General Theatres. During the recent film fight, Fox pictures went into the G.T. houses and saved many from closing because of film shortage. Other distributors were sore at Fox for not helping in the battle against G.T., but the Fox interests with the Hoyt group prevented any such move.

Charles Munro has always endeavored to protect the stockholders in his organization and has fought many a hard battle in their interests. Perhaps the stockholders will realize this fact and be content to let matters rest as they are. On the other hand, Fox may be very glad of the opportunity to rid itself of the Australian chain to the Ballieu people.

Radio's Mispronouncers

By Pierre de Rohan

(Continued from page 1)

that almost every word of it will be mispronounced. This is my real complaint against the big noises of the air wave.

An outstanding example, five times nightly—no more, no less—for six months, David Ross spoke the word 'automobile' on a cigar program. And five times nightly—no more, no less—he mispronounced it. Then they gave him a medal.

This is only one of many common words that invariably trip this otherwise excellent announcer. I recall particularly, 'err' and 'abject'. But don't laugh at him too quickly; you may be wrong too. Correct pronunciation autoMOgbile, urr. Abject.

McNamee's Muffs

That glib sunset-describer of the NBC chains, Graham McNamee, has many weaknesses, too. Among these 'rebound', 'nonchalant', 'temporarily' and 'Adonis'.

Lowell Thomas, more careful than most, nevertheless trips up occasionally. I've heard him stumble over 'Mahatma', 'harass', 'Bengal' and 'banana'.

Dr. Alfred E. Smith's 'raddio' is an international joke but Al is shrewd enough showman to know that this mumpsimus is excellent publicity, so it stays in the act.

Even a man with tin ears ought to know that there are no maestri among the leaders of jazz bands. But Ben Bernie began calling himself 'The Old Maestro' as a gag and now this ambitious title is booted about by every broken-down G-string annoyer and short-winded horn tooter on the air, few of them having the sense of humor to appreciate Bernie's clowning. And all of them, Bernie included, mispronounce the word.

Toscanini can pronounce 'maestro' with one hand tied behind his back, but kapellmeister is good enough for him.

Telling Tony

For weeks on end Tony Wons drowsily introduced the leader of that cigaret program orchestra, but he never once pronounced 'Jacques' correctly. It should be 'zhak', 'a' as in 'arm'.

Ted Husing's worst fault is, of course, catachresis (misuse of words), but his pronunciation is pretty rough in spots, too. Among the tough ones for him are 'banal', 'extent', 'hangar', 'momentarily', 'apex', 'imbroglio' and 'Knute.'

Husing exhibits what any psychoanalyst probably would diagnose as a peculiar defense mechanism in his announcing. Apparently having been denied any very extensive educational advantages, he subconsciously endeavors to prove with every spoken sentence that he has overcome this handicap and acquired a big vocabulary. This he does by the incessant use of polysyllabic words, a practice which leads him to make some funny mistakes at times. The climax of all his grandiloquous outbursts came over the air from the National Open Golf Tournament at Toledo two years ago. A number of us who find his fustian amusing were thrown into convulsion by this remark about Billie Burke, which one of those present transcribed stenographically and later typed in multiplicate so that each of us might treasure a copy down through the ages. Here is the little gem:

'His morale, from the standpoint of internal exuberation, is the most exotic thing I ever saw.'

Globe Trotter All Wrong

Back to pronunciation. Among the most frequent offenders I have heard on the air is the Globe Trotter, who paradoxically is the stay-at-home radio correspondent of Hearst's Unmurrlcun. This young man goes wrong too, too often, and when he broadcasts the itinerary of a world-flight, even the angels must weep. Geographical names are his worst stumbling-blocks but his defections are by no means confined to these. I remember hearing him muff 'alien', 'interne', 'hashish', 'heroin', 'swastika', 'Berlin', 'pogrom' and 'Cleveland'.

This inability to cope with the spoken language (though their choice of words is the best on the air) seems to affect most of the newspaper men facing the mike, perhaps because all their training has been concerned with expression through print. Floyd Gibbons, Edwin C. Hill and H. V. Kaltenborn are others who experience this difficulty.

Columnists

Strangely enough, Walter Winchell's pronunciation is better than that of many of the more erudite chatterers—much better, in my opinion, than, for example, that of Frank H. Vizetelly, the big word and meaning man, who during the one broadcast I heard, did nothing to establish a reputation as an ortheopist. But of course he works for a corporation that spells 'dropped' with a 't' and publishes a dictionary noted for its eccentricities.

I do remember, however, that Winchell never gets past without a fumble.

Bide Dudley brings the twang of Kansas wheat fields to WMCA, it plays havoc with such words as 'genuine', 'Avon' and 'romance'.

A. L. Alexander, of the same station, wobbles when he comes to 'banquet', 'garage', 'moron', 'operative', etc. Many others trip up on that first one; correctly, it is BANGkwit.

These are not the only offenders. I have frequently heard the following words mispronounced:

Data, exquisite, gape, equipage, chaperon, absurd, paprika, conversant, exit, contemplative, gasoline, quarantine, fulsome, address, grievous, aggrandize.

Below is another list of stickers. I have deliberately omitted these from several of the above indictments for the reason that they are almost never pronounced correctly in New York. This goes for broadcasters, professors, editors, lawyers, judges, actors, clergymen and coffee-pot waiters alike. Check your pronunciation with that of Webster's New International Dictionary, the standard guide. If you get one right out of the eight your percentage is above the Manhattan average.

erasure Babel ampere
grimace paresis
Sadism bestial

Today's fault-finding deals only with radio, which in many respects is a mild offender compared with the screen.

Meanwhile, if you want a real belly laugh, see 'The Silver Cord' and listen to the pseudo-Oxford elocution of Laura Hope Crews. Her inane, affected style throughout may have been ordered by the director, but in any event, until you have heard 'research' and 'suitor' as Miss Crews speaks them in this picture, you still have something to live for.

Plugging Seriously

Hollywood, July 17.

Warner Brothers is doubling its stage acts at the Hollywood, on the Warner station, KFWB, during the current four week re-engagement of Teddy Joyce, as m.

Joyce also m. c.'s the brief afternoon air show which is on mainly as a plug for the current week's stage show and picture at the Warner house.

King's Beer Line Up

Though set to start Aug. 31 with a single half-hour spot, King's Beer has arranged to double the number of broadcasts on WABC, CBS key, the first week in October.

Both 30-minute niches will be filled by the same talent setup, consisting of Patsy Flick, Charles Carlisle, Helen Daniels, Round-the-Towners quartet and a dance combo under Freddy Berrens.

Lew Cooper will produce.

Music Royalty Melon Up 5-10%, This Time Distributed Sans Holdouts

Royalty disbursement of the American Society of Composers, Authors and Publishers for the second quarter of 1933 gave the writers a 10% increase and the publishers a 5% boost over the previous quarter. Heavy crop of reopened theatres, the springing up of beer gardens and the payment by broadcasting of its commercial taxes for the first quarter combined to make the society's income for May, June and July the biggest three-month total in over a year.

Class A writers who the previous quarter were allotted around $1,125 collected for the second 1933 quarter around $1,250. Publishers rating A, who, from the first quarter garnered around $7,500 this time came in for an approximate $500 boost. Total here in either instance is about equal to what was collected for the first half year in 1932.

No Holding Out

All moneys taken in by ASCAP, after overhead deductions, were made, were distributed immediately this time. For the previous quarter the society's board of directors ordered the full net collections of $425,000 distributed, but E. C. Mills later decided to put aside $150,000 for contingent purposes. After checks according to the $275,000 split-up had been distributed, the board of directors called a special meeting and instructed Mills to put the $150,000 forthwith into circulation among the writers and publishers.

LOCAL UNION'S TERMS COST BAND ITS JOB

Cleveland, July 17.

Misunderstandings between station WTAM and musicians' local over their new wage contract blew up when station dropped Stubby Gordon's band for a new NBC commercial rather than to pay double cost demanded by union.

Under new contract WTAM has agreed to spend $45,000 in engaging local orchestras during next year, after union had staged a two-month lock-out against all Cleveland stations trying to come to terms.

Station worked out basis of spending 6% of $45,000 per month for music during the summer, hiking it to 10% during the winter months. When it was found that a special NBC order for six morning broadcasts per week by Stubby Gordon raised the monthly July budget over 6%, station planned to make up the difference by digging into August appropriation until union officials let out a squawk.

Local Blocked Deal

Otto Kapl, head of the musicians' local, stopped deal with the contention that any additional music expenses by the station must be added to its total budget. Also refused to allow WTAM to draw on next month's appropriations, even though it would be balanced up in end.

Rather than concede to union's demands, W. W. Smith, WTAM manager, decided to keep within July budget by dropping Gordon's local band and drawing on an orchestra broadcast out of New York.

WGAR also battling with union on wage contracts but unable to compromise yet. Station only one in town still without a staff orchestra, although WTAM and WHK renewed—theirs under independent contracts with union. WGAR offering to take its staff band back at last year's terms, but musicians are taking advantage of situation by asking for an increase in rates.

Victor's 1 Wk. Vacash

RCA Victor yesterday (17) shut down every phase of its recording business for a week. Instead of staggering the personnel's vacations through the summer it was decided to cut down to one week for everybody and make it effective all at one time by ceasing operations that one week.

Closing takes in its pressing plant in Camden, all recording studios and sales and clerical staffs in both home and branch offices. Action is without precedent in the history of the company.

BANDS IN HIGH

Thinks Fall Will Be ime for Them

Boom in cafe and hotel business in New York, Chi and all the other major key cities is anticipated to be terrific this fall. At least that's what the name bands and the talent bookers think and they're not hastening to consummate any booking deals for the fall right now. It is generally expected that by mid-August everybody will be in better position for better contracts.

Talent agents aver that the hotels and cafes, particularly the established chained hostelries, seem to sense that already, as they're all scurrying right now to close booking deals for name orchestras and the like. But the bands are stalling.

If the employing managements don't realize it, the bands say they will soon enough that beer and possible repeal will carry nite life to a new high.

BEER GARDENS HELP SPURT IN DISK SALES

Large percentage of beer gardens have resorted to the automatic changing phonograph for their music with the result that this has had a stimulating effect on the sale of the cheaper record in a big way. Pickup in industrial action in certain section of the country such as New England has also reflected itself here.

RCA Victor's turnover of its Blue Bird brand of stenciling at 25c., showed in June a 400% boost over the April sales and a 225% increase over May. With only six of these lower priced imprints released to date, the distribution for the first 11 days in July was almost equal to that for the entire month of June.

In addition to trying to market through every indie music store in the country, Victor has effected outlet arrangements with the chains which allows the latter to retail the cheaper record at 20c. but without the Blubird label. Company last week shipped 30,000 copies to the Montgomery Ward & Co. string alone.

Pop Priced Cincy Symph Concerts in Loew House

Columbus, July 17.

Loew's Ohio theatre tried out something new Sunday when it was the scene of the first symphonic concert held in the city to be played by local musicians. Concert was given in theatre at regular admission charge. With the regular show thrown in, from 12:30 to 1:30 p.m. Abram Ruvinsky conducted the 32-piece orchestra.

Concert is to be regular Sunday feature for 13 weeks and is broadcast from the theatre by WAIU, and sponsored by the gas company, which makes it an outside ad and commercial tieup for house, something plenty new. Gas company foots all expenses.

First concert of series played before fair house and got hearty applause, though orchestra was new and somewhat rusty in spots, with broadcast music none too forte. Can improve easily and should.

Musicians playing these concerts at a new low scale fixed by the union here, with no pay for the three rehearsals per week.

TEX GUINAN SHAKING EXPO

Chicago, July 17.

Texas Guinan and her gang will leave the Pirate Ship at the World's Fair at the end of this week, according to present indications. Guinan has been dissatisfied with her split and figures she can do better in theatres.

Publix-Great States will probably place her for some dates.

Sheet Sales Up

Sheet music upped a bit last week with indie jobbers reporting that it almost equalled the turnover of the parallel week the year before. At the Music Dealers' Service, Inc., it was the biggest stanza since the second week in May. Call on numbers from screen musicals is held responsible for pepping up the general list.

Six best sellers for the week ending July 14 as reported by jobbers and syndicates in the east are:

1. 'Valley Moon'. (Morris).
2. 'Sweetheart (Robbins).
3. 'Stormy Weather' (Mills).
4. 'Isn't It Heavenly?' (Harms).
5. 'Hiawatha's Lullaby' (Donaldson).
6. 'Lazy Bones' (Southern).

ONCE TRAVELING BAND, ALWAYS, AFTER AUG. 1

Effective Aug. 1, next, the new A. F. M. ruling goes into effect that once a traveling band always a traveling band. This means that any orchestra coming into New York or Chicago or L. A. and residing there six months cannot become a member of the local union because it suits its convenience.

Whatever the musicians' local the band now belongs to, that's the home grounds, and everything else outside of that is under the category of a traveling combo.

In this wise the AFM is assured of its mandatory 2% surcharge on all traveling orchestras.

Traveling bands are supposed to collect 30% above the local scale on all engagements. The question of scale is being more or less winked at right now, on the theory that with generally improved conditions that will automatically adjust itself. It's conceded that with conditions what they have been, scales, etc., had to be compromised along with other salary cuts in all types of employment.

Indie Pub's Indie Jobbing

Southern Music Co. has elected to do its distributing of the 'Lazy Bones' number through indie jobbers.

Approach made by Music Dealers' Service, Inc., last week with a proposition to act as exclusive agent. RCA Victor's music publishing subsid turned down the proffer.

Ellington's U. S. Plans

On his return from Europe Aug. 15 Duke Ellington will go on a tour of one nighters through New England and Pennsylvania. While on the latter phase of this route the unit will swing into Castle Farms, Cincy, for a week's stay.

Ellington's return to the Cotton Club isn't being figured on until the end of September at the earliest.

Max Dreyfus' Active Return to Songs with T. B. Harms Co. Expansion

TED LEWIS ON SINGLES

Sticks Dance Hour—Whiteman's Nightly Guarantee $1,250-$1,500

Like Paul Whiteman, Ted Lewis is slated for a one-niter dance tour later this summer via Martin Wagner of the Morris agency. Lewis goes into Oriental, Chi, after his current Dells (Chi roadhouse) engagement, and then on the hoofing singles.

Whiteman must do ditto until about Sept. 15 owing to his 13-week commercial contract for the Kraft-Phenix account on NBC. Whiteman has been getting $1,250 and $1,500 nightly guarantees, via the Morris office, and doing well on the draw. At Hershey, Pa. he played June 28 at $1,250 and exceeded the guarantee, hence he's due for a return Aug. 5 at a tilt to $1,500 for the night.

ANZAC JAM ON MUSIC TO BE ADJUSTED

Before sending Edward Murphy to Australia to straighten out the jam existing between the American picture distribs in the Antipodes and the Australian Performing Rights Society, the Music Publishers Protective Association is questionnairing its membership for info on the contract relations existing between the publishers here and their Australian agents. In a letter accompanying the questionnaire which was mailed out last week, John G. Paine stated that he figured that there was between $30,000 and $50,000 involved in the Australian controversy.

Questionnaire asks the publishers to tell whether the terms of their agreements with Australian music men involve synchronization rights and if so what these provisions are and how much money their Australian agents on this score owe them or they owe their Australian agents. Other info sought is whether the local publishers made any assignment of the Australian copyrights to their Antipodes reps.

Decision to dispatch some one to Australia followed the demand from American producers that something be done at once to relieve the Anzac situation. On the complaint of the Australian Performing Rights Society the government there was refusing to release American sound product. Plaint of the Australian music men was to the effect that American publishers have as a whole neglected to pay them their share of the Australian synchronizing money.

Expansion of T. B. Harms Co., as distinguished from Harms, Inc., will mark the active comeback of Max Dreyfus in the music publishing business. Right along, ever since the Warner Bros. buy-up of the Harms' group of publishers, along with Remick's and Witmark, Dreyfus has been contractually only in an advisory capacity.

T. B. Harms is the firm which publishes Jerome Kern's scores. Acquisition of outside numbers for publication, with a professional staff added under Larry Spier, and with Dreyfus as general manager of all, it will bring that veteran music man back into the publishing field actively.

Harms, Inc., will continue under the general management of Henry M. Spitzer, who is likewise contemplating a similar expansion program for still another affiliate, Chappell-Harms. That's more or less of a standard publishing firm, but its expansion as a professional house is likewise on the tapis.

All are still continuing under th Warner Bros. subsidization along with the others. It parallels the present idea of trying to build up the Remick catalog, which was the reason WB turned over the 'Gold Diggers' songs to Remick, while Witmarks was the pet WB song outlet.

The new realignment dovetails with the expiration of an exclusive contract Aug. 25, next, whereby Paramount Pictures is obligated to give all its Par film songs to the Famous Music Co. Famous is a 50-50 subsid of Par and WB. The copartnership will continue and Famous may yet get Par picture songs, but the expressed exclusiveness expires on the date mentioned.

Lou Diamond of the Par home-office handling the song end wants to toy with the idea of free-lancing the publication rights on a competitive bid. If the outside publication offers aren't attractive enough Famous will get the publishing rights since Par shares 50% thereon.

With the new Famous set-up, Abe Frankl will be the sole prof manager and Spier shifts over to T. B. Harms as prof manager. Will Rockwell is the regular professional head of Harms, Inc.

AFM WOULD SPLIT 30% SURCHARGE 3 WAYS

Before the American Federation of Musicians' executive board for consideration is a proposal requiring traveling organizations to split with the international and local unions two-thirds of the 30% above local scale collected by such bands. Booking agents declare that adoption of this proposal will put a serious crimp in the traveling end of the business, with those adversely affected being, naturally, the class B and lower aggregations whose salaries barely manage to come within the 30% plus call.

Plan now being mulled over by the international union would allot 10% of this 30% to its own treasury and another 10% to the local union within whose jurisdiction the traveling unit is filling the engagement. This would leave but 10% for the band's traveling and other added expenses.

Sequestration of the 20% would apply to out-of-town bands only until their engagement in a particular spot has extended beyond a single week. If the date is only for one week the unit collects for itself the full 30%.

Under the present arrangement, the 30% above local scale obtained by the visiting attraction is turned over on each payday to the national treasury and after the band has departed from the spot the full money is reimbursed it.

Matter of imposing the two-third split-up was brought up at th AFM's recent convention in Chic and it was finally decided to leave its fate to the discretion of the international board.

Phil Romano's orchestra, with Irving Geller and the Knickerbocker Trio, now playing at The Farms, formerly Powell Inn, Colonie, N. Y.

2 Big Song Hits at 200,000

'Valley' and 'Stormy' Tell Story of Pop Song Selling Now

Music sales these days say 200,000 copies is a big hit and 100,000 copies a fair hit. It is exemplified by 'Valley of the Moon' and 'Stormy Weather,' two contrasting current song hits. 'Stormy' (Jack Mills) is regarded as the greatest song in the last 10 years and would have gone 1,000,000 copies five years ago.

'Valley' (Joe Morris) has been No. 1 for three months and has just touched 200,000 copies. 'Stormy' is at the 180,000 copy mark. Five years ago a song that remained on top for three months was good for 2,000,000 copies.

Nowadays if a song sells 1,100 copies a day at the Music Dealers' Service, that's sensational. An 800-copy sale daily is very big for any song and then it's limited in its longevity.

Selvin Will Spot Chicago Recording Head for Col.

Chicago, July 17.

Ben Selvin, Columbia phonograph head man, will be in Chicago shortly. Columbia's radio disc department meanwhile is without a boss following Bert Crane's departure from that berth.

Selvin is expected to place a successor.

Giving Jarrett a Ditty

Culver City, July 17.

Burton L. and Harold Adamson have been given a Metro contract. Their fir job will be a couple of tunes for Art Jarrett to sing in 'Dance Lady.'

Lane at o e w piano playe

L. A. Union Launches Heavy Fine Drive on Scale Cutting Talent

Los Angeles, July 17.

In a sweeping drive against scale-cutting, board of directors of Musicians' local 47 has fined 34 orchestra men and women a total of $2,000 for playing below scale in six different spots.

Chief offender was the Palace ballroom, Ocean Park, with two bands dipping into hot water because of accepting less than the $58 weekly wage. Nick Pontrelli was assessed $200, and the eight members of his band were fined $25 apiece, while 10 players in Doc Ross' combo, which followed Pontelli, were given $10 fines each. Jack McPhee, who was the contractor on the job, drew a $50 nick.

Local also went after the cafeteria situation, with two men admitting their guilt. Harry Lewis, who confessed that he played with non-union men at Boo Bros.', eatery, got a $50 fine. Gilbert Jaffy, leader at Leighton's, admitted paying men under scale and was fined $500 and prohibited from contracting at Leighton's in the future.

Fines

Audrey King and Florenc Morrison, who appeared to answer charges of having played for less than scale with Ken Becker, an expelled member, were assessed $25 each, while eight other members of the band who failed to show but sent in their resignations, were fined $50 apiece. The resignations were not accepted.

Three musicians who were charged with playing with a non-union orchestra at the Mirror for less than scale failed to appear before the trial board, and were assessed the following fines: Carl Clocasure, $100; George Withnell, $250; and Bernard Delguerra, $100.

Charges were preferred against Art Crippen of soliciting engagements at the Deauville club and the Hollywood Knickerbocker, while bands were playing in both spots. At the latter, Reginald Marshall charged that Crippen succeeded in having Marshall combo replaced by Don Cave and his band.

ALBERTI FLEES FROM BERLIN

Henry M. Spitzer, general manager of Harms, just back from five weeks in London and Paris on a combined vacation and some contacting of foreign music publishing sources, found signs that the new capital of Continental music publishing will be wholly in Paris. This will embrace not only the Latin territorial rights which have always been operated out of Paris, but the mid-Europa sector, formerly under Berlin operation.

The influx of refugee German music men into Paris is still a matter of diplomatic concord for, despite the nationalistic French sympathy for the Nazi victims who have fled Germany, it is apparent that absorption of a foreign element must be judiciously limited. Teutonic territory publishers think that a world capital such as Paris is best suited to service the mid-Europa territory rather than from Prague, Amsterdam or Belgium which have been the proposed alternates.

Alberti, the big Berlin music publisher, is a refugee in Switzerland. Fritz Wreede representing some of Harms' activities in Germany, met Spitzer in Paris as the American music man wouldn't travel into Hitlerland.

A New Musical Thrill

Dick Messner and His London Terrace Orchestra

Playing at Pierre's in London Terrace and broadcasting via NBC. Watch them arrive among the season's favorites, because they're featuring:

"SWEETHEART DARLIN'"
"LOVE SONGS OF THE NILE"
"LET'S MAKE UP"
"HOLD YOUR MAN"
"MARCHING ALONG TOGETHER"
"HOLD ME"

ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

Co-op Dances

Minneapolis, July 17.

Members of the local musicians' union will give a series of open air night concerts at Nicollet baseball park to be followed by dancing on a specially constructed dance floor in the open.

There'll be 35 musicians for the concerts under the direction of Henry C. Woempner, and a 14-piece dance orchestra will be conducted by Wesley Barlow. Admission 15c; enterprise co-op.

LONDON'S MOVE TO HOLD BAND MONEY DOWN

London, July 7.

The failure to renew the contract for Ambrose's band at the Mayfair is the first step toward a reduction in the salaries paid for dance bands in London. It is understood the big hotels and cabarets have a private 'gentlemen's agreement' not to tilt prices.

At present the cost of the average band and cabaret for a hotel or restaurant is in the neighborhood of $2,000 to $2,500 a week. The bands draw down anywhere from $1,000 to $1,500. They have an additional income from the music publishers and occasionally they double in vaudeville or picture houses. The bands get a nominal fee from the British Broadcasting Co., in which the hotels do not participate as a rule.

The B. B. C. is now endeavoring to get the bands to broadcast from their own station, where they will have to submit their programs, and the B. B. C. officials would then be able to control the plugging of numbers. The difficulty of this, however, is that during broadcasting time for bands in the evening they are employed at the hotels and cabarets and it would be impossible for them to leave during these hours.

It is understood the music publishers are once more endeavoring to get together to check payments for pushing popular numbers.

Jack Sprigg M'cing, S.F.

San Francisco, July 17.

Jack Spriggs in as m.c. and leader at El Capitan for Fox-West Coast, succeeding Eddie Peabody, who did three weeks to inaugurate return of stage shows to that naborhood house.

Sprigg was at the Orpheum here three years ago, going to Cincinnati for RKO.

EBONY CLUB, L. A.

Los Angeles, July 10.

Los Angeles has never been a good stand for sepia night spots. Mixed crowds were something to be frowned on. Locals are less tolerant than in most northern cities. Earl Dancer, colored stager from New York, took a chance with his own money, however, transformed the dining room in a local negro hotel into a night club. With all the pop colored entertainers in town in his floor show, he has been doing capacity business for the past two months, drawing most of his trade from Hollywood. Play is a late mob, landing at the Ebony well after midnight following the closing of the other hot-cha places.

Floor show is oke for L. A., but nothing to rave over by people who have seen other entertainment of this type. Room seats about 450. There's a $1.50 minimum. Other than that, the tap is light.

Dancer m.c.'s the show consisting of Rutledge and Taylor, tappers, long coast favorites. Lads are good lookers and mean dancers. With classy wardrobes, they are build-ups for any floor show. Alma Travers, blues singer, another fav, handles the low-down numbers. Eddie Anderson, a slow-footed comic, takes care of the comedy dance routines. Gloria Washington and Cliff Richie, singing duo, do the sweet stuff. Eight high yellows are in the line, all lookers. Dancer keeps them in a swell state of undress.

Band of 12 men are typical colored musicians, indulging freely in

(Continued on page 74)

Gab Disks Coming Back?

Sales to date of the Burns and Allen platter put out by Columbia Phonograph a couple of weeks ago indicates, according to that firm's officials, a strong possibility of the dialog record's coming back. There hasn't been a big seller in this field since the Moran and Mack series which sold into the millions.

Turpin Nitery Folds In Quick Order with Wage Troubles Next

San Francisco, July 17.

Ben Turpin's Hollywood Jungle cafe took it on the button in short order, and went down for the count Sunday night (9).

Monday the employees went before the State Labor Commission and asked for back salaries, including some $800 that was due Earl Sapiro's band for nine days work.

Charles Eisenberg and a man named Rose were operators of the spot which had Ben Turpin in as m.c. on a percentage.

Spot started in haphazard fashion month ago with a $5 plate opening night. Before the evening was over one or two bucks looked pretty good to the management. Had a big floor show and so many entertainers and waiters the customers were a bit hard to find.

Jam over musicians' salaries has caused Musicians' Union to lay down an ultimatum that requires all new spots, unless posting a bond, to pay salaries every night until the spot has established itself as reliable pay.

Silverland opened in East Greenbush, N. Y., with Paul Roth's orchestra. Royal Bermudian orchestra at Hotel Willard, Lake George, N. Y. Huston Ray's orchestra, from DeWitt Clinton hotel, Albany, now playing on the Lake George 'Show Boat.'

Song Pluggers Now Must Write In for Appointments with NBC Air Acts

From now on publishers' contact men cannot make calls on anybody in the NBC program department without previous appointment. And the appointments are to be arranged by mail. Al Short, recently placed in charge of the musical end of the network's program department, put this system into effect last week.

In a letter addressed to the various publishing houses Short stated that he was opposed to having the pluggers running in and out of his offices informally and that the procedure henceforth was to write and make an appointment with him.

John Royal recently let it be known that he had under consideration a rule barring the publishers' reps entirely from the studios and ante-rooms. Publishers retort that this would be okay with them if the ban applied to everybody and the network played no favorites. Under this arrangement, they say, their men wouldn't have to be hanging around the studios all night and be part of the plugger mob that rushes the artist as he emerged from the broadcast. Other way, aver the publishers, would have the performers making individual appointments to meet the contact men either at their offices or at the artists' homes.

Olsen-Shutta to Col

Columbia Phonograph has signatured George Olsen and Ethel Shutta to a year's exclusive contract. Both have already turned out one platter under the agreement. Olsen was last with Victor.

Ben Selvin, general recording mgr. for Columbia, leaves for Chicago this Saturday (22) to line up available band and radio talent. While on the spot Selvin will record the Charlie Agnew combo, currently playing at the Hotel Stevens.

Union Cancels Benefit Symphs For Musicians

Musicians Local 802 ruled last week that the weekly wage of $15 to $35 paid the men for the nightly symphonies at the Westchester County Recreation Center in White Plains, N. Y. was insufficient even at summer rates and the concerts have been called off. Joe Weber had previously okayed.

Board of directors of the New York union figured that the men on the White Plains assignment were worth at least from $35 to $60 a week, regardless of the fact that those running the concerts had promised to turn over all funds above expenses to the musicians. Heading the committee responsible for the symphony orchestra's promotion was Mrs. Olin Downes, wife of the music critic of the New York Times.'

Mrs. Downs may work out something with the Westchester local.

Hotel Chain's Rotating 2-Week Floor Show Idea

United Hotels, operating the Roosevelt in New York and other hostelries, is flirting with a rotating floor show idea.

Plan is to start them off at the Roosevelt on a two-week change basis and ship the show intact around the United chain.

In a very limited sense the Bowman Biltmore chain essayed that with the elaborate Miami Biltmore floor show, which was brought up to the Biltmore in New York early in the summer and has been doing big biz on a no-couvert basis.

Inside Stuff—Music

E. F. Bitner's resignation from the directorate of the ASCAP was prompted chiefly by pique to pride in view of the Feist executive having devoted so much of his time voluntarily to the interests of the society, as is known. Generally known also that Bitner has been one publisher executive who has consistently opposed the perpetual board idea of the society which created the criticism against the society's management at the annual meeting of the ASCAP last winter.

Deeply hurt, Bitner offered to resign then and there, but was nay'd down by the members, who wouldn't entertain his resignation. None the less he tendered it formally. It has been stalled in its acceptance all along with Bitner insisting upon it being accepted.

It's no secret that music executives such as Bitner, Saul Bornstein, Bobby Crawford among a limited number of others, have worked hard and arduously with E. C. Mills in formulating the plans of campaign for the society in its sundry operation, and while some of the radical writers' attacks on the management were general, Bitner took it to heart and refused to continue at the helm.

The proposition of a self-perpetuating board continuing in office indef, and only replaceable by death, never met with Bitner's approval.

Jack Hylton's sponsoring of Duke Ellington's English and continental tour was the showmanly method which Irving Mills employed to get the American colored combo by the nationalistic foreign labor restrictions. It's been a long time since an American band was booked abroad but Mills, of Mills-Rockwell, had tied in with Hylton on a previous European visit, and arranged for the English maestro to personally represent all M-R attractions.

In view of Hylton's entrepreneurship this circumvented the nationalistic bugaboo.

Ellington, after a big click in London and , has been booked further on the Continent.

Unless an emergency comes up there won't be another meeting of the board of directors of the American Society of Composers, Authors and Publishers until the last Thursday in September. Layoff here is allowed for under the ASCAP by-laws. Last summer the wrestling with the broadcasting contract made the July-September stretch no different than any other period of the year for the board members but this season there's nothing in the wind to disturb the society's usual summer somnolence.

As writers, both Gene Buck and Raymond Hubbell are established in the permanent A classification of the American Society of Composers, Authors and Publishers. Holding this rating now are 24 authors. As president of the society Buck draws $15,000 a year, a cut from his previous $25,000, while Hubbell as his assistant is on the ASCAP payroll for $6,500 a year. Permanent A ranking figures a writer a minimum of $3,000 this year.

Although the payoff isn't due until Aug. 1, Shapiro, Bernstein has sent out a call to the writers on its list to come in this week for their royalty checks. Accountings involved figure up to July 1. All publishers issue their writer statements on the latter date and are, under the uniform standard pop authors contract, allowed a month to make payment accordingly.

RCA Victor is mulling over the idea of building up a special library of 33's for the picture house trade. Platters would be confined to pop and operetta music and could be used either as chasers or accompaniment to silent trailers by exhibitors not using a house organ or orchestra.

Radnor Must Furnish Details in Harms Suit

Buffalo, July 17.

Preliminary motions in an action brought by Marvin Radnor, Buffalo music composer and publisher, against Harms, Inc. Famous Music Corp., Chappell-Harms, and Victor Schertzinger on charges of pirating portions of the plaintiff's musical compositions were argued in Supreme Court here this week.

Radnor, a nephew of Nate Leipsig, charges that he sued Harms in 1926 for another alleged infringement, which he was persuaded to drop on Harms' promise to publish his number, 'Eyes of Love,' but that Harms failed to do so. Radnor further alleges that in 1929 Harms published two popular numbers, 'Dream Lover' and 'My Love Parade,' the latter used in Chevalier's 'Love Parade,' the music of which was credited to Schertzinger, who is now a picture director. The plaintiff claims that passages from these numbers were taken directly from the Radnor compositions, 'Eyes of Love,' 'Secret' and 'Little Boy Blue.'

Injunction is asked, together with an accounting and damages. The motions upon which decision was reserved were made by the defendants demanding a bill of particulars setting forth precisely the passages which Radnor claims were stolen.

COAST MUSIKERS

Los Angeles, July 17.

Having borrowed the moon from their 'Moon Song' for 'Moonstruck' in another picture, Sam Coslow and Arthur Johnston have also lifted a fragment from 'Learn to Croon' for their current Paramount assignment, 'Too Much Harmony.' New ditty is 'Boo, Boo, Boo.'

Mrs. Rose Rainger, mother of Ralph, is visiting her son. First time in California.

Theme melody from 'Morning Glory,' Radio production, will be published by Berlin with lyrics by Joe Young. Max Steiner, studio music head, composed.

Vincent Youmans, having completed the ditties on 'Flying Down to Rio' at Radio, ready to return to N. Y.

Leo Robin and Ralph Rainger are supplying three songs for Claudette

(Continued on page 75)

TALENT HEADACHES

When Bookers Go Wild

Now that the circuits have sloughed their own agreement on vaudeville bookings and salaries by many violations which robbed it of any sincerity it might once have possessed, it should not be necessary for them to return to the old way of doing things. The agreement, while basically insecure, did contain some potentially worthy points; there is no reason why these cannot be pressed into service for the good of the circuits and of vaudeville in general.

With the circuits and their vaudeville bookers once again on their own, they have two paths on which to travel. One is to accept the failure of the agreement philosophically as something that just had to be and to return to the old method of booking from fright. The other is the more sensible way.

The sensible way is the only way out, yet, strangely enough, it has never been tried. It calls only for common sense and judgment. It asks only that the bookers know their own theatres and book them as best they can, thinking first of their own theatres instead of the other fellow's across the street.

That four-circuit pact was born to fail. It differed not at all from all other such pacts of the past. They all failed, and for precisely the same reasons. In their foundation these pacts are all wrong, legally, morally and physically.

It's still the show business. The showman can make all sorts of agreements, pacts and promises. But when the agreement interferes with his showmanly instinct, the latter asserts itself. That was the reason for the big and small violations of the most recent past, for the inevitable failure of the circuits and bookers to keep their promises. They found that the ties cramped their style and handicapped their shows, a set of rules as a barrier that blocked off their showmanly sense. And their own shows came first, as always. As it should be in the show business.

The pact was aimed at the $7,000 acts that were not worth $700. At the synthetic 'names' and headliners created out of the bookers' own imagination, desperation and foolishness, with the bookers tossing away money that never returned to the box office. The acts could not be blamed for the bookers' errors, nor for accepting the disproportionate salaries. The bookers were chumps and so were the circuits.

They may be chumps again, or they can be smart. They can create their phoney headliners again when they go into a panic. Or they can keep calm and do without a $5,000 name when there isn't a legitimate $5,000 name around. Because the fellow across the street has created an artificial name or has succeeded in landing a legitimate one, there is no reason for a booker to create his own synthetic headliner just for the sake of having one on his stage or in the ads. He is not fooling the audiences. Nor is he fighting the opposition. He's just kidding himself. Or perhaps he's not a good booker. Or perhaps those immediately above urge him on, to get names, at any price.

That booker would do better to take the money and buy a good, strong show. That is the better method, much better. Nine times out of 10 the other fellow's name, feared so much, will prove to be just another phoney anyway. And he will at least have a good show; the other fellow, thinking of the 'name' only, will have nothing.

Bookers, if really bookers, can and should think for themselves, to know when to play and pay for a name, to know how much the name is worth, to cut only the names that are not names. They can do that alone, but not together. It encourages showmanship. Agreements stifle it.

Doubly Bad Breaks For Keller Sisters From Auto Crack-Up

Teddy and Nannie Keller (Sisters and Lynch) will have to undergo some more facial fixing as result of their auto smashup on the Jersey shore two weeks ago which cancelled them for Loew's State on B'way at the time. The Keller Sisters-Lynch trio is current at the State but will have to cut short further Loew time while Teddy has her left eye re-stitched. Hasty faulty surgery threatens to leave a permanent scar if the wound isn't reopened and done over again.

Nannie Keller lost all her teeth in the smash-up. Their brother, Frank Lynch, who was driving, escaped with minimum hurts. The truck that hit them is uninsured, so it's a tough break all around, particularly with the Lynch car's insurance also having run out since last March.

Abe I. Feinberg Bkpt.

Abe I. Feinberg, vaude agent, took the bankruptcy way out last week with a petition filed with the U. S. Court in New York. Feinberg set down his liabilities as totaling $35,549 and said he had no assets other than insurance.

He listed Hassard Short and Joseph Santley as the joint creditors on a claim of $20,245.

MAX HART CAN'T SEE SOURCE OF TALENT

Max Hart out and about again after a relapse of a couple of weeks. Legit agent is now voted within a half point of okay physical condition.

Hart foresees a lot of legit booking activity this fall. As a result he is worrying about where talent, either for musical comedy or the visualized comeback of variety shows, is coming from.

Only 1 House Left with Vaude in Providence

, July 17.

This town's theatrical map is undergoing changes once again. Saturday (15) the RKO Albee switched to straight pictures from vaudfilm. This leaves Providence with only one vaude spot, Loew's State.

During the winter months this town boasted four vaude houses on the main stem, not counting several other neighborhood stands that added vaude each week-end.

Vaude in Oakland

San Francisco, July 17.

Fox-West Coast returns vaude to its Orpheum, Oakland, this week. It may follow suit at the California, San Jose, shortly. Eddie Peabody is in for two weeks as m.c. of the stage band at the Orph. 25-40c.

CAN'T FIND NEW FACES OR ACTS

Discouraging Prospect If Vaudeville Revival Arrives by Fall as Expected —Agents Grow Conscience Stricken Over Same Material

ANYWAY FOR NEWNESS

If and when the vaude revival materializes in the fall, as everybody now accepts very much for granted, the big headache of new talent is bigger than ever. Agents aver that where 100 next-to-closing acts were once more or less available there aren't 40 now. Where the others have gone is somewhat of a mystery.

If radio has absorbed them, they're in the category of new faces and as such vaude, under the proposed Loew budgeting, for example, will not be able to play them. It is feared furthermore that the legit season in the fall will remove the most desirable, if Hollywood doesn't get 'em.

Agents state that they're almost ashamed to keep offering and repeating the same list of acts. It becomes a desperate proposition, so much so that one agency for example is going about splitting up standard acts just to give them some semblance of being new. Idea is to form new partnerships by adding a girl or a new straight to a comedy single, or building up a team into three or four people.

New Routines

The artificial rejuvenation of old routines is felt to be necessary through the paucity of material.

It has always been felt by the agents that let vaudeville do a come-back there will be no want for new material. But with the imminent revival of interest in a variety route it's a current problem. If they've been laying off in the sunshine around Hollywood as so many have, they've either become gag men or bit players in pictures or grown stagnant.

The field for nurturing new material isn't there, and the continuous repetition of the same acts alone furnishes the chief source of material. For fear of killing off a vaude revival for which everybody has been praying for seasons now, particularly the agents, the 10 percenters don't want to risk murdering it by repeating the same acts and actors.

$12,500 ASKED FOR TAB SHOW OF 'MUSIC AIR'

'Artists and Models,' 'Student Prince' and 'Music in the Air' tabs are being dickered with by Loew's via Lyons & Lyons. 'Air,' still current on Broadway, has a legit route laid out, but if the $12,500 asking price is agreed upon the Fears-Blumenthal management will listen to the cash instead. Desiree Tabor, Tullio Carminati and Walter Slezak would go into the vaudfilm houses.

L. & L. are hoping to spot Shaw and Lee, Lita Grey Chaplin and possibly Ken Murray into 'Artists and Models' and similarly the 'Student Prince' tab would have to be built to conform with the price.

The Missus Contradicts

Abe Lastfogel returns to the Coast in August to set the William Morris office's next Eddie Cantor variety road show. It goes out around Christmas, playing the one-niters Cantor made last season.

Lastfogel will go by air. He says that last stormy ether trip didn't worry him, but Mrs. Lastfogel says otherwise.

Comical 'Blacklisting' by RKO of State-Lake in Chi, and 800 Layoff Acts Unable to Hock 'Good Will'

RKO has blacklisted the indie State-Lake, Chicago. Former RKO vaudfilmer reopens July 23 as an indie with Aaron Jones operating and Billy Diamond as vaude booker.

When Dick Bergen, of RKO's Chicago booking office called in the Loop agents two weeks ago and announced the opposish declaration, it was thought to be a local matter only. Last week the New York RKO agents were similarly advised not to send acts to the State-Lake. The agents at both ends are trying to figure out whether RKO is kidding or serious.

Chicago RKO office under Bergen is now booking minutes instead of weeks. Diamond, with more time in Chicago than RKO, could more easily and effectively blacklist RKO.

What RKO has, east or west, to support a blacklisting and make it stand with the actors and agents is a mystery all around. About the only thing RKO can threaten to take away from an act just now as a penalty for playing an indie is that three-day and night bus jump to New Orleans at cut salary and with nothing to follow.

Didn't Pass

That the RKO bookers in a moment of forgetfulness imagined that these are still the old days is the general opinion. Blacklisting and blackjacking of actors and others were thought to have passed out with the Keith-Albee title.

Only a former recent major blacklisting was Loew's opposish order against the indie Hippodrome, Baltimore, but that didn't last. Loew circuit, which knew the evils of blacklisting better than anybody, having been a victim of it for many years, shortly rescinded the Balto order. The William Morris agency, which quit the Loew office over the Balto incident, was invited back when the matter ended.

The RKO Chi blacklisting has another comedy angle for the agents, who point to the circuits' current intense disregard of former opposish boundaries. They play acts across the street and around the corner from each other, with the opposing circuit bookers thinking nothing of following each other with the same headliners and other acts week after week.

The funny part is that in spite of the circuits' brotherly love stunt on stage bookings, they're not inclined to be so palsy-walsie with a lowly independent. That the B. & K. Chicago theatre is more opposish to the Chicago RKO Palace than the State-Lake may be, yet the Palace and Chicago are on the best of speaking terms.

There are about 800 idle vaudeville acts today. While depriving them of a week's work by blacklisting the State-Lake, RKO offers these acts nothing to make up for the loss. Although any act that turns down a State-Lake date will, if notifying the RKO bookers, be promptly awarded an RKO expression of 'good will.' In a hock shop at current rates RKO's 'good will' won't even get a Sunday in Newburgh.

5 Acts in Philly Garden 25c with Beer; Two-a-Night

Philadelphia, July 17.

Garden of Fountains, new spot in the 69th Street section, opened last week with a new policy combining beer and vaudeville. Low admission of 25c is a feature. The Garden has two vaude shows nightly, with food being sold in addition to beer.

After the last performance, show moves next door to the Pierre, roof garden under the same management, where two more programs are given. Here patrons can get, for $1 cover charge, the two shows and free beer. Dance music furnished by Milton Kellem's orchestra.

Opening show includes Alexander and Santos revue, Nick Lang and Jimmy O'Brien, Paula, Paquita and Nonita, and Miller, Malvey and Reba.

Both spots are owned by McClatchey, real estate operator, who in the same building that houses Club Pierre, tried out a stock company during the late winter and almost clicked with it.

Harry Burns Sues Leo Carrillo for $25,000 Over Bit

Harry Burns' phone bit which created differences between him and another dialect comedian, Leo Carrillo, once before, culminated in a $25,000 damage suit served on the picture-radio m. c. while at the Paramount, New York, last week. Burns, through Julius Kendler, charged unfair trade competition, after having warned Carrillo and the Paramount theatre a year ago and also having served notice on the NBC for whom Carrillo is now doing a conferencier turn on a commercial.

Carrillo's defense is that he bought the comedy phone bit from Johnny Burns who authored it for Harry Burns (no relation). Despite the author having sold the same bit twice, Harry Burns sets forth priority dating back 12 years ago.

TOM MIX ON TRUCKS ON TOUR AS CIRCUS

Hollywood, July 17.

Tom Mix opened his world vaude tour yesterday (Sun) at the Arlington, Santa Barbara. San Bernardino, Long Beach and Phoenix, Ariz., have been dated, with the show then going the regular RKO route at the Mainstreet, Kansas City.

With Mix are his wife, Mabel Ward, and her sister, Irma, who will do a flying act. Don Aggie, Dale Tierney, Joe Bowers, Jack Knapp and Herman Nolan are in as ropers and riders.

Three trucks will be in the caravan, which will carry 10 horses.

Al Siegel's Sisters

Doubling up, Al Siegel's new act will include two girls this time instead of the customary one. They'll be sisters, Grace and Beatrice Saxon, both singers.

Act opens for Publix July 21 in Buffalo. Max Richards handling.

'PAGLIACCI' CONDENSED; STREET SINGER IN LEAD

Boris Morros will do a shortened version of the opera 'Pagliacci' as the entire stage show at the Paramount, New York, week of July 28. Arthur Tracy ('Street Singer') from radio will sing the lead.

After a femme ether name to sing with or against Tracy.

Christie's Franchise

Wayne Christie has been granted an RKO agency franchise.

The former Keith and RKO booker has been with the Arthur Fisher indie booking office for the past few months.

NEW ACTS

PRIMO CARNERA
Freak Act
20 Mins.; One and Full
State, N. Y.

In Loew's State for $2,500 guarantee and a split with the house over $20,000, Primo Carnera should walk out at the end of the week with enough to keep his sizeable dogs in shoe leather for the coming year. Opening day (Friday) business was big, the customers including many women, and it continued Saturday.

Besides being a freak, Carnera is now the heavyweight champ of the world. That combination sounds like an attraction, and from the State's indication the new champ is one. He doesn't do much of an act, but he's plenty to look at, so what he does may not matter much.

But they are making a mistake in their handling of Primo. His managers say they want to get him out of the freak class, because he's now the champion. That's why he's doing a 'class' act for vaudeville—at least it's a 'class' act for a guy like Primo Carnera.

His managers oughtn't forget that Primo's tremendous size and all-around freakishness, from the feet up, made him an attraction before he became champion. On freakishness alone he outdrew better fighters, in the ring and on stage dates here and there. Now they want him to be champ only and freak not at all. It won't work. That 'class' act stuff is the reason why they wouldn't think of Primo showing the customers any of the strong arm tricks that he used to do as a side show freak in Italy long before he ever took his first left hook on the lug.

For a straight man during the introduction out in 'one,' Primo has Eddie Mack. Their material consists of a series of sappy questions written by some genius. The usual stuff, his age, his mother and how hard Sharkey hit him. Then the expected malarkey about being ready to defend his title against anybody at any time. The audience loved it.

Stage goes full for a ring setting, in which Primo exchanges pokes with a couple of sparring partners. At the State this section of the turn is being saved by Herman Timberg, in red tights with a bow in the back. It drew howls.

State management is seeking to have pugilistic and other celebs in the house nightly. Thursday night's attendees, all taking bows on the stage, included Benny Leonard, 'Philadelphia Jack' O'Brien and 'Harlem Tommy' Murphy. Also Milton Berle, who did a five-minute monolog after walking all the way down from the mezzanine.

At the start of the turn, and just to inform everybody what to expect, Primo announces that he can't sing, dance or talk much, and that he's no comedian. It surprises nobody. A peek at the big boy is almost enough for the admish, and there's the sparring to square any likelihood of dissatisfaction.

Carnera is an attraction now and should remain one for a long while. If they let him stay freaky he'll probably draw the curious to wherever he fights and works, until somebody comes along and hits him like he hit Sharkey. *Ige.*

STONEWALL TRIO (3)
Singing
9 Mins.; One
Century, Baltimore

Some three months ago this trio made their appearance in public as one of the winning acts in the amateur talent contest staged by Benny Davis and the Loew organization here. This week is something in the nature of a reward for good performance at that time, and no doubt, as part of a hunch that the local boys may mean money at the box-office. At any rate, this trio was given plenty of billing, alongside of standard vaude headliners, such as Pat Rooney and Harriet Hoctor.

Second on the show here and did well. Got a reception and took an encore.

The three boys sing to the accompaniment of guitar, played by one of the trio. They sing every type of song, hill-billy to pop music. They sing easily but without any particular distinction. They just sing.

Their singing is perhaps best of all adapted for radio work. They are so obviously influenced by the ether. They use a mike on the stage and their vocal calisthenics of a sort are all aimed at microphone pick-up.

They look okay on the rostrum and their pipes will do, but there's little room for them in vaude at present unless they first develop an ether name or stick close to Baltimore.

Welt in Charge

Lyons & Lyons agency is opening a Chicago branch office.

Marvin Welt will be in charge.

Lee SIMS and Ilomay BAILEY
Songs and Piano
12 Mins.; Two
Capitol, N. Y.

Lee Sims and Ilomay Bailey are writing something of a chapter in the history of post-radio show business with their Capitol theatre engagement, as headliners, despite the anomaly of being but hit-and-miss impression on the rostrum. It illustrates something about the radio as a name-maker in relation to the direct value of the radio-made act for personal appearances in theatres.

For Sims and his wife, the charming Miss Bailey, are basically nothing beyond a nice No. 2 piano act. He's an expert ivory tickler and she has a lusty soprano. The two combined, according to average variety standards, when there was some vaudeville time around, would rate the deuce position, and that only on sporadic bookings. They are orthodox rostrum workers, almost Chautauqua in their forthright piano-song routine.

But, thanks to the ether's coverage, they suddenly have found fame thrust upon them. A No. 2 act over night has been tea'd and cocktail-parties by Major Edward Bowes, managing director of the Capitol, preparatory to their stage coming-out appearance. And as headliners.

This is not intended to be particularly deprecatory to Sims and Miss Bailey. They happen to be ideally illustrative of an evolution which has been an ever-mounting source of wonderment to those in the show business.

Because of a fortuitous combination of circumstances, Sims and Miss Bailey found themselves enjoying a prominence in the public prints which extended beyond their wildest expectations, or those of their managerial sponsors. They came from Chicago to debut on the Chase & Sanborn coffee hour with Bert Lahr, right on the heels of that program, through a happy combination of its time and hour and Eddie Cantor, having established itself in the public consciousness as a landmark on the air waves. With Cantor deserting the mike for Hollywood and Lahr's initial entry as his successor something of a disappointment, the reasonably good impression of the supporting variety talent in the persons of Sims and Bailey was all the more accentuated. Thus, propelled by the top show of the air, Sims and Bailey in two months have found themselves in overnight prominence with unexpected fame thrust upon them as headliners of Broadway's deluxiest deluxer.

That this ascribed importance to them was beyond their reckoning will be acknowledged, probably, first by Sims and Bailey. For their professional entymology has shown them to be modest folk. Sims was very content around Chicago with his well-established piano school, so much so that he was loath to leave Chi, although some of his disc recordings and the local Chi broadcasting established him among the top keyboard manipulators extant. Induced by Mort Milman to come east for the J. Walter Thompson agency and Standard Brands (including an initial date on Vallee-Fleischmann Yeast prior to C&S), the team soon found their pianology to popular liking.

But that it doesn't rate the to-do, with which they have been endowed, is evidenced all this week at the Capitol. The prima donna build-up afforded them is not in keeping with a songstress who warbles 'Stormy Weather,' 'Two Tickets to Georgia' and 'Farewell to Arms,' while her piano-pounding hubby makes the Steinway say papa. Great pop stuff on the air, okay midriff variety entertainment on the stage, but not headline variety stage material. *Abel.*

FERDE GROFE ORCH (20)
Band Act
29 Mins.; Full
Met., Brooklyn

A band number with large possibilities, which are not fully realized at this stage debut engagement because of faulty showmanly judgment, taking into consideration the Metropolitan's situation and clientele.

Ferde Grofe is one of America's notable composers in the class division. His musicianship gained him recognition on the air in the last few months when his Philip Morris cigaret program advanced him to a conspicuous spot among radio music units. It was due to his increasing prestige on the air that he was brought to the stage.

This Brooklyn spot, which attracts downtown shoppers, could have been capitalized for its full worth, but it wasn't, apparently because Grofe allowed his high class music preference to overcome his sense of show values.

Turn, closing the show here, starts off nicely with a capital pop arrangement of '42d Street,' followed by a zippy version of 'We're in the Money,' two screen themes that are on the crest of public vogue. Good initial impression is enhanced by the introduction of Conrad Thibault, romantic baritone from the air, doing 'Old Man River.'

With these two items the introductory was beautifully planned and with anything to follow up for a climax the session could have been built for a fine effect. It was at this point that the leader's judgment slipped. With the use in mid-section of his own composition, a tone poem intending to picture the life of the late Knute Rockne, the pace takes a terrific drop. Piece is long and heavy. It probably would be no great sensation to highbrow music fans. Here, before an audience of femmes of miscellaneous ages and pretty much all both air- and jazz-minded, its playing was a complete air pocket. A heavy bit of composition, however fine its scholarly musicianship, was a dud to the matinee crowd and the band thereafter never quite recovered its initial momentum.

Audience perked up a little with a pop medley by Thibault and got something of a kick out of the excellent acrobatic dancing of Miss Perry, brought in as a specialty before the band, but that tone poem had broken the spell of a real click.

Grofe's stage music is altogether engaging, running to the class jazz idea which has made Paul Whiteman, for whom Grofe has made numerous arrangements. There are five violins in the assembly of about a score of instruments, which gives an idea of the sort of melody the unit dispenses. Most of the numbers are in the restrained style, while for a finish he does a hot jazz number emphasizing the brasses—a first-rate idea for musical climax for popular consumption. *Rush.*

FRANKIE JAXON Orchestra (7)
Revue
15 Mins.; Full
Palace, Chicago

Jaxon is a colored entertainer for whom it is possible to predict expanding prosperity. He is a showmanly entertainer who exploits the qualities for which his race is known and popular in the entertainment field, namely speed, pep, and infectious personality. His small orchestra serves him well as background and support but is musically negligible. Small instrumentation, two pianos, clarinet, trumpets, drums, naturally limits the musical possibilities.

Couple of specialty people, okay, were probably added just for the Palace. Jaxon has been on WJJD and WBBM for the past several years and has played dozens of nabe and small town houses. He should up on repeats and so is no stranger to stages and no beginner at wheedling applause from audiences.

Dave and Paul Capp are coaching and nursing the Jaxon combo along with the hope, not too sanguine, of easing him into the higher arithmetic. Jaxon has a nice manner with a sense of humor. He is positive without being obstreperous and his knack for Negro chants, like 'How Am I Doing?' is a full-flowered talent.

Act got over strongly here. *Land.*

MANN, ROBINSON and MARTIN (4)
Song, Dance, Piano
13 Mins.; Two and Four (Special)
Palace

Mann, Robinson and Martin, two boys and a girl, are a mixed trio of steppers. There's also a male pianist who contribs a pianology number to introduce the Chinese flash dance.

All are young people, striving for class, even unto the musical comedy selection of their songs. They dance in combos and solo, one of the boys clicking with an eccentric and the other with a snake-arms (not hips) dance.

All work hard and with an ingratiating will to please. That counts for much. Their efforts are more than passably oke, which, fortified by some attempt at production investiture, rates them better than the average opener on combo bills. *Abel.*

Salt Lake Orph Dark

Salt Lake City, July 17.

R-K-Orpheum is dark, the first time in many years. Closing is viewed as the result of endless legal entanglements and a desire on the part of the Alexander Pantages to take over the house. Pantages and his son, Rodney, have been in the city for several days.

Pantages is very anxious to take over the Salt Lake property in order to protect his bond and stock holdings in the San Francisco corporation, but has no grounds whatsoever on which he could assume operation of the local house unless the $67,500 judgment in favor of the Marshall interests against the corporation is settled, and a new deal made with the McIntyre company.

Percentage Preferred?

Guarantee Plus System May Become More General—Jack Benny the Example

USING NAME ACTS FOR BEER GARDEN IN A.C.

Atlantic City, July 17.

Ralph Hitz will use name attractions, if available, over every week-end for the rest of the summer at the Ritz Garden (beer garden) adjoining the Ritz hotel. Harry Richman played it last Saturday and Sunday, repeats this coming weekend. Paul Whiteman's band may follow.

Rest of show with Richman, all repeating, includes Morgan and Columbus, Loomis Sisters, Eunice Healy, Red Nichols' orchestra is permanent for the weekday dancing and plays the show on weekends.

Morris & Winkler office is booking the shows from New York.

Stage Show in Akron

Akron, O., July

Revival of stage shows, first for Loew's in two years, is announced for July 21. Gene and Glenn for five days, with the regular film program.

First local stage show since the RKO house went dark last May.

Tab Revives Flesh at Long Beach West Coast

Long Beach, July 17.

Booking of the 75-minute tab unit of 'Nine o'Clock Revue' into the West Coast here Thursday (13) brings back stage shows after a year's absence of live talent in the house. Unit, on percentage and guarantee, closed today. Tom Mix and troupe come in tomorrow (18) for two days on a 50-50 split.

Ted Fiorito opens Thursday for a week, then a week of the radio-F-WC Opportunity Revue. After that Gene Morgan goes in to m.c. a regulation band-vaude policy, changing weekly.

Vaude's Thin Ranks Have U Heading East

Hollywood, July 17.

Unable to get enough acts around Hollywood for its vaudeville shorts, Universal intends to send a company to New York to film turns. Footage would be returned here for cutting.

Warren Doane, supervisor of U shorts, gets his name on the vaude series, which are to be called 'Warren Doane Brevities.' Each two reeler will have around six acts and an m. c.

The guarantee terms by shows to date is opening up a new avenue of show business and creating more time with the theatres relying upon the attractions to prove their worth.

Pearl Whiteman-Boswell Sisters, and the Jack Benny engagements have exceeded managerial expectations through the percentages, Benny getting a minimum guarantee but walking away with a huge chunk of sugar on the percentage is proving something about the percentage thing.

Quite a few vaudeshows are being planned for the fall as a result. Ted Lewis in one unit; Wheeler and Woolsey, Edmund Lowe-Lilyan Tashman and others are going in for the new idea of guarantee against percentage.

Benny is negotiating with Darryl Zanuck's 20th Century Pictures and also for a series of Educational comedy shorts, for which reason his road tour ends after Detroit. The comedian goes to Des Moines, St. Paul, Minneapolis and then Detroit, latter at the RKO Downtown, which is reopening with Benny's engagement.

The Fox, Detroit, has booked the Benny Davis Gang in that week to buck Benny.

CARNERA'S PERCENTAGE DEAL WITH LOEW

The proposed $1,000-a-day deal for Primo Carnera at Loew's State, New York, this week didn't go through that way. Instead, the new champ is in for $2,500 and a 50-50 split with the house over $20,000. The State's recent weekly gross average has been around $12,000.

When Primo opens at Spoor's Spectaculum at the World's Fair in Chicago later this month the $1,000-a-day guarantee and percentage terms will prevail.

Harry Lenetska is doing the fighter's stage biz.

New Partnerships

Joe Besser and Sam Christianson are a new partnership. They open for Loew's on a route Aug. 4 at the Gates, Brooklyn, booked via Lyons & Lyons.

Harry Burns is also refurbishing his act by adding Doug Leavitt, his brother-in-law. Helen Lockwood (Mrs. Burns) remains in the turn. Also set for a Loew route.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

Variety Bills

NEXT WEEK (July 20)
THIS WEEK (July 13)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (22)
Leon Belasco Orch
(Others to fill)
(15)
Mann, Robins'n & M
Helen Lynd
Tom Howard Co
Zelaya
Maurice Colleano F
Academy
1st half (22-25)
Eddie White
Rimacs
(Three to fill)
2d half (19-21)
Monroe Bros
Nord & Jeannie
Funnybone
Garner, Wolf & H
Mamie Smith Orch
BROOKLYN
Albee (22)
Irene Franklin
Leo Carillo
Aristocrats
Mary Livingston
Frances Williams
Murray Bloom
Jans & Whalen
HEMPSTEAD
Rivoli
1st half (22-25)
Carlton Tr
Kessler Baxter & D
Adelaide Hall
Hilton & Garon
Mann Robinson & M
1st half (15-18)
Blondy Emerick Co
Leon Navara
B Granville Co
Hunter & Percival
Davey Jones Co
KANSAS CITY
Mainstreet (22)
Marcus Rev
MINNEAPOLIS
Orpheum (22)
Jack Benny Rev
3 R Bros

WILBUR HALL
and
LORETTA DENNISON
ROUTED
LOEW CIRCUIT
Placed by
LEDDY & SMITH

Rita Delano
(Two to fill)
(15)
Ray, Ellis & L
2 Daveys
Rae Samuels
Jack Pepper
Gene Dennis
Kenmore (22)
Gene Dennis
Boston
Keith's (22)
3 Whippets
Nel Kelly
Medley & Dupree
Pickens Sis
Hal Le Roy
Barbara McDonald
Dorothy Dare
Raymond Baird
Stanley 2 & H 2
Keith Clark
Ben Blue Co
Nina Caponi
N D Glee Club
CHICAGO
Palace (21)
Virginia O'Brien Co
Chilton & Thomas
Milton Berle
Owen McGiveney
(One to fill)
(14)
Kanazawa Japs
Heller & Reilly
Edwin C Hill
Al Trahan Co
Hal LeRoy
Mary Livingston
Frances Williams
Murray Bloom
Jans & Mhalen
NEWARK
Proctor's (21)
Case Bros & M
Welch & Hills
Baby Rose Marie
Clifford & Marion
Donatella Bros
(14)
Jim Wong Tr
Boice & Marsh
Lillian Shade
Leo Carillo
Rimacs Orch
ST. PAUL
Jack Benny Rev
3 R Bros
Mary Livingston
Frances Williams
Murray Bloom
Jans & Whalen
SYRACUSE
Keith's (14)
Hughie Barrett's Or
Irene Beasley
TRENTON
Capitol
1st half (22-
Dance Revels
J & J McKenna
Lester Cole Co
(One to fill)
2d half (26-28)
Radio Haymakers

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Wk.: Lucille Lennon, The Bassetts

Barbara McDonald
Dorothy McDonald
Dorothy Dare
Raymond Baird
DES MOINES
Keith's
1st half (15-18)
3 R Bros
Clyde Hager
Dancing Around
2d half (19-21)
Joe Peanuts
Kessler Baxter & D
Demarest & Sibley
C & J Preisser

Loew

NEW YORK CITY
Capitol (21)
Phil Spitalny Orch
Harrison & Fisher
Ethel Barrymore
Harold Arlen Co
Ross & Edwards
Boulevard
1st half (21-24)
Dixon & Pal
Talent & Merit
Johnny Downs
Stuart & Lash
Rosette & Luttman
2d half (25-27)
Jack Hadley 3
Monte & Lyons
Kitty Doner
Jackson & Gardner
3 Samuels Bros Rev
Orpheum
1st half (21-24)
Stanley Bros & A
Bill Aronson
3 Samuels Bros
Jones & Ray
Great Lester
2d half (25-27)
Pasquali Bros
B & J Brown
Stuart & Lash
Dave Jones Co
(One to fill)
Paradise (21)
Mickey King
Vic Oliver
Eton Boys
Collins & Peterson
Miles & Kover Rev
State (21)
Ethel Waters
George Washington
Cotton Club Rev
BROOKLYN
Gates Ave
1st half (21-24)
Pasquali Bros
Lillian Barnes
Joe Morris Co
Gleen & Jenkins
2d half (25-27)
Dixon & Pal
Fay, Harmon & F
Stratf'rd & Mayb'ry
Leon Navarro
Great Lester
Metropolitan (21)
3 St John Bros
Dean & Meyers
Wm Demarest
Alice Dawn
B Minnevich Co
Valencia (21)
Serge & Flash
Hall & Dennison
Bomby & Gang
Senator Murphy
Leo Twins Co
BALTIMORE
Century (21)
Teatro Del Piccoli
BOSTON
Orpheum (21)
Larimer & Hudson
3 Graces
Sam Hearn
Abe Reynolds Co
Reiss, Irving & R
Gracela & Theodore
JERSEY CITY
Loew's (21)
Le Paul
Bellitt & Lamb
Morton Downey
Saranoff & Carrie R
(One to fill)
NEWARK
State (21)
DeLong Sis
Sybila Bowhan
Ray Hughes & P
Wm Hall
Doc Baker Co
NEW ORLEANS
State (21)
Hoffman & Lambert
Tulane Glee Club
Abbott & Bisland
Francis & Wally
Ann Pritchard Co
PROVIDENCE
Loew's (21)
Paxinos
Cookie Bowers
Francis & Wally
Slim Timblin Co
Great Huber
WASHINGTON
Fox (21)
B'rno, Whit's'de & A
Steve Evans
Chas Foy Co
Sherlock Holmes
(One to fill)

WARNER

ELIZABETH
Ritz
2d half (21-24)
C & J Preisser
Lee, Lee, L & L
(Three to fill)
2d half (18-20)
Steve Evans
Bert Walton
Andre Duval
(Two to fill)
PHILADELPHIA
Earle (21)
Washboard Co
Ralph Olsen Co
Penner & Stanton
(Two to fill)
(14)
Madie & Ray
2 Delivery Boys
Chester Fredericks
Harry Rose
Ingenues
WASHINGTON
Earle (21)
Andre Duval Co
Cardini
Ray Atwell
Ingenues
(14)
3 Emeralds
Carl Shaw Co
Pickens Sis
Penner & Stanton

Fanchon & Marco

NEW YORK CITY
Roxy (21)
Melissa Mason
N Arnaut & Bros
3 Gobs
Dault & La Marr
BROOKLYN
Fox (21)
Gertrude Niessen
Sanami & Michi
Lamberti
Sollor & Wills
BOSTON
Metropolitan (21)
Harry Reser Orch
W & E Howard
Eddie Rio Co
Edith Rogers
BRIDGEPORT
Poli (21)
Lanny Ross
COLUMBIA
Keith's (21)
Herman Hyde
Morgan & Stone
Lovey 2
Red Donahue
HARTFORD
Capitol (21)
Vaughn de Leath
LONG BEACH
State (21)
Bud Harris Co
Bob & Eula Buroff
Benny Ross Co
Richard Wally
(Two to fill)
LOS ANGELES
Paramount (21)
Will Mahoney
Extrava Hollywood
PHILADELPHIA
Fox (21)
Jones & Hull
Venita Gould
Georges Metaxa
Marg & Le Roy
SAN FRANCISCO
El Capitan (21)
Roy Cummings
Burt & Hickey
(Three to fill)
ST. LOUIS
Fox (21)
T & B Wonder
Ted Claire
Jack Randall Co
(Two to fill)

London

Week July 17

Canterbury M H
1st half (17-19)
Yost & Ptnr
Les Eldons
2d half (20-22)
Cal & Nona Kay
Augustine & H'rtley
Kit Kat Rest
Melville Gideon
3 Hot Shots
New Victoria
John Myrddin
Beams 20 Babes
Peggy Bayfield
Palladium
Ramon Novarro
Herb Williams
Billy Danvers
Bower & Rutherf'rd
York & King
HAMMERSMITH
Palace
Raifini Bd
HOLBORN
Empire
Bennett & Williams
Joe Young
Jean Kennedy
Co as booked
ISLINGTON
Blue House
1st half (17-19)
Cal & Nona Kay
Harry Taft
2d half (20-22)
Yost & Ptnr
Les Eldons
SHEPH'RDS BUSH
Pavilion
John Myrddin
Beams 20 Babes
Peggy Bayfield
SOUTHALL
Palace
Raifini Bd

Provincial

Week July 17

BRADFORD
Alhambra
Teddy Brown
Carr Lynn
Lockwood Thomas
La Sean
H D Adams
Victor
Valmar 3
Betty Fields
GLASGOW
Empire
Chevalier Brs
Russ Carr
Lily Moore
3 Accordion Kings
LIVERPOOL
Empire
Nina M McKinney
Bernivici Bd
Fred Sanborn
Bobby Henshaw

Picture Theatres

NEW YORK CITY
Paramount (14)
Burns & Allen
James Melton
Cardini
Kay Fayre
Mitzi Mayfair
Jackie Heid
'Disgraced'
Roxy (14)
Gertrude Neisen
Seller & Wills
Bert Milton
Bobby Gilbert
T & A Waldman
Sanami & Michi
Davo Schooler
'Best of Enemies'
Hippodrome (14)
Singer Midgets
'Emergency Call'
BOSTON
Metropolitan (14)
Mary Fabian
Roy Jarmon
Jack Gurney
John Upman
Louis Jagyel
Jay C. Flippen
Ross & Gilbert
Solly Ayers
Miss Marcelle
Geo McKay
'Heroes For Sale'
CHICAGO
Chicago (14)
Donald Novis
Ritz Bros
Jack Powell
Frances Faye
Sunny O'Dea
Evans Ballet
'Baby Face'
DETROIT
Fox (14)
'Varieties of 1933'
Britt Wood
Ross MacLean
Bayes & Speck
Olevene Johnson
Russian Choir
Balalinka Orch
5 Wonder Girls
'Beat of Enemies'
ST. LOUIS
Ambassador (14)
George Givot
MacFarland & Swor
Bentley Stone
Joe Wong
Eddie Wacker
Al Roth
Milton Slosser
'Baby Face'

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Hermandez Bros
Jamesworth Bd
Central P'k Casino
Pancho Orch
De Marcos
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mae Playboys
El Patio
Rosita & Ramon
Frances Maddux
Tamara
Rhys & Owens
Arthur Brown
Bianco Orch
Ros Fenton Farms
Georges Metaxa
Johnson & Murphy
Duchin Orch
Glen Island Casino
Gem Gray Orch
Gov. Clinton Grill
Roger Gustin Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Belgan
Jerry Blanchard
Dolores Ferris
Lillian Fitzgerald
Rath-Andrews Orch
Harbor Inn
Gus Van
'Bye Dears' Rev
Denniker-King Orc
Hotel Pierre
Henry King Orc
Dario & Diana
Ernst Charles
Barbara Blane
Hollywood Gardens
Muriel Lee
Kay Picture
Ronald Braukis
Reynard & Stacey
F Henderson Orc
Earl Carpentier Orc
H'lyw'd R'staurant
Chas Davis Orc
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
otel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Marjorie Moffett
Reggy Childs' Orc
Longue Vue
George Olsen Orc
Ethel Shutta
Marden's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lown Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Pelham Gardens
Agnes Ayres
Joe Candullo Orch
Pierre Roof
Henry King Orch
Dario & Diana
Russian Arts
Joe Morantz Orch
Renee & Laura
Nicholas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
Chas Johnson Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch
Xavier Cugat Orch
Margo

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch
Beach View
Rolando & Verditta
Chessen Twins
Ritzie Ramblers
Maurie Moret Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Cafe de Paree
Francis Renault
Bronson & Renee
Nellie Easton
Dorothy Hanford
Sylvia DeVere
Elinor Leonard
Olga Vernon
Dorothy Taggart
Geo Burnett Orch
Chez Paree
Helen Morgan
Georgie Price
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Tom Gerun Orch
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club DeWitt
Dorothy Hanford
Sally Joyce
Morey Carter
'Cookie' Sidell
Dorothy Hanford
Al Mandel's Orch
Club Lido
Jeneva Washington
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Vivian Brown
Timmy Rogers
Freddie Gordon
Irene Wilson Orch
Club La Masque
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
Fifi D'Orsay
Julia Gerity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Variety
Joan Macey
Dave Dunn
Wesley Long
Chas Engel Orch
Club Shalimar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Latos Barsony
Nicholas Tsoukalas
Bobby Danders
Lurieneg Griffith
Tripoli Trio
Cole Sis
The Marionettes
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos' Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
June McGloy
Helen O'Shea
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccoetts
Babe Payne
Ray Parker Orch
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
Elmo Turner
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Mario
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Metropole Hotel
(Empire Room)
Lolo Bartram
The Intern'n'l Dades
Annette Andre
Jack Tunick
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
Carter Fashion Sho
Brody & Delevan
Palmer House
Veloz & Yolanda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
James Hall
Babe Kane
Sally Rand
Anita LaPierre
Bec Jackson
Peggy Moore
Dave Tannen
Sid Lang Orch
Playground
Marie James
Bernie Green
Al Trace Orch
Pirate Ship
(World's Fair)
Texas Guinan Gang
Jack Russel Orch
Austin Mack Orch
Southern Club
Lee Barton Evans
Gladys DeFoe
The Delworths
Alice McLaughlin
Chas Crafts Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Dells
Ted Lewis Orch
Vanity Fair
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Irene Duval
Floria Vestoff
Danny Alvin Orch
Billy Gray Rev
225 Club
Sophie Tucker
G & C Herbert
Roy Smeck
Buddy Howe
Mildred Tolle
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch

Actors' Code

(Continued from page 5)

first to reach Washington. ABA says the remedies suggested are 'primarily aimed to help the actor, although the amusement in general would profit.'

While purporting to cover actors in all fields, including vaudeville, legit, pictures and radio, the ABA code appears to treat mostly with the stage. It does not go into detail in picture studio affairs, but claims to affect picture actors and suggests that two members of a proposed executive enforcement committee be from the Academy of Motion Picture Arts and Sciences.

Remedi

Matters covered and remedies suggested are:

Minimum wage for all actors in all fields $10 per day, plus transportation expenses.

No more than three performances a day shall be required of any act, and no additional shows—with or without consent of the act.

No union or organization of actors which is financed, subsidized or controlled in whole or in part by any managerial interest or theatre owner.

No actor to render services without remuneration at any benefit performance or entertainment or public place operated for profit, nor to be required to play gratuitously by any manager or head of a theatre during the actor's regular engagement there, without receiving approval of the ABA, regardless of whether or not the actor is a member of the ABA.

Rules of the Gerry Society in New York State, preventing the public appearance of children under 16, to be extended to all states throughout the United States.

Establishment under supervision of the ABA and subject to state labor and insurance laws of unemployment, sick, aged and insurance funds.

ign Talent

Foreign or alien actors required to obtain a permit from the Department of Labor before appearing. No foreign or alien actor to be permitted to enter the country for working purposes without having first secured a contract of employment. Such contract shall permit no more than three months' consecutive work for the alien artist, at expiration of which the artist shall not be permitted to accept further engagements until at least six months have elapsed; at expiration of the first three months' contract it shall be necessary for the alien artist to again obtain a permit from the Labor Department. The foreign artist must contribute, as a consideration for permission to work in the U. S., the sum of 10% of his or her gross earnings toward the unemployed and insurance fund.

Public auditions, sustaining radio broadcasts, vaudeville tryouts or tryouts at any public performance shall pay a minimum wage of $10 per day to each artist.

No combination of heads of circuits, theatre owners or any managerial group for the purpose of setting a maximum figure to pay any actor.

It shall be illegal for any actor to pay any person or persons more than 10% of the gross weekly salary earned for an engagement; such commission to be payable and deducted only when the salary is paid to the actor.

No artist can accept any engagement without first obtaining written contract; all contracts shall be 'pay or play' and conform with the standard contract now generally in use.

Arbitrati Board

Establishment of an arbitration board to hear and determine any disputes between and among actors. Board to comprise a representative of the ABA, a representative of the managerial interests and one other.

A bureau for the registration and protection of original material.

All actors and performers engaged in any branch of the theatrical profession must procure a license, to be issued by the government at a fee of $5 yearly. This shall go to maintaining a licensing bureau, after which the surplus goes to the unemployment or insurance fund.

For any infraction of the code and rules an actor shall have his or her license revoked or suspended, as may be decided by the executive committee.

Executive committee to comprise two members of the ABA, two members of Actor's Equity and two members of the Motion Picture Academy.

It shall be considered a violation of the code for any theatre or manager to give employment to any actor whose license has been suspended or revoked.

No 'doubling.' No actor in any branch of the profession shall be permitted to work at more than one place during any one engagement. An artist working on the stage or in pictures cannot do radio work during the course of the engagement in theatre or pictures, etc., nor play a part and double as stage manager, nor appear elsewhere for any purpose for pay during the course of such engagements.

Ticket Tax

Tax of 10c on all theatre passes, to be collected by the theatre and turned over to the unemployed and insurance fund.

Tax of 10c assessed on all guests at studio broadcasts, to be collected by the station for the unemployed and insurance fund.

No collusion between fair, carnival or any amusement secretary or agent and artist for the purpose of receiving or paying more than 10% commission.

All communications between artists and artists' representatives or managers, such as telephone, telegraph, etc., shall be paid for by the sender.

Managers responsible for the payment of costs incurred by forced sleeper jumps or other extra necessary traveling expenses for artists while en route.

The ABA code was drawn up by Dowling with the organization's secretary, Ralph Whitehead, and its counsel, Irving Schneider.

Saranac Lake

(Addresses of show people at the NVA San. and elsewhere:)

NVA Sanatorium

Tommy Abbott, Dan Astella, Fred Bachman, Stella Barrett, Fritz Bender, Happy Benway, Betty Blair, Marya Blake, Fred Buck, Jr., Marion Cannon, William Canton, Jack Casey, Fifi Climas, Ethel Clouds, Edith Cohen, Maurice Cohen.

Mae Delaney, Joseph Donatella, Romeo Donatella, Bert Ford, Natalie Feldman, Olga Gaier, Chris Hagedorn, Archie Goulet, Dorothy Harvard, George Harmon, Ruth Hatch, Al Jockers, Elsie Johnson, Katherine Jolnes, Fannie Klein, Johnny Laycock, Katherine Lowenberg, Leo Massimo, Hyman Marcus, Mike McNamee, Victor Monroe, John Montalese, Richard Moore, Danny Murphy.

Harry Namba, Dale Newell, Jack Nicoll, Rita Nolan, Gladys Palmer, Angela Papulis, Joseph Parker, Louis Rheingold, Annamae Powers, Nellie Queally, Ford Raymond, Fred Rith, Ben Shaffer, Tommy Vicks, Catherine Vogelle, Eddie

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VARIETY

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15 YEARS AGO

(*From* VARIETY *and 'Clipper'*)

Plans to give German opera at Terrace Garden the coming season slapped down. Engineered by Otto Goritz, who was out of the Met because latter dropped German ops.

Industry was in a ferment over the report that Mary Pickford was to receive from First National $200,000 cash for the negatives of six pictures to be delivered within one year. Zukor was reputed to have said that if the exhibs who then formed the First Nat. could afford such prices, he would have to charge them more for Artcraft product. She had been getting $10,000 a week from Artcraft and 50% of the profits.

Maude Adams turned down $500,000 for a screen version of 'Peter Pan.' Said she would never play it in films.

Burlesque managers held their annual outing. Big crowd. Now Izzy Herk and H. K. Minsky go out to lunch together.

Someone with Famous Players did a little figuring. To make 208 releases the coming season. About 88,400,000 feet of positive film, figuring 85 prints each. Also to make 208 one and two-reelers. All told, approximately 109,200,000 feet of positive and 1,976,000 feet of negative.

G. M. Anderson (Broncho Billy), out of Essanay, talked of forming the Golden Co. to make westerns. As far as it went.

Kitty Gorden was dickering for a new film contract. Upped her salary 250% and wanted to pick her plays and players.

50 YEARS AGO

(*From 'Clipper'*)

Exceptionally hot weather knocked out some of the New York team of ball players and they had to send over to Newark to fill out the nine. Only two or three men on reserve in the big league, and some small teams had only nine players.

John Meagher won a three-mile walk at Lawrence, Mass., morning of July 4. Went to another outing and won a second walk in the afternoon. Netted $55.

Kyrle Bellew, English matinee hero, was soaked 20 shillings for busting an English manager who had failed to pay him.

W. H. Stewart's Australian circus went off trucks and onto the rails.

Casino was using its roof garden as a post theatre resort. Had not yet thought of putting a vaude show up there for the summer. Just light music and drinks.

Charles Wyndham, leading English actor, touring the west, hit an air pocket in Salt Lake City. Opening night's receipts were around $200, with the co. not beating $100 on any of the remaining nights of the week. Heat and poor billing.

Stuart Robson was chuckling over an item in the London 'Times' in which it was revealed that he was W. H. Crane's son. The two men were nearly of an age, but Robson made up young and Crane aged his face.

Carlotta, balloon ascensionist, made an ascent in a hot-air balloon from Ottawa, although pressure of the crowd broke the concentrating ring and ripped the netting. Bag burst when two miles up, but parachuted and a landing in fir trees saved her from injury. She went up again four days later.

Japanese Tommy, vaude actor, went to Austin & Stone's, Boston, for one week. A hit and still there eight weeks later, with a contract for next season at the same place.

Inside Stuff—Pictures

Fear that their charges might result in starting an investigation of the entire picture industry inspired the quick backdown of the Independent Producers Association recently after accusing the majors of a conspiracy to curb the indies.

Small producers on the coast had denounced the majors for a ban on rental of sets, players and facilities, and were threatening to take the matter before Federal investigators.

At a stormy meeting of the indie producers some conservative members saw that a complaint to Washington at that time might be the spark to start a probe of all film making. Irate members then back-tracked on their charges.

Situation indicates there is more co-operative feeling between the two producing groups than between the two exhibitor classes.

Ohio censors and Paramount distribution men in that territory are both burned at reports that 'Eagle and the Hawk' and 'International House,' both Par, were caught in a scissoring spree. What appears to excite the cutting brigade is the thought that perhaps Par is trying to blame them for any sales or gross difficulties pictures may enjoy.

Meanwhile, Par is afraid stories of cuts suffered by these pictures may result in hurting their sale. Censors got in touch with Par out in Columbus, thinking incorrect dope might have been spread by the branch there. In turn, the Columbus exchange wondered if the h. o. perhaps was at fault, insisting 'Eagle' was not trimmed, nor were the Cellophane girls removed from 'International House.'

Switch in one of the leading male parts in a picture on a major lot was the aftermath of the male player's refusal to become awed in the presence of the femme star of the piece. It was suggested on his first day on the set that he approach the star and announce effusively, 'I'm awfully glad to be working with you.' Male player disregarded this.

Next day the press department thought it would be fine if he'd send the femme flowers. Again, he held aloof. On the third and fourth days the star casually remarked, 'Don't be nervous, don't be nervous', with the male player hitting the grids and stating, 'What is this, a kid?' and making a few comments not complimentary. Next day he was off the set and another player in the cast.

Harnessing experienced screen writers with scribes minus picture training is causing trouble at Hollywood's major studios. Experienced scribblers in nearly every complaint say they must act as school teachers rather than scenarists in order to get work done.

Example was the bringing to Hollywood of a young but promising novelist, whom the studio teamed with a femme writer of many years' training. During the daily sessions, novelist bent himself more to learning technique of scenario writing than to getting any ideas on paper.

Result was the femme contributed the whole story, by working alone at night, while the novelist received a course in how to write for films.

Senator Copeland's charge in Washington that the government would be trampling on state rights in its proposed investigation of unions to eliminate grafting, may mean the end of the idea, at least so far as New York is concerned.

A few weeks back announcing a pointed drive to stamp out racketeering and other evils in unionism, Washington was girding to look into a theatrical local in New York first, the operators. At No. 306, it is now believed, they may never hear from the investigating agency that was to be set up quickly to look into its affairs and possibly those of other show unions in New York and other cities.

After deducting the $72,000 charge for Wheeler and Woolsey, studio overhead and story costs, Radio's 'Diplomaniacs' cost approximately $90,000 to produce. Studio figures that it will gross around $500,000. Picture is the cheapest yet made by the team.

Sam Jaffee, who produced the picture, is leaving the studio July 22 to embark in independent production and make 'The Mad Dog of Europe', an anti-Hitler film of the sacrifice of Jews and Catholics.

Jaffee also produced 'Emergency Call' for Radio at a cost of $108,000, and released as an 'A' picture.

The Hays office has complained to United Artists about ads on 'Samarang', asking if UA doesn't agree that one sample sent in isn't pretty bad. This particular ad was used by the Los Angeles theatre, L. A., a William Fox operation.

It included two cuts, one from the UA press book on the picture, another a still, that were considered too hot by the Hays' ad cops.

Copy accompanying, though couched in warm phrases, was not objected to.

Some day the Fox organization, in disassociating itself more positively from William Fox, its founder, may adopt the animal that goes by that name as its trademark. If this is ever to come, it will probably trace from some experimentation in that direction by Fox theatres in the middle west.

Out in the dust belt, notably in the Fox-Midwest chain in Kansas, managers are using the four-footed fox as emblematic of the circuit. Metro has a lion as its insignia.

So far Warner Baxter is the only player to cash in on balking at being loaned to another studio because of that tired feeling. Baxter, after many months without a vacation, wanted a rest in Honolulu before starting his next Fox pic. Instead, studio loaned him to Metro for 'Penthouse', with the actor objecting. Metro appeased him by giving him $30,000 bonus for the pic.

Others who have balked, without getting any dividend, were Myrna Loy, Carole Lombard and Clark Gable.

A story bought by Paramount 12 years ago has been dusted off as company's second for Dorothy Wiecke, the foreign star. It's 'Cradle Song,' produced on the stage by Eve LeGallienne in 1921 and purchased that year for filming.

Due to age, Par will say that it has never made 'Cradle Song' because it couldn't find anyone suitable for the lead, a nun whose heart is hungry for motherhood.

Smoking in any of the New York City buildings where film is stored and cigs aren't allowed is now a real danger. Threat of firemen is that from now it's going to be five days or more where the boys or girls can smoke to their heart's content.

A few weeks ago the smoking cops went through the film buildings and handed out tickets which resulted in many $20 and $25 fines.

Even for first offenders the jail threat is in their way.

Censorship quirks around the world never reached a higher point than in Paramount's difficulties with 'Farewell to Arms.' Picture has again and again been banned in various spots, last being a couple of days ago in Poland.

Reason generally given is respect to Italy and fear of offending that country. But Italy itself has okayed the film and no kick coming.

An exploitation idea of Warner Bros., who shoot wide and handsome now and then, often hitting, has worked out with a Juvenile Court Judge in Shreveport, La., who went for stunt of sentencing a couple of boys, up on petty theft charges, to see 'Mayor of Hell' as part of their probation. First instance where stunt, lifted from WB press book, has worked.

Harry Novak, Paramount manager for China, has asked the company not to send 'International House' over there. Too many rickshas in the picture, he claims.

Despite that rickshas on the streets of principal Chinese cities are as common as taxicabs n New York, says Novak, the Chinese censors always object to any picture concerning China in which the ricksha is shown.

Big shots in Radio City are a little put out because VARIETY said the millionth ticket had been sold over there, whereas actually, say the complainers, it was the four millionth ducat. This number on the stubs was reached the last week of June, with machines on their way now to 5,000,000.

Not wishing to take credit on a picture where someone else was anxious to get the laurels, Sam Mintz informed Radio officials that it was okay if H. W. Hanemann got the billing on 'Rafter Romance', because the entire Writers' Guild worked on the story before Mintz's rewrite was accepted and photographed.

Jack Buchanan, English juve, appeared in the two British and Dominion films now over here on a salary and percentage of the net. Probably looked upon as a very favorable agreement for Buchanan in England.

Inside Stuff—Legit

There are several stories as to how and why C. B. Dillingham lost the Hippodrome after his notable series of spectacles there between 1916 and the spring of 1923. During the winter of '23 the showman told the U. S. Realty Co., owners of the property, that the theatre needed rather costly renovations. During the negotiations Dillingham went to Florida. Realty officials telegraphed him that he had 24 hours to decide on renewing the lease. His answer was: 'Gone out for a cup of coffee; back in 10 minutes.' Hipp was then leased to E. F. Albee for RKO and about $800,000 was spent in doing over the house.

'Happy Days,' which established the legit gross record at the Hipp, opened in August, 1919, and bumped into the Equity strike, something like $70,000 in advance ticket sales being refunded. The show, most successful of the series, reopened and played until the middle of May. Christmas to New Year's was the holiday week that went to a record, the takings being close to the $100,000 mark. Gross as given out at the time was $102,922.25. Whether that included tax was never stated.

Not all Dillingham's Hipp shows were clean-ups, but the showman's arrangement with the owners gave him the breaks—he received half of the profits each season, but did not share in the losses.

Some of his musicals went heavily in the red, but most of the flops were dramas.

Among the obligations listed in the schedule of C. B. Dillingham's bankruptcy is the item of $100,000 supposed to be owed Joseph McCarthy, as royalties on 'Ripples', the last musical the producer put on for Fred Stone. Show was originally outlined by McCarthy with the score by Harry Tierney, but that was not the 'Ripples' which flopped at the New Amsterdam early in 1930.

Because of Stone's accident and long period of recuperation the show was set back indefinitely. When Dillingham was ready, McCarthy was tied up on the coast in pictures and William Anthony Maguire after delays eventually turned out 'Ripples' with the music by Oscar Levant and Albert Sirmay and lyrics by Irving Caesar and Graham John. Why the Tierney tunes were not used was never explained. McCarthy sued Dillingham on the ground that he wrote the original script. The bankruptcy item is therefore an arbitrary sum, inserted to cover the limit of what might have been recovered.

'Ripples' came in at $6.60 top, but dropped the scale after several weeks when the gross started to slip. Show played only seven weeks on Broadway but did well on the road.

Whether William Frawley will continue in legit or go Hollywood was unsettled Monday. He is still under contract with the Shuberts to appear in 'Hunky Dory' which started rehearsals this week. Paramount was ready to use him on the coast, but when there was some question about his release from the show contract, another player was chosen for the new Mae West film which was to have been Frawley's coast debut.

The Shuberts were willing to release the comedian upon condition that he pay two weeks' salary, the minimum engagement provided for in his standard contract for 'Dory'. But when the coast engagement was gummed through his delay in starting west, the actor played safe by holding himself in readiness for the show's rehearsals. Frawley's contract having been signed prior to 60 days from the stipulated date of the show's opening (Sept. 1) the probationary period does not apply—no dismissal during rehearsals. However the payment of two weeks' salary either by the management or the actor would act as a release.

Frawley may open with 'Dory' but it is understood that Par wants the comic's services. Just a matter of what picture he will be spotted in.

San Francisco is not taking kindly to the booking of Henry Duffy attractions into the Curran, at $2.50 top, after the shows have come directly from the El Capitan, Hollywood, where they have been selling for $1.50 top.

Duffy established, and has long been the champion, of $1.50 entertainment on the coast. Until recently, he operated the Alcazar, 'Frisco, at that scale. He also had the President in the Bay city, but closed that house two years ago.

Duffy figures that trouping the productions as road shows warrants the upped scale, due to the difference in stagehand requirements. Previously he operated as a super-stock, building a separate production for the San Francisco engagements. First attraction to go into the Curran will be '20th Century', now current at the El Capitan.

The Waldorf, N. Y., has been open 58 consecutive weeks, no other legit theatre on Broadway operating for so long a stretch in recent seasons. Trick was turned with small cost revivals for which trick 'courtesy slips' are exchangeable at the box office for tickets with the payment of 50 and 75 cents per ticket.

House has had seven attractions since lighting early last summer with 'That's Gratitude', which played 23 weeks. The other revivals all of which had shorter periods, were: 'The Great Lover', 'Whistling in the Dark', 'The Monster', 'est People', 'Another Language' and the current 'Dangerous Corner' which opened Monday. All were put on by Wee & Leventhal.

The stage research department at New York's Public Library has George Freedley in charge. It is a newly established unit and is known as the Theatre Collection.

Freedley was in Professor Baker's class at Yale. For several years he was with the Theatre Guild as a stage manager.

'A Woman of Destiny', slated for try-out at Red Bank, N. J., but postponed indefinitely, was written by Sam Warshawsky, formerly in the press department of Radio Pictures.

Play is based on a novel, 'The Heart Compelled', which ran in a magazine. Understood the Shuberts had production rights previously.

Chas. Dillingham's Show Comeback All Set—B'way's Class Producer Got In Money Jam Helping Out Friends

Charles B. Dillingham is priming for a comeback. The producer whose musical successes made history at the Globe and Hippodrome has fully recovered from a condition caused by financial worries into which he was unwittingly placed. The bankruptcy bath which he was forced to take recently opens the way for him to resume managerial activities. Those who have talked to Dillingham lately are as confident that he will take an active role on Broadway again, as is the producer himself.

Resort to the courts for relief of the obligations, came after he figured there was no other way out. His pride prevented him from taking the step two years ago. Only a few intimates know how Dillingham became jammed up after garnering at least $10,000,000 at the Globe in the 20 years he operated the theatre.

Accommodating

It is stated that it was through accommodations to the late A. L. Erlanger that Dillingham suddenly discovered he was over his head in debt. As 'a pal' to Erlanger, he signed any number of notes on Erlanger properties here and out of town at a time when things did not look so good to the 'little Napoleon.' But the latter assured Dillingham that all such obligations would be absorbed in the business, with no responsibility resulting. Shortly thereafter Erlanger suffered a stroke and within a year died. Reported that since then Judge Mitchell L. Erlanger pressed for payment on the obligations which eventually forced the bankruptcy action. The more than $7,000,000 on the Dillingham schedule plainly indicated he had been involved in the Erlanger transactions.

At one time Dillingham was regarded as the most firmly entrenched showman financially on Broadway. He owned the Globe theatre outright, having bought it from Howard Gould for about $1,-300,000. During one 15 months period during the war he is known to have made almost that much money out of the theatre and its attractions (produced by him) and it was one of the few houses which was operated on a 52 weeks' basis. Consecutive seasons turned an annual profit of $200,000 with the house alone.

Waved Aside Fortune

Even after fortune turned against him, Dillingham could have sold the Globe and retired with a fortune. One picture company in 1929 offered $2,300,000. At the time he had leased the Globe to RKO for $6,500 weekly (the bare walls) for a two-year period. The Shuberts offered him $2,600,000 but he held out for $3,000,000, or approximately 10% of the rental. Pressed for payments on all sides, the depression reached him and the property was foreclosed by the second mortgagor for $225,000.

Dillingham was unable to raise the cash from those whom he aided. He has expressed the wish to go back into show business and repay those who remained his friends.

ultiple Star Casts

illingham's flair was the production of musical comedies and while most of those attractions were spotted in the Globe, there were exceptions, such as 'Sunny,' a smash that played at the New Amsterdam. He was the first manager to group stars or name players together in the same show and Broadway wondered how he could pay off and make money.

One such attraction was 'The Lady of the Slipper' which, with a Victor Herbert score, started the musical series at the Globe. In the cast were Montgomery and Stone, Elsie Janis, Lydia Lopokova, Charles Aldrich and the Six Brown Brothers (their first legit try). Then followed 'Chin-Chin' and 'Jack o' Lantern,' which ran two seasons on Broadway. The house and the manager built up an enormous patronage, increased when he imported Gaby Deslys for top, 'Look and Listen.' Her salary of $5,000 a week was a sensation.

But Dillingham's most spectacu-

(Continued on page 71)

Dawn of New Era

Candy butcher at the Forty-Fourth Street theatre picked the right number the other day and won himself $90.

He immediately began looking over empty theatres with the idea of producing a play.

SHOWDOWN ON RACKET PROBE

Washington, July 17.

Investigation racketeering in the theatre and picture industries will be launched by the Federal government, Senator Copeland (D), of New York, made known.

Copeland, who is chairman of a Senate committee named to probe rackets and take steps to wipe out this blight on American industry, said 68 Federal investigators are in New York at present assembling information for his committee.

'Any racketeering in the theatre and motion picture industry will be looked into thoroughly,' Copeland said. The committee, which is comprised of Copeland and Senators Vandenburg (R), Michigan, and Murphy (D), of Iowa, expects to stage hearings in New York at a future date. Whether the amusement industry would be taken up at these hearings will depend upon the volume of evidence gathered by the investigators.

President Roosevelt has placed every power and facility of the Federal government at the committee's disposal. It will depend on the department of justice for cooperation.

'My committee is now gathering material as to the scope and nature of all rackets. These include primarily the largest—beer, food, laundry, among others,' Copeland stated.

'The committee will cover them all, however, large and small. If there is racketeering in the theatre and in the motion picture industries, it cannot escape the committee's investigators.'

This action follows the rejection by the special session of congress of a resolution sponsored by Rep. Sirovich (D), of New York, proposing a searching inquiry into the motion picture industry.

OUSTING OF 'B'WAY BOY' GROUNDS OF LAW SUIT

An oddity in damage suits was filed against the estate of Joe Leblang, operating the 48th Street theatre, last week. Opening Night, Inc., the corporate sponsor of a quick flop called 'Broadway Boy,' which played the house in May last year, seeks $30,000 on the grounds that the theatre management refused to permit the show to continue a second week and thereby affected the sale of the picture rights, never sold.

Play was written by Wallace A. Manheimer and Isaac Paul and ostensibly presented by one Barton Slater, said to be a fictitious name representing the authors. Story was about a shoe-string manager putting on a show in the shoe-string manner.

Booking contract provi that the show must gross a certain figure otherwise a week's notice to vacate would apply. 'Boy' drew $980 in seven days. House being respo sible for advertising and stage hands' wages was stuck $550.

Show had run up a bill for age hands during rehearsals. Manheimer and Paul were told that if they paid for back stage and their share of the advertising, the show could continue. Payment as not made and the stepped after its initial week.

Slezak's Outside Job With Equity Approval Nearly Ends 'Air' Run

'Music in the Air' will continue on Broadway at the 44th Street until Labor Day, but notice of closing would have been posted Saturday had an unusual tangle not been cleared up. Fact that 163 persons are employed between the show and house gave the situation importance.

Matter centered around Walter Slezak, imported from Germany for the show. In May he was engaged by Lawrence Langner for a try-out of 'Pursuit of Happiness,' which was slated to go on next week (24) at Westport, Conn. Show management knew nothing about the country contract until the actor advised Nick Holde, general manager for A. C. Blumenthal. Slezak made the Westport date, believing that 'Air' would have closed for the season in time.

Langner appeared to have the same idea. Holde protested and suggested that the 'Happiness' try-out be set back until the last week in August, when it would be okay for Slezak to step out of 'Air' temporarily. Langner is reputed to have said he would set the date back if recompensed for the attendant expenses, estimated at $3,000. Holde rejected the figure. A compromise was agreed on, Langner placing the expense at $600, which was split three ways—'Air' management, Langner and the actor.

Slezak is an alien and under Equity's rules is not permitted to take a second engagement unless there is a lapse of six months. Langner had quietly put it up to Equity, the latter's Council waiving the rule because the Westport date is a try-out. Holde queried Equity as to why he had not been informed of the matter, Equity replying it did not care to give publicity to the special permission granted at Langner's request. Equity stated it also thought 'Air' would be closed by the time the Westport try-out would go on. Holde declared to Equity officials that he thought their handling of the case was unfair. Speaking in no uncertain terms he stated they had jeopardized the run of the show.

'Air' is due to open in Boston early in September, going to Chicago thereafter. Slezak has a run of the play contract with the show next season. He had a similar contract when the show opened, but when it suspended during the moratorium a regular two weeks' notice agreement applied, since under Equity rules he would not be permitted to enter another show.

Technical

Cloak and suiter backing a recent musical show was pretty busy opening night exchanging tickets for friends who didn't like the locations. He was in such a tangle with the cuffers he held the show up for nearly a half hour.

At five minutes to nine the stage manager rushed out front and frantically asked the money boy, 'Shall we ring up?'

'Ring up who?' the angel asked.

Davis OK

According to private advices, Edgar B. Davis, the oil magnate, who was injured in a motor car crash in Texas last Friday, is not as badly hurt as first indicated.

A telegram dictated by him, received in New York Saturday (15), stated he expected to leave the Santa Rosa hospital, San Antonio, in a few days.

Bobbie Perkins' Return

Bobbie Perkins (Mrs. Herb Harris) will return to the stage this fall after an absence of a couple of years.

Always associated with musicals, Miss Perkins first gained prominence in 'Garrick Gaieties,' and last appeared in 'Animal Crackers.'

EDNA HIBBARD ILL

Chicago, July 17.

E na Hibbard is reported here to be quite ill on a farm near Davenport, Iow. From nerves.

Lester ryant, her husband, understood to have joined her there last week.

Gov't Legit Code as Means to Restore Financial Confidence in Theatre; First Parley in Clashes

Federal funds were sought for show business, it was reported last week, following a visit to the White House by Crosby Gaige. The appeal was not directly connected with the movement to codify the legit field with the idea of eliminating vexatious problems claimed unfair practices.

Gaige recently put forth a proposition whereby an incorporated company would act as a 'bank for the theatre'—in other words supply the backing for productions of recognized managers. Although the plan calls for the public sale of stock, Gaige sought support from the Reconstruction Finance Corporation, one of the government's lending arms.

President Roosevelt, who is regarded as being friendly to amusements, is said to have replied that he did not see how money could be loaned for such purposes (R. F. C. advances must be protected by collateral or securities), but that if show business arrives at a reasonable code, that in itself would attract outside capital.

According to reports, it was intimated that were such a code accomplished, a public statement from Washington might be forthcoming in favor of the theatre.

Temporary Administrator

The managers' code outlined by legit showmen in accordance with the National Industrial Recovery Act, was presented Monday (17) in the Theatre League rooms to a gathering representing various stage groups. As was expected the propositions set forth were subject to discussion and it will necessitate a number of sessions before the final code will be submitted to Washington.

Sol Rosenblatt, an attorney in Nathan Burkan's office, was on hand as temporary administrator, appointed by the NIRA. The session opened with plenty of fireworks. That a co-ordinator would be present was indicated last week when a delegation representing the managers visited Gen. Hugh S. Johnson at the capitol. There was no question at all whether the theatre came within the scope of the Recovery Act.

Urges Promptness

The theatre committee was received by the head of the Recovery Administration, who after a brief period excused himself to attend a meeting and turned the showmen over to an aide, John M. Hancock. Latter was formerly of Chicago and now associated with the banking firm of Lehman Brothers, New York. He appeared to be familiar with the theatre and recognized its problems.

Primary object of the NIRA is to increase employment, a point that may change the position of the Dramatists' Guild. The Authors' League states it is not actually of the theatre, but it is not clear why the Guild, an organization of playwrights within the League, should be similarly regarded. Showmen contend that the dramatists supply the subject matter for the age, upon their product largely depends the success of shows and therefore

(Continued on page 71)

Another Shubert

Latest of the Shubert clan to figure in show business is J.J.'s son, John (Jack) Shubert, who has one year more at Harvard, law course. Although his studies point to a professional career, his inclinations are managerial.

Youngest Shubert is reported expressing opinions in the selection of players for Joe Cook's 'Hunky Dory' and other shows. That's the way he is spending his sum ier vacation.

PHILLY OPERA A TURN-AWAY

Philadelphia, July 17.

Indications that Philly is just as hungry for popular-priced opera as New York has proven to be by the experiment at the Hipp, are to be found in the response to the first of the open-air operas in Robin Hood Dell last week.

There was a crowd of over 7,000 for the performance of 'Aida' and many were turned away on Monday. Tuesday was almost as good.

In contrast the regular concert programs had never more than 2,000 and sometimes less. Twenty operatic performances are to be given in all, two each week. This is the third season and the attendance last Monday and Tuesday reached a new high for the entire time.

Drama School Attached To Professional Show; Tickets Are Tuition

Chicago, July 17.

A dramatic school with the tuition in the form of 25 tickets to the dress rehearsal is to be tried out in connection with 'Hired Husband' when the show moves into the Cort theatre. Horace Sistare is the parent of the novel idea.

As outlined, the 'school' will have a four-week semester culminating with the amateur students giving a special matinee performance of 'Hired Husband.' Naturally there will be no production or scenic expense, as it's a standing set. Rel Terry will coach the students and Harry Puck will supervise the amateur version of the farc which is meanwhile being presented nightly.

With each would-be Thespian obligated to dispose of 25 tickets in lieu of any tuition for coaching, etc., the exp ations for the special matinee run to around $400. If the play itself clicks another semester of four weeks with a second group of amateurs will follow.

MORE OPERA IN N.Y.; SPURRED ON BY HIPP

Broadway showmen are watching grand opera at the Hippodrome draw virtual capacity and seem but mildly interested in the fact, despite the grosses exceed anything in the legit at present.

According to the number of propositions put to the managers of theatres since the Hipp started attracting attention, Broadway may have a flock of grand opera troupes in action by fall. Mecca (Temple) auditorium has had at least six such offers.

Most of the budding operatic impresarios are so certain the theatres will benefit, at they want to be guaranteed a profit, tendering the entire presentation expense to the house managements. None of such proposals are known to have been accepted.

Late Session

At a long session of legit show factions which extended last evening until past dinner time, the troubles of show business were discussed. Sol Rosenblatt, appointed by Washington to preside, explained that his function was an advisory one.

The temporary administrator said the law does not empower breaking of contracts, but that for the good of all concerned, it might be well to make temporary concessions and then decide if that was the proper course.

At press time it was known that Equity opposed the managers' contention in regard to Sunday performances, and the stagehands and musicians resented allegations that there is anything in their contracts unfair in practice.

Garland Just Can't Keep '10 Worst Plays of Year' Within Right Count

As a stunt Robert Garland, drama critic of the N. Y. 'World-Telegram,' went on the air over WJZ Friday (14) afternoon with the idea of naming the 10 worst plays of the season just past, having Jack Lundell the station's ace announcer as interviewer. After some preliminary backing and filling a list of the homeless flops was presented. In addition Garland mentioned several shows which were hits or made money, but which he didn't like and he told why.

Principal cause of the bad shows, he said, was the fact that they were selected and presented by shoestringers who ran out of shoestrings' — 'shoo-fly plays, Percy Hammond called them.' Despite that, some of the '10 worst' were presented by recognized managers.

List Runs Over

In addressing the interviewer, the critic said: 'You wouldn't recall the 10 worst plays last season, not even I mentioned them. I can't remember them myself...with plays which ran for one consecutive performance, it's difficult.'

After saying that there might have been worse plays, plays which he did not see or have been 'mercifully forgotten,' Garland's list was: 'Domino,' 'The Man Who Reclaimed His Head,' 'Two Strange Women,' 'The Sophisticates,' 'Christopher Comes Across,' 'Hired Husbands,' 'Bidding High,' 'Before Morning,' 'Absent Father,' 'Her Tin Soldier,' 'Marilyn's Affair,' 'The Passionate Pilgrim,' 'The Dark Hours,' '$25 An Hour.'

By that time the list numbered 14 shows, with neither Garland nor Lundell attempting to hold it down to the limit of 10.

When asked if there were any more, Garland mentioned 'Conquest,' with comments on its producer and then 'Black Sheep,' described as one of Elmer Rice's 'major indiscretions'...'If you think I'm picking on Mr. Rice unduly, you are at liberty to substitute 'Strange Gods.'

The reviewer added the comment that among the 10 worst plays were several to his own way of thinking that were over rated in one quarter or another. As an example he named 'Both Your Houses,' declaring 'Pulitzer prize or no Pulitzer prize, Theatre Guild or no Theatre Guild, it could not achieve a run.' Mixing in 'We, The People' (also by Rice) as one of the worst 10 plays, at this point, Garland then mentioned 'The Good Earth' as being among the over-rated near successes.

In the same division came 'Dinner at Eight', one of the season's best money makers, but named because in his opinion it was 'a sample of made-to-order playwrighting'. In the same list was 'Autumn Crocus', 'Alien Corn' in which Katharine Cornell went in for piano smelling' Also 'Best Sellers', by which time the list had grown beyond the ten limit. He though that 'Nine Pine Street' was spoiled by the epilogue and then another flop crept in. 'For Services Rendered'.

Includes 'Design'

A surprise mention came with 'Design For Living' which grossed a half million in its four months on Broadway. That play 'struck both Mr. Coward and myself as being thin'.

Describing a dramatic critic he said: 'He is, at he should be, theatre-minded fellow, who really loves the theatre and can write about it with feeling. First and foremost he should be read rather than be agreed with. like a gigolo, he gets paid for doing what he would be glad to do for nothing. Still, like a gigolo, he is careful not to let the boss know that's how he feels about it'.

Asked to explain how a show which lost a lot of money in production but was classed as a success he said that 'VARIETY has a quaint way of figuring a success, you know. It's a silly method but it's VARIETY'S own. He was misinformed about the number of weeks a show runs in the rating of a success or failure in VARIETY'S box score.

Garland suggested to shoe-stringers that the critics not be invited to their shows, because 'Taking Mr. Hammond away from his flowers, Mr. Burns Mantle away from his year-book or Mr. Garland away from his highball, only going to irk them beyond endurance'. As for his own reviews he said: 'I don't give a hoot in Harlem whether you think I'm right or whether you think I'm wrong'.

MINTURN PRODUCING

Chicago, July 17.

Harry Minturn, lessee the Studebaker, will locally produce 'Skidding' domestic comedy to follow 'Hired Husband' which transfers to the Cort.

Minturn also toying with idea of doing 'Uncle Tom's Cabin.'

Doris Carson Sailing

Doris Carson goes to London for a part in the Cole Porter-C. B. Cochran musical, 'Nymph Errant.'

She sails late this month for rehearsals.

There Must Be A Reason If Such Prominent People Carry Annuities

(Arranged alphabetically)

EARL BENHAM
JACK DEMPSEY
W. C. FIELDS
WILLIE HOWARD
JOHN CHARLES THOMAS
BILLY JONES AND ERNIE HARE
LITTLE BILLY
BEATRICE LILLE
HAROLD LLOYD
J. HAROLD MURRAY
"BABE" RUTH
WILL ROGERS
"CHIC" SALE
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'CHARLIE CHAN' ON STAGE?

Those Concerned In Screen Series, in Favor of Footlights

Hollywood, July 17.

Stage production built around the Earl Derr Biggers' fiction character, 'Charlie Chan,' is in prospect.

Hamilton MacFadden, who megged three of the 'Chan' screeners for Fox, and who proposes to dramatize the Chinese detective, is understood to have had his idea endorsed by Mrs. Biggers, widow of the author.

Warner Oland, who created the screen role is also eager to take it to the foots.

DOLLAR DRIVE PERMITS RELIEF TO CARRY ON

Monday (17) the Stage Relief Fund's cash balance was stepped up when $5,000 was turned over to the treasury from the 'dollar drive' which passed its half way mark. Campaign is being handled by Antoinette Perry.

Last Friday's cash balance was down to the $1,000 mark but the added funds will enable the Fund to continue distribution of money for room rent and necessities for at least another month. The commissary department spotted the stage of the Royale, N. Y., started the distribution of canned goods to needy applicants. Understood the commissary is in further receipt of goods donated by the wholesale grocers' association.

Weekly statement showing total receipts and disbursements, not inclusive of the money paid in by Miss Perry:

Previous contributions	$58,881
Mrs. Chauncey Olcott	25
Other contributions	34
Total	$58,941
Gross disbursements	57,940
Balance	$1,001

Armitage Brings Pop Price Talent to Shrine

Los Angeles, July 17.

Los Angeles will have a season of pop-priced concert attractions this fall when Merle Armitage will present five artists at the Shrine Aud. People will be Mischa Elman; Teresina, Spanish dancer; John Charles Thomas; Walter Gieseking, and Rosa Ponselle, all booked through Charles Wagner. Armitage is not playing percentage with any of the people, buying them for flat sums.

Season tickets will sell for $3-$4-$5. Armitage holds an all-time opera gross record at the same house, when three operas each hit $23,400 per performance during his management of the L. A. Grand Opera association.

BERNS LEASES ARCH ST.

Philadelphia, July 17.

The famous old Arch Street theatre, 105 years old, has been leased to Morris Berns, who will continue the policy of Yiddish musical comedies and dramatic shows which he inaugurated this season.

House had a very successful season last year, with Julius Nathanson playing a very long engagement there.

Buffalo Local Opera

Buffalo, July 17.

The Buffalo Opera Company announces local opera season next fall with local singers in leading roles.

Campella Roma is directing and organizing the company.

Current Road Shows

For Week July 17

'Dinner at Ei ,' Grand O. H., Chicago.

'Gay Divorce,' Apollo, Chicago.

'Her Majesty the Widow,' Garrick, Chicago.

'Hired Husband,' - cago.

'Low and Behold,' Music Box, Los Angeles.

'Music in the Air,' Curean, San Francisco.

Sport of Ki layhouse, Hollywood, Cal.

'Take a Chance,' rlanger, Chicago.

'Tomorrow Turns Back,' Selwyn, Chicago.

'Twentieth Century,' El Capitan, Los Angeles.

Plays Out of Town

HELLO, FOOL

Hollywood, July 11.

Drama in five scenes by Ethel Clifton. Produced at the Spotlight, little theatre by Edward Earl Kay. Directed by Ethel Clifton. Cast: Mack Williams, Dorothy Bauer, Rosa Barcella, Sydney Christie, Bert Conway, Norma Leach, Amelia Falleur, Dalton Gautreaux, Roy H. Sutherland, Carl Lind, Jr., and Marjorie Lane.

Written only with the commercial theatre in mind, this production fails to measure up to legit standards chiefly because it lacks originality. Story is the old one of a sick young man who upsets doctors' predictions that he will die in a few months by living on.

Man asks his fiancee to share the little time the medicos have told him he has left by marrying him in name only and accompanying him on a long rest trip. Girl refuses and the sickly youth attempts to commit suicide.

A femme entertainer, coming to a party on the floor below, wanders into his penthouse by mistake and prevents him from blowing out his brains. He likes her looks and invites her to go to Japan with him, figuring to continue his fast way of living and bring death hurriedly.

Two years later, in Japan, he is giving her the air preparatory to starting on an expedition across China. The girl has fallen in love with him and doesn't want to go. Man's eyes have been weakened by his illness and he suddenly goes blind. Girl sticks with him and for 10 years she acts as his secretary while he turns writer.

When in a conscious-hurting moment, he proposes marriage, she walks out on him; not liking the way he asked her. He realizes after she has gone that he needs her and when she returns a year later, everything is patched up.

High spot of the show is the good trouping of Mack Williams, as the blind man. It is a tough assignment, but Williams doesn't miss. Dorothy Bauer, as the girl, also turns in a nice performance, although she overacts in some spots. Norma Leach, Americanized wife of a Japanese doctor, turns in an excellent bit of acting which the little theatre audience recognized with applause.

Dalton Gautreaux, who looks like a Frenchman, plays a Japanese doctor. His work is oke, but his appearance is against him in this part. Amelia Falleur also turns in a nice bit as a servant.

PLAYS ABROAD

DREIMADERLHAUS

('House of Three Girls')

Paris, July 5.

Operetta in three acts in the Viennese tongue by Dr. A. Willner and Heinz Reichert, based on the novel 'Schwammerl,' by Dr. Rudolph Bartsch. Music by Franz Schubert, adapted by Helnrich Berte. Stage settings by Gerard Vroom. Orchestra director, Sylvio Mossee. Presented by Richard Tauber in association with his directors, Borkon and Leonidof, at the Porte Saint Martin theatre for a two weeks' engagement, extended for a third week.

Richard Tauber, tenor of the Vienna opera, is so well known to the French theatregoers through his gramophone records and concerts that his popularity is not lessened here by the fact that he appears in a foreign tongue in 'Dreimaderlhaus.' Besides, this Viennese operetta is already familiar in Paris as 'Chanson d'Amour' or 'La Maison des Trois Jeunes Filles,' having several years ago had a most successful career at the Marigny and later at the Apollo in a French version.

Tauber, in the role of Franz Schubert, has an opportunity to sing many of the composer's best beloved lieder, and at every performance these numbers are encored two or three times. The Austrian tenor knows how to put the utmost charm into lyrics and, apart from his exquisite voice, his diction is an art in itself. In a couple of the numbers the singer accompanied himself at the piano.

The story is hardly more than a sentimental episode in the composer's life. Solely preoccupied with his music, he is shy and a bit clumsy with women, and is supplanted in the heart of Hannerl by one of his more dashing young friends. Tauber plays the love scenes with great tenderness and has other moments when he reveals himself as an engaging comedian.

As Hannerl, Mlle. Irene Eisinger proved herself a capable actress as well as a remarkable coloratura singer with a voice of great purity and range. The entire company is in every way worthy of its star. The three stage sets are most attractive, and the costumes of Vienna in the 1820's are exquisite color combinations chosen with a view toward harmonizing with the backgrounds. Had Tauber brought his Viennese singers to Paris earlier in the season there is no doubt of his having been able to enjoy a long run here. Production should be welcome wherever fine music, beautiful singing and artistic presentation are appreciated.

ARABELLA

Dresden, July 1.

Richard Strauss' latest musical play. First performance at the Opera, Dresden.

Shortly before his 70th birthday the great German composer, Richard Strauss, had produced a new masterpiece. As a lyrical comedy of charm and lustre equalled perhaps only by 'Rosenkavalier' from the same hand. 'Arabella' is also a lyrical comedy, and the libretto is from the pen of Hugo von Hofmannsthal, who did not live to see this last work staged. When he had mailed the last act to the composer at Garmisch, the latter acknowledged the receipt by wire, which, however, arrived to late. The libretto was commenced more than 20 years ago, after the enormous success of the 'Rosenkavalier,' which encouraged the two friends to try to repeat its success.

The theme deals with the lot of two sisters and carries it throughout three acts, to end in a finish of singular beauty. This new opera bouffe carries a strength of its own, even if the atmosphere of 'Rosenkavalier' frequently fills the scenes. There is the enticing atmosphere of Vienna in the '60s, the lady in boy's clothes, the tearful ending of the first act, and the phantastic, homey, careless joyousness of the Viennese waltz in the second act.

The second act is the summit of the opera. The comic glorification of the Flaker's ball creates the opportunity for all Strauss' incredible charm and cleverness—a rhythmic,

(Continued on page 71)

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Pop Grand Opera B'way's Only Edge Over Loop in Show List Rivalry

There are two Broadways this summer—New York's and Chicago's Loop. They are running neck and neck as to the number of shows offered. Chicago has six attractions current this week; so has Broadway, but the latter has an edge in that it also offers grand opera, which at pop prices is getting best money.

New York offers two musicals, two comedies, two revivals and the opera. 'Music in the Air' is easily best of the first duo and is now aimed to stay for the balance of the summer, a renewed ticket deal having been arranged. 'Shady Lady' means little, holding on this week by grace of percentages to the cast. 'Biography' continues instead of folding as slated, and has a fair chance of sticking. 'One Sunday Afternoon' is virtually sure to play into autumn. 'Dangerous Corner' and 'John Ferguson' are the revivals, geared to operate at small money.

One prediction was that August would find Broadway down to a pair of shows, but indications now are that the present total is around the low mark, because additional attractions are due within a month. Next week will see the reopening of the Majestic with light opera, first attraction being 'The Bohemian Girl.'

The summer rural playhouses list a flock of new shows, more than a dozen being carded for this week. Out of the welter of tryouts some worthwhile plays are expected to be turned up. From such sources a line on the opening period of the new season will probably come, because the better known managers have not announced production schedules.

Estimates for Last Week

'Biography,' Avon (32d week) (C-$30-$3.30). Engagement extended further; Ina Claire replaced by Ruth Weston last Saturday; several capacity performances for star's final performances; over $8,000 last week.

'Music in the Air,' 44th St. (35th week) (M-1,305-$3.30). Run leader will go through summer; new ticket deal arranged guaranteeing against loss; around $12,000, which is top except Hipp opera.

'One Sunday Afternoon,' 48th St. (22d week) (F-969-$3.30). Another sure sticker; goes on three matinee basis again this week; takings okay at $6,000 or slightly over.

'Shady Lady,' Shubert (3d week) (M-1,395-$3.30). Low cost musical seeking a break claiming some improvement; about $5,500 for mediocrity; cast on percentage.

Other Attractions

Grand Opera, Hippodrome; really tops field; virtually held pace last week at $16,500; may last through summer.

'Dangerous Corner,' Waldorf; revival opened Monday.

'John Ferguson,' Belmont; revival; good break in dailies.

C. B.'s Comeback

(Continued from page 69)

lar successes were at the New York Hippodrome, which he leased in 1916. He produced a spec yearly for the next eight years. Until the end of the war and into 1923 he presented a series of glittering successes, such as 'Cheer Up,' 'Happy Days,' 'Better Times' and 'Good Times.'

The Hipp productions drew enormous grosses and a legit all time record was registered with takings bettering $99,000 in one week. That was with 'Happy Days' in 1919. Stage innovations and wide publicity established the house as the best known in America. Underwater ballets were one achievement, followed by ice ballets, which Charlotte was imported.

Dillingham took over the Hipp after the Shuberts let it go, having decided it was a white elephant. What with the money made there and at the Globe, it was believed that Dillingham would never go broke. His long string of successes made his name something to conjure with, which is one reason why Broadway is rooting for his comeback.

'Century' at Frisco

Hollywood, July 17.

With five boxoffice weeks to its credit 'Twentieth Century' moves out of El Capitan, Hollywood, July 22, to open at the Curran, Frisco, July 31.

'One Sunday Afternoon' follows at El Capitan, opening July 31. Anita Louise only cast member

2 KERN MUSICALS DUE ON BROADWAY IN FALL

Jerome Kern will have two shows on Broadway this fall. Books are respectively by Otto Harbach and Oscar Hammerstein 2d. Max Gordon will be the technical presenter of one, but the authors will be financially interested with Gordon as well as in the other production.

Hammerstein is now in London completing the English libretto of Paul Abraham's German operetta, 'Ball Im Savoy.' Abraham is a refugee from the vaterland domiciled in Paris. 'Savoy' goes into the Drury Lane, London, and eventually comes to Broadway.

Kern is currently with both his collaborating librettists abroad finishing up the books.

Arabella

(Continued from page 70)

melodious, harmonical waltz, which will set all the world a-dancing and whistling and humming.

Oddly moving is the craftsmanship which animates this perhaps greatest creation of the great composer. When, at the close of the first act, Arabella remains alone on the stage, and sings the song of the strange man who passes by; when each small part lives in a music of its own; when for each situation new musical effects are built up with a minute geniality; then one realizes that here once more is something rare and fine which will live.

The State Opera at Dresden has proved once more its qualities of worldwide fame. This production, which was offered to an audience of international musical culture, showed that after all there is but one Dresden.

Clemens Krauss, the conductor, interpreted the music from the fund of his own intimate friendship with Strauss. Viorica Ursuleac carried the title role, and though her figure is not so girlish, she permitted the enchanting flow of her voice, growing from act to act, to capture in a dream of cozy happiness those who listened.

Alfred Jerger, borrowed from the State Opera at Vienna, was the perfect impersonation of the part of Mandryka, the Slavonic lover. Margit Bokor, as Zdenko-Zdenko, is a sympathetic singer with the human touch. Friedrich Plaschke and the rest of the ensemble fitted into a harmonic whole.

The scenery was built up humorously and picturesquely by Leonhardt Fanto, and Eva Plaschke von der Osten, a former star of the Dresden Opera, together with Josef Gielen, shared in the general satisfaction.

Richard Strauss took no less than 25 curtain calls, and never was an audience more sincerely of one mind.

Miracle in Mountains

Budapest, July 6.

'Miracle in the Mountains,' Ferenc Molnar's new play, is his first to be published in book form before stage production.

Mystic story of the slaying of a little child, the illegitimate child of the mayor of a small town and of a servant girl. Everyone suspects that the mother has killed the child because he was in her way. The girl is arrested, but a great lawyer, come from no one knows where, symbolical of supreme human kindness, takes charge of her defense. In fact, it is the righteous, pompous mayor who has accidentally slain the child. His guilt is proved when he becomes insane, and the lawyer proves the innocence of the girl by resurrecting the child from its grave.

The style in which Molnar has written this play is supremely simple and concise. He aimed at a purely poetical, almost religious expression of a gospel of kindness. He can afford the luxury of ignoring every occasion to produce stage effects and thrills. The killing, the confession of the mayor's guilt, the trial would have given him many chances for dramatic parade. He seems to have avoided them on purpose.

Even so, 'Miracle' is a strong drama and supplies good actors with excellent parts to play. Most of the future success will depend on them. In fact, 'Miracle' provides little more than the bare plot and the mystic background—the characters are merely outlined in dialog that is very sparingly handled. 'Miracle' will make a capital picture if the authors' interest could be

Detour

Newcomer in show business sought to rent a little New York theatre, offering so small a price that it was rejected. He also wanted to use the house for two weeks rehearsal although stating the show had rehearsed four weeks. He explained there had been a lapse thereafter because:

'The leading lady got a job in a tea room.'

AMATEUR MUSICAL WITH $1,200 NUT DID $2,500

Los Angeles, July

Heat hit the burg, dipping legit takes to where productions about netted nut money, with the exception of '20th Century,' which, despite closing on Mondays for the rest-of-the-run, got $6,700. 'Sport of Kings,' at the Hollywood Playhouse, did slightly over $1,400. A co-operative effort, it paid off the cast sufficient to buy groceries and no more.

'Low and Behold,' co-operative musical, opened at the Music Box last Monday (10). First week got $2,500. Nut of $1,200 permitted the principals to receive little after the chorus, musicians and deck hands were paid off.

Estimates for Last Week

'Low and Behold,' Music Box (1st week) (R-965-$1.65). Produced with a short bankroll on a co-op basis, piece has little chance of getting anywhere. First week's take of $2,500 just about paid expenses.

'Sport of Kings,' Hollywood Playhouse (2nd week) (C-1,152-$1.10). Take of $1,400, mostly from service charge passes. Nothing but a headache for the co-opers.

'20th Century,' El Capitan (4th week) (C-1,571-$1.65). In the black side at $6,700, despite heat. Monday nights dark for the remainder of the run to give Eugene Leontovich a rest.

BALTO OPERA RIVALS DO A QUICK FADEOUT

Baltimore, July 17.

One week of summer opera was all that Baltimore got, though last week the hopes were high for a full season operatics, particularly with two opera companies working locally simultaneously. Both the Broadway Comic Opera Company at Carlin's Casino and the Baltimore Opera Company at the Mayfair Gardens have folded.

Broadway Comic Opera, under the direction of George DeFeo, lasted only one week with the opening bill, 'The Mascot,' having played to brutal biz in the Casino of the outdoors amusement park.

Business was much better for the two-day grand opera at the Mayfair Gardens, the beer garden spot. Opening 'Il Trovatore' drew okay business. But the beer garden had to drop the idea when they discovered that the opera was driving away their regular dance-hall and nite-club customers.

'Carmen,' the second opera on the list, was cancelled, and the beer garden is back to beer and vaude and hot-cha music and set-ups.

No Canopy, Sun too Hot So Matinee Eliminated

Chicago, July 17.

'Wings of Progress,' the big pageant operated by the World's Fair itself, has dropped its matinees and does three performances at night instead of one in the afternoon and two after dark. Chief reason for the switch was the fact that there is no canopy over the grandstand and the hot summer sun was making both audiences and actors groggy.

Present schedule of shows is 7, 8:10, 9:20, with attendance good at 40 cents. Show runs 50 minutes, using about 200 actors and 'supers.'

Future Plays

'Carrots and Peas,' musical by Mitchell Hodges, Fred Ford and Will Irwin, will be put into rehearsal in August for a Philadelphia tryout.

'The O'Flynn,' with music by Jas. Houser, will be given production by Broc Lawrence and Thomas Heiman, also of the managers body.

$3.30 Top Slowing 'Take a Chance'; Fashion Show at Loop Matinees

Chicago, July 17.

Thanks continued cool weather quite as much as the tourists, the loop legits did very nicely last week. However, after a sellout first night, notices that read like the press agent wrote them, 'Take a Chance' did not get going with the bang-up pace everything else suggested. Show says they can't operate under $3.30 top, and Chicago thinks $3.30 top isn't the language they understand in Cook county. Current week will give a clearer picture of the future for an attraction than ought, on merit, other factors being normal, to have a run.

Cort is dark for a week. Pauline Frederick's 'Her Majesty the Widow' transferred to the Garrick. A week hence another move will bring 'Hired Husband' from the Studebaker into the Cort. 'Husband' is building within the scope of its strictly cut-rate market, and hopes to hurdle the summer. Probably the first time the loop has seen anything of the sort in a decade is the fashion show being staged at Wednesday and Saturday matinees during intermission at this show. Women go for it big, from report.

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207; $2.20) (5th week). Kaufman-Ferber piece very strong. Bettered previous week's $13,000, which is very sporty for summer in this burg.

'Gay Divorce,' Apollo (M-1,500; $2.75) (3d week). Holding up well; big sag night 'Take a Chance' opened, but thereafter snapped back. Figures around $13,000. Sticking chances favorable.

'Her Majesty the Widow,' Cort (C-1,100; $2.20) (4th week). Moved into Ralph Kettering's Garrick Sunday. Last week at Cort estimated under $3,000.

'Hired Husband,' Studebaker (F-1,250; $2.20) (4th week). Around $2,500. Cheap to operate. Goes to Cort July 23.

'Take a Chance,' Erlanger (M-1,318; $3.30) (2d week). Only the price is against this one. Marvelous comment. Olsen and Johnson local favs. But that $3.30 looks like the national debt to many a Chicagoan. First week quoted at $20,000.

'Tomorrow Turns Back,' Selwyn (D-1,086; $1.10) (3d week). Slashed prices to $1 because house not allowed to issue cut rates. Cheap scale reported to have helped some, but whether attraction can survive problematic. Around $3,000.

GOOD FRISCO ADVANCE FOR 'AIR' AT $2.50 TOP

San Francisco, July 17.

Healthy advance sale for 'Music in the Air,' which opens the darkened Curran tonight (17) for two weeks at $2.50 top.

Town hasn't had a show in a month and locals apparently will go for the limited run of the Belasco-Curran-Duffy piece, which they stuck into the warehouse after two weeks in Los Angeles, only to bring it out again for Frisco.

Only change in the cast is Kathryn Crawford, replacing Ada May. 'Twentieth Century' follows in two weeks, coming from El Capitan, Hollywood.

Mgrs. Vs. Union Co-Op Row in Birmingham

Birmingham, July 17.

Ousting of union men from the Wilby houses here because of 'unfair competition' at Jefferson has been postponed another week.

Union was scheduled to have left the Alabama, Ritz, Strand, Galax, Trianon, Rialto houses at the close of business Friday night (14), but as negotiations are under way to seek a settlement of the disagreement another week was granted.

The Wilby interests object to the union men operating the Jefferson under the present policy, which is a feature, shorts, hour stage play and several acts of vaudeville for 15 cents. The theatre, famous old legit house, is operated co-operatively by union men out of work. This is the reason for the argument and salaries have nothing to do with it.

Hamrick Starts Legit Season in Portland

Portland, Ore., July 17.

John Hamrick's new legit Playhouse to open this month with Victor Herbert's 'The Only Girl.' Company the same as played recent California dates. Northwest bookings made by Bill McCurdy, now in L. A., lining up more shows for the new Hamrick road show house. 'Only Girl' troupe will go on from here to Seattle, then return for another week.

McCurdy figures to keep the Playhouse booked solid with road shows, filled in possibly by legit dates locally produced by the Civic Theatre. Indications are the burg is ripe for such a policy.

Frances Upton's Lead

Frances Upton gets the lead in Joe Cook's 'Hunky-Dory.'

Placed by Lou Irwin.

Legit Code

(Continued from page 69)

they are a vital factor in employment within the theatre.

Authors Aloof

A spokesman for the authors, however, stated it was understood that the Recovery Act in aiming to put people back to work would consider codes which set maximum working hours and minimum wages.

It was denied there were any ulterior motives in the dramatists aloofness. Managers had indicated the Guild rejected the code idea because they did not care to have the Basic Minimum Agreement scrutinized by a co-ordinator. It was indicated that the Guild in any event would have a representative present at the public hearing on the theatre code.

While the code is in preparation, contracts with the stagehands and musicians for the coming season are being considered. The contracts expire Sept. 1. Some revisions are anticipated, the changes probably mostly applying to working conditions, which are a subject of criticism by managers.

The committee which visited NRA quarters last week was made up of Dr. Henry Moskowitz, executive secretary of the Theatre League, Broc Lawrence and Thomas Heiman, also of the managers body.

Hipp Opera's Outdoor Date Goes Raincheck

Pop scaled grand opera organization holding forth at the Hippodrome to the best business on Broadway, was forced to postpone its first out of doors date Sunday (16) at the Newark stadium because of the morning downpour and murky afternoon. Day was a total loss to the beach resorts.

Newark enclosure has a capacity of 24,500, the highest priced seats being on the field for the operatic presentation. Date is now set for next Sunday (23). Opera is indefinite at the Hipp, arrangement calling for a week to week, in case attendance drops abruptly.

'Husband' for a 'Widow' Is Chi Cort Exchange

Chicago, July 17.

'Hired Husband' moves into the Cort July 23, having given notice to the Studebaker. Cut-rate attraction figures a better chance for sticking at the cheaper house and minus compulsory orchestra. Has been doing around $2,500 at Studebaker.

Pauline Frederick show, 'Her Majesty, the Widow,' meanwhile is leaving the Cort for the Garrick in a deal made by Ralph Kettering with Morris Herbert of the company from the Pacific coast. 'Widow' has been going poorly, with the star said not to be taking any salary last couple of weeks.

97 PLAYS IN REP

Philadelphia, July 17.

The Hedgerow theatre in Rose Valley adds the 97th play to its repertory tonight (Monday). The play is 'Love and Geography,' by Bjornstjerne Bjornson.

Translated into E

will [illegible]

the first time in America.

London Importing Casino de Paris Show at $6,400 a Week Guarantee

London, July 8.

Charles Clore, lessee of the Prince of Wales' theatre, a comparative newcomer to show business, has engaged Josephine Baker to play London. Several people tried, with Jimmy Bryson, late Universal head here, at one time claiming he had the colored star hooked up.

Clore has leased the Prince Edward theatre, a beautiful new house, slightly off location, which has experienced tough luck since it was built. Arrangement is for the atre owners to get 20% of the Intake, with Baker, who brings 20 people with her, including band, given 40%, with $6,400 guarantee. Andre Randall will play opposite Baker. With cast numbering around 50, the overhead looks pretty hefty. Guarantee is for a month.

Show will be practically the same as currently at Casino de Paris, and is due to open Oct. 2.

Calloway for London

Jack Hylton and Irving Mills have practically cinched a deal with the Palladium management to bring Cab Calloway and band over here for a special stage show; to include the original Cotton Club revue.

Show due to open middle of September at the Palladium, and will stay eight weeks. This means the postponement of another 'Crazy' season, which was scheduled about same time.

Woolf Out of Danger

Charles M. Woolf, deputy chairman and joint managing director of Gaumont-British, was taken seriously ill, suffering from a burst tumor. His condition was so bad he had to undergo blood transfusion, but he is now reported to be out of danger.

Boswells London Hit

The long-heralded Boswell Sisters made their London debut successfully at the Palladium July 3, doubling at the Cafe de Paris.

At the Cafe de Paris they did 35 minutes to fine reception. The cafe was sold out, despite the management adding $1 to the price of the supper. The girls are there for a fortnight and after the first performance Martinus Poulsen approached them for a hold over.

Heir to Sunny Jarmann

Word has been received in London that a son was born to Mr. and Mrs. Francis Francis in Switzerland. The mother was formerly Sunny Jarmann, of musical comedy. She appeared in London at the Palace in 1929.

Stein's Circus Picture

Paul Stein, German film director, having just finished a picture for British International starring Bebe Daniels, is now casting Lady Eleanor Smith's 'The Red Wagon' for B. I. P. Likelihood Lupe Velez will be engaged to star. Intended as a sort of 'Cavalcade' of the circus, making it will necessitate the cast spending months in circuses all over England. It is planned as an elaborate production calling for an expenditure of about $300,000.

This will be the last Stein will direct under B. I. P., as he is the head of the newly formed Guildhall Films, Ltd., with a capital of $50,000. Company was originally formed to make a picturization of 'Dubarry' starring Anny Ahlers, and with the tragic death of the star, the services of Gitta Alpar, who created the role on the Continent, were sought. Negotiations fell through, as Alpar demanded extravagant terms. The Dubarry idea has not been given up, and it is likely Stein will look to America for his leading woman.

Ambrose Out of Mayfair

Harry Roy and his band have been engaged by Sir Francis Towle for the Mayfair hotel opening Aug. 1. Roy replaces Bert Ambrose, who has been at the Mayfair for six years.

The Roy band comes from the Cafe Anglais, terminating the engagement there, due to Martinus Poulsen wanting the leader to cut the aggregation from 14 to seven during the summer, and Roy contending it would injure his broadcasting reputation. The Cafe Anglais' new band will be Billy Gerhardi from the Empress Rooms.

South Africa

By Harry Hansen

Capetown, June 20.

Aron Pollack, founder and head of H. Pollack and Co., Ltd., music firm of Capetown and Johannesburg, died June 12, aged 73.

Came from Russia about 1900, opening a music shop in Capetown. Eventually with his sons, Herman and John, the business was extended by opening a head establishment in Johannesburg. The firm is South African agents for Columbia gramaphones and records. Widow, three sons and two daughters survive.

George Galloti, a member of the 'Desert Song' company, playing in Capetown, married Nina Maratos, non-professional, of Capetown, June 12.

J. C. Williamson, Ltd., Gilbert and Sullivan Operatic Company opened June 12 at the Theatre Royal, Durban, Natal, with 'The Mikado.'

Closing Night Clubs

With the reports that the South African Parliament will shortly introduce a bill to close down night clubs, managers of these resorts in Johannesburg are up in arms. Contend that the clubs have large memberships (one has 2,000), including many of the leading residents. To close down the clubs would mean the dismissal of hundreds of employees. As regards gambling, that will be carried on anywhere, they argue, whether Parliament closes the clubs or not.

'Desert Song'

Backed by an excellent vocal chorus, well-balanced voices, and fine singing by the leading characters, this musical play is doing good business at the Opera House, Capetown. The producer is Philip L. Levard. In the cast are: George Lane, comedian; Frankiyn Tilton, Leonard Burchell, Harry Hambleton and Lola Waring. Albert Keats handled the orchestra. Attraction closed June 17, in spite of the show doing well. The outfit did not go on to Durban, Port Elizabeth and other towns as expected. The principals return to England. Sudden decision was a surprise and rumors say it had something to do with the South African performing rights.

National of Budapest Under Reform Regime

Budapest, July 3.

State-subsidized National Theatre had its worst season ever, under the management of Laszlo Markus, formerly director and stage manager of the Opera House.

Markus declared at the outset that he did not consider himself responsible for the failures of this season, which had been prepared by his predecessor. He would show what he can do during the forthcoming season. But when the Ministry of Finance refused to pay for last season's deficit and decreed that its amount should be deducted from the theatre's subsidy for the coming season, Markus declared he couldn't take the responsibility and resigned.

Minister of Education has now appointed Geza Voinovich to manage the theatre. Voinovich, aesthete and literary highbrow, has written several historical plays. He is a man of literary taste and discrimination, but whether he is the man destined to set the National on its feet again remains to be seen. Most people doubt it.

Voinovich's title is not that of director or manager, but he has been appointed 'government commissary,' which title probably gives him power to dismiss a number of actors whose salary weighs heavily upon the budget. National Theatre actors are entitled to pensions. That is one of the reasons of financial difficulties.

Last Brussels Vaude Theatre Gives It Up

Brussels, July 6.

Palais d'Ete, Brussels' only music-hall, has gone dark. Management announces reopening for September but this is questioned. Within a stone's throw of Palais are more than 20 cinemas with most modern of all, Eldorado, 3,000 seats, opening recently.

Palais' top was 26 cent for 3-hour program with house rarely more than half full while film places give two-hours entertainment at 43 cents top and do excellent business.

18 HOUSES IN PARIS CLOSED

Paris, July 8.

As is customary in Paris, after the Grande Semaine, the week which marks the height of the racing, social and special attraction events, the summer has set in with a vengeance, and one by one, the theatres are closing.

The Monte Carlo Ballet and the Ballet of 1933 have both departed for London limited engagements and Balieff will take his 'Chauve Souris' company on tour in South America.

Plays which have folded in the past few days are: Bernstein's 'Bonheur' which will reopen in Sept., 'Trois-et-Une,' the Denys-Amiel comedy at the Saint-Georges, which ran for 290 performances, 'Marius,' a revival at the Theatre de Paris, 'La Femme en Blanc,' Marcel Achard's success with Gaby Morlay and Pierre Fresnay at the Michel, scheduled to return in the fall, 'La Fille a Levy' at the Sarah Bernhardt, 'Knock' at the Champs-Elysees Comedy, 'Yvette et Ses Enfants' at the Champs Elysees Studio. Francis de Croisset's 'Le Vol Nuptial' at the Michodiere, and several others. In all, 18 of the established theatres have closed for the summer.

Among the attractions keeping open throughout the hot spell are: 'L'Auberge du Cheval Blanc,' the French adaptation of Hans Muller' operetta, still going strong though in its 10th month of popularity; Franz Lehar's 'Le Pays du Sourire,' another outstanding long-run at the Gaite-Lyrique, the Grand Guignol one-act thrillers—house returns to this policy after trying out a couple of full length comedies—'La Demoiselle de Mameris' at the Palais-Royal, 'Oh, Papa,' operetta by Andre Barde and Maurice Yvain which has just celebrated its 200th performance at the Nouveautes, 'Lundi 8 Heures,' ('Dinner at Eight') at the Ambassadeurs, and Paul Gavault's 'Le Paradis Perdu' at the Athenee. As usual, the Folies-Bergere and Casino de Paris revues will continue.

Of the new productions for July, 'Peyches et Cie,' a comedy of Bordeaux types by Gaston Ruiller, looks promising, having received a favorable send-off by press and public at its recent opening at the Renaissance. Petrolini, the Italian actor, has extended his brief engagement in repertory from two to three weeks and has been widely acclaimed. Richard Tauber and his Viennese company in 'Dreimaderlhaus' have likewise prolonged their run at the Porte-Saint-Martin for a third week.

Only important opening scheduled for next few days is 'La Dame du Wagon Lit' ('The Lady of the Sleeping Car') at the Varietes, a comedy by Claude Gevel.

German Ban on Stage-Screen Combo

Proposal Designed to Level Off All Entertainment Types

, July

Newest thing is a proposed law to do away with stage shows in film houses. Not made official yet, but protests from all sides and consternation among vaude actors over here because on the face of it several thousand vaudeville actors would be thrown out of employment.

Government's proposal to do away with the stage entertainment in conjunction with pictures is in line with the policy of eliminating too much competition in theatres which stifles the smaller houses. Double features were banned as a first move in this direction and exhibitors were at the same time ordered to keep uniform entrance fees, with cutting prohibited.

Idea now is that vaudeville and pictures can each stand on its own and must not be allowed to overlap because a theatre on vaudfilm policy is too much competition for a straight picture house that may not have the capacity to cope with such a thing.

Possible that some of the actors thus put out of work will find work in straight vaudeville, but still figured that a goodly number of acts will have to find other means of livelihood.

Outstanding Programs

(Continued from page 61)

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and **Pauline Alpert**, pianist, 7:45-8 p.m., WOR.

Friday (July 21)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.),

live Kline, soprano; **Sol Shapiro**, conducting, 9-:30 p.m., WMCA.

Commonwealth Opera Co., **Gabriel Si** conduoting, from George Washington Stadium, 10-11 p.m., WMCA.

Saturday (July 22)

WOR-Little Symphony orchestra, **Philip James** conductor, with **Olga Atti**, harpist, 8-9 p.m., WOR.

Chandler Goldthwaite, organ recital, with John Barney, baritone, 10:11 p.m., WOR.

Silverbell, with **Sylvia Miller, Madeline Hardy, Elmo Russ**, :15-9:WMCA.

Sunday (July 23)

Irving Aaronson orchestra from Rils Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with **Roxanne** and her orchestra, **Al** and **Lee Rei Jack Arthur**, 7:30-8 p.m., WOR.

Red Lacquer and Jade, **George Shackley**, , Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Presents, with Chandler Goldthwaite, p.m., WOR.

Choir Invisible, **Vera Osborne, Annette Simpson, Veronica Wiggins, John Qhine, David Croswell, George O'Brien, Jack Keating; George Shackley**, directing, 8:30-9 p.m., WOR.

Modern American Composers, **Lambros Callimahos**, Vivi Fine, pianist, 8-8:30, WEVD.

Monday (July 24)

'Back Stage' with **Boris Morros** from Paramount theatre, N. chestra and soloists; 8:30-9 p.m., WOR.

Alfred Wallenstein's Sinfonetta, **Veronica Wiggi** , soloist, p.m., WOR.

CHICAGO
(July 19 to 25)
(All Time CDST)

Wednesday (July 19)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN. Dodge Bros. Motors-Havoline Oil) (Ruthrauff & Ryan agency).

Art Kahn's orchestra with **Fritz Clark**, 7-7:17 p.m., WBBM. Also Frl. and Mon. (Dr. Bobo's Laxative) (Gunther-Bradford agency).

Palace Theatre Varieties with RKO vaude acts, 8:45-9 p.m., WMAQ. (Staged by **John Joseph** and NBC production staff).

Francis X. Bushman, film gossip, 10-10:15 a.m., WGN. Also every other week day.

Thursday (July 20)

Happiness House, with **Jean Paul King, Peggy Davis**, WBBM, 10:30 a.m. (Household Finance) (Charles Daniel Fry agency).

Friday (July 21)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordon agency).

Sunday (July 23)

Chicago A Capella Choir with **Noble Cain**, WENR-NBC, 3:30-4 p.m. (sustaining).

Monday (July 24)

Singing Lady (**Irene Wicker**), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

LOS ANGELES
(July 21 to 28)
(All Time PST)

Al Pearce and His Gang, KFI, 2-2:30 p.m., variety program every afternoon excepting Sunday. Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sundays. (Auburn-Cord).

'Hon. Archie and Frank Watanabe, KNX, comedy serial, 7-7:15 p.m., every evening but Sundays. (Marion R. Gray Co.)

'Globe Headlines, KHJ, newspaper serial, 8-8:15 p.m., Tues., Wed., Thurs. and Fri. (Globe Mills) (Dan B. Miller).

Saturday (July 22)

Hollywood Bowl Concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m. Revue with **Jack Carter**. Sustaining.

Amateur Night, KMTR, 9-10 p.m. Sustaining.

Sunday (July 23)

English Coronets; KFWB serial dramatization of English history, 9:30 p.m. (Barker Bros.) (Ray Alden agency).

Franco Hi-Jinks, KFWB, 8-9 p.m., variety program with **Johnny Murray, Vivian Knight, Nelson** and **Knight**. (Franco Bakery).

Monday (July 24)

Blue Monday Jamboree, KHJ (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.).

'Makers of History,' KFI, dramatization, 8 to 8:30 p.m. (Puritas Water) (McCarthy Co.).

Tuesday (July 25)

Lone Indian, KFWB, 7:30-7:45. Robert Callahan narrator of Indian stories, with Indians as singing background. (Walkers.)

Wednesday (July 26)

Grocers' Basket of Fun, KNX, 8-9 p.m. Variety show with **Jack Carter**. (Independent Retail Grocers of So. Cal.).

Thursday (July 27)

Drums of France, KFWB, 8-8:30 p.m. Dramatization of French history.) (O'Keefe and Merrit) (Emil Brischacher and Assoc.).

Friday (July 28)

Tapestries of Life, KHJ, 8:30-9 p.m. Semi-classical orchestration. (Forest Lawn).

Unemployed Benefits

That group of former and present newspaper scribes which got together about a month ago to raise some funds for the aid of their brethren in need, has decided to keep the undertaking going permanently. The movement has been incorporated as Unemployed of the Press, and will continue to do what it can to alleviate conditions among indigent ex-newspapermen.

Group arranged a Gala Day Racing at Belmont Park, which netted something like $2,000. Money is being used to feed, clothe or return to their homes such former news scribes who are badly in of this aid.

Honorary president of Unemployed of the Press is Irvin S. Cobb. Chairman of the board is Harry J. Prudden, with other active workers Julian Mason, Alvin I. Von Bentheysen, Hal Lanigan, Robert S. Ament and Edgar S. Sisson.

Ament, former 'World' man, who recently turned magazine publisher, has donated free desk space in his offices for the use of Unemployed of the Press. Sisson, noted newspaperman and former city editor of the Chicago 'American,' among other sheets, is temporarily directing activities of the organization, also without recompense.

It is Sisson's idea, and one upon which he is working just now, that the ideal relief measure is for the various papers about town to take care of their own editorial men whose services were dispensed with through no fault of their own. Sisson would like to see working hours and pay so adjusted on the various dailies that the men can be brought back into the fold.

Sisson is reported to have broached the idea to Julian S. Mason, the 'Post' editor, who is said to have promised to take it up with the heads of the other dailies in town. Should the plan be adopted it will minimize the work of Unemployed of the Press, and perhaps obviate the need of the organization entirely. This is what is strongly hoped for.

Besides its relief work, Unemployed of the Press is seeking to procure jobs for unemployed but worthy newspapermen, these without any fee or obligation. There has been some success thus far, particularly of temporary replacements during the vacation periods.

Explai ing Abba Dabba

'Variety's' use of language has always worried British newspapers some but never so much as with the word 'abba dabba.' 'The Era,' British show trade paper, especially, upset on the meaning of the word asked Dave Bader, in London for Universal, to explain it.

Dave's explanation follows:

'Abba Dabba'—The Truth

You asked me to translate 'abba dabba,' which, as you know, goes back to ancient Greece, in all her glory.

There is a story told of a famous philosopher, who, whenever he wanted to amaze the bewildered throng that crowded around him each day to hear some of his brilliant sayings, would use the words 'abba dabba' whenever someone confused him with a question. Said crowd were so impressed by this unusual, pleasant-sounding' word that they took it for granted that said philosopher was speaking a language they did not understand, and, like many persons going mad on opera they do not understand, they made 'abba dabba' a household word. The elite, who themselves did not know what it meant, took it up and confused their less intelligent friends, who were completely dazzled by this strange, lovely word.

I trust this explains the origin and history of this 'crazy-month word,' and I am sure you now understand what 'abba dabba' means, and if you wish to dazzle any of your friends over the week-end simply say.—Yours, 'abba dabba-Deringly.'

DAVID BADER.

(Mr. Bader is probably confusing an American slang term with the origin of the mystical word 'Abracadabra.'—Editor, 'The Era.')

Her Confessions

What shapes up in script form as one of the most sensational books in the cycle of Hollywood inside stories is Betty Compson's 'Hollywood and I.' Miss Compson's yarn, told in the first person, covers her 18 years in pictures with ultra-frank style. She doesn't hesitate to mention right names.

Actress deals with the men in her life, listing them as Horace Davey, an early Universal director; George Loane Tucker, Walter Morosco, James Cruze, Hugh Trevor and Grant Withers. As the wife of Cruze, and mistress of their Flintridge estate, she became one of the most liberal and popular hostesses in film society, with parties that lasted for days almost continuously in progress.

From her inside track on film events, Miss Compson gives her own versions of the Roscoe Arbuckle, Wallace Reid and William Desmond Taylor cases.

Edward Churchill, press agent and writer, ghosted for Miss Compson.

Sears Publishing Co. and Grossett & Dunlap are dickering to publish the book.

Trying to Collect

Attempts are being made to collect three-year-old judgments, won in libel suits against Fred G. Bonfils, the late publisher of the Denver 'Post.' Judgments were obtained in Kansas City in 1930 by Florence Gaston and Frank C. Seested of the Kansas City 'Star' for $32,500 and $125,000 against Bonfils and the Kansas City 'Post,' which he and his late partner, Harry H. Tammen, formerly operated.

Before the judgments were collected the Kansas City 'Post' was sold. According to papers filed in federal court in Denver it is alleged that $1,250,000 revenue from the sale was wrongfully removed by Bonfils and others.

After the death of Bonfils a motion was filed in federal court to have executors of the Bonfils estate made defendants in the suit. The executors have asked the court to deny this, and the court took it under advisement.

the

Just to straighten things out, J. E. Flynn writes that Tower magazine has not copied 'Red Book' in using full length novels in its mag. It used full lengths back in 1929, but it was probably Lippincotts who back in 1880 used the first full length novel; incidentally Oscar Wilde's 'Dorian Gray' was the first so published.

He adds that the Tower co. did not print and issue a supplement with the novel. Pressure of advertising made it necessary often to cut to novelette length to prevent too great a bulk. A study of foreign mags brought the solution. 'Die Dame' used two grades of paper to give compactness and so Tower also uses a thinner paper, which contrast probably accounts for the mistaken belief that it was an afterthought.

ircus Blog

Bert J. Shipman, old-time circus manager, has written a story of his circus experience. It will be published in September in Los Angeles, as 'Hey, Rube.'

Shipman, now manager of the Masonic Temple in Hollywood, trouped with the Frank Bostock circus; Lemen Brothers, Sells and Downs, Gollmar Brothers, John Robinson, Cole Brothers, Hagenbeck-Wallace, Circle D Ranch, Sells-Floto, Coop and Lent, Howe's London Shows, Van Amberg Circus and other tent outfits. He handled the front door for the Barnum and Bailey show on its ill-fated European tour. At various other times he has owned tricks of his own. His circus experience carries him through 50 years.

-F's $ Repri

Covici-Friede is going in for dollar reprints with a bright lineup of sex classics. Most of them derive from the writings of Aretino and Catullus, a couple of oldtimers who have been ranked with—or as rank as—Rabelais and Boccaccio. Some of the original editions their works, brought out when the book biz was extremely bright, used to sell for as high as $18 a volume.

The dollar reprints will have even flashier covers than the originals.

Editor Passes

James H. Nolan, 44, newspaper man, died July 11 in the Pasadena, Calif., hospital following an internal hemorrhage. Deceased was editor-manager of the Santa Monica, Calif., 'Labor Journal.' There are no known survivors.

Tantali

Customary two-week vacations for employees of the Los Angeles 'Times' are out this summer. Members of the staff grit their teeth every time the daily publishes one of those 'vacation joys' editorial cartoons.

The Final Cut

Action of the Woolworth stores in taking on fiction 'remainders,' the term for $2 novels disposed of at cut rates, for sale at 25c per volume, has fomented a price-cutting war on remainders. Liggett drug stores, pioneers in the remainder thing, has cut its price of fiction to 17 cents. More than likely now that the United Cigar stores, which also handle book remainders, will meet the Liggett price cut, or cut even deeper.

Remainders handled by these huge outlets are unused books of fiction, in their original wrappers, some of them published at the usual $2 price as little as a year ago.

Retail booksellers, who have reported business as getting tough and tougher the past few seasons, are regarding the price-cutting war on the remainders with apprehension.

German Writers'

According to Viking Press, which publishes over here in translation the work of most of the leading German scribblers, those against whom the is up in Germany, now have elsewhere to turn to for the original publication of their books.

Querido, Dutch publishing house located in Amsterdam, has established a German-language department under the direction of one, Landshoff. This Landshoff, formerly a German publisher, had to quit his land along with a number of scribblers. Landshoff has already engaged Querido Arnold Zweig, Lion Feuchtwanger and Joseph Roth, to name the best known of the German literary expatriates.

Fun or Else

Another pamphlet publishing house, called the Humor and Satire Publishing Co. Invited many of the left-wing scribblers to contribute to what will be, as the name of the organization indicates, a series of pamphlets in humorous and satirical vein.

Initial publication of the new concern will be 'In Gold We Trust,' by Larry Harr. It's illustrated by Gropper.

Catholic Mag lash

Difference of opinion between the publishers of 'Truth,' the Catholic mag, and the International Catholic Truth Society, of which it has been the official organ, has caused a severance of relations between the two.

'Truth' will continue without any ties, while the society will publish its own mag, to be called 'Light.' The Rev. Dr. Edward Lodge Curran, head of the International Catholic Truth Society, will edit 'Light.'

Mann's Own

Joseph Mann has left Bernarr Macfadden's organization to publish on his own. Mann's current plans are for a couple of sexy fiction pulp mags, 'New York Nights' and another, the title for which has not been selected as yet, and which will appear late in August carrying an October dateline.

Operating as the Bow-Man Publishing Corp., Mann, who also used to edit 'Prize Story Magazine' at one time, is his own editor.

Landed in London

After American publishers were afraid to take a mystery story that had the Prince of Wales as one of its characters, fearing international harm and killing of sales in England, the yarn was accepted by Denis Archer of London. He was the first British publisher the author submitted the story to.

Smith first offered his mystery story to a half dozen American pubs. Its locale is chiefly Long Island, visited by the Prince a few years back.

rs. Hersey'

Mrs. Merle W. Hersey has rejoined the Merwil Publishing Co. She will edit the revived 'Police Gazette,' among other duties. Reports that Mrs. Hersey is getting out a new mag on her own, to be called 'Gun Law,' are unfounded. 'Gun Law' is to be published by Fred Lee.

Mrs. Francis Lee Higginson, Back Bay society woman, hit over the radio and famous in and around Boston, Sunday (16) became identified with the Boston 'Sunday Advertiser' as woman's page editor. Her articles, because of her prominence, are expected to be a circulation booster. Hiring her on is regarded as quite a coup for Jack Malloy, managing editor, as she is of the Cabots and Lowells clan.

ratt's Majorca Jam

A. P. dispatch published in the N. Y. Eve. Sun Monday (17) night dwelt upon the anti-foreign sentiment in Majorca, reputed artists colony, having been intensified by a threat on the person of Theodore Pratt, American author. Pratt is currently residing at Palma on the island of Majorca and has been working on some articles dealing with Majorcan life and morals. One of these is in the current 'American Mercury.'

Pratt hails from New York and for a time was an editorial contributor to 'Variety' on little theatres.

The now famous artists' colony of Majorca has been in the public prints quite a little in connection with the jam which five Americans now find themselves through assaulting a civil guard. The lynching threat on Pratt's person had nothing to do with that particular imbroglio, his personal situation being occasioned strictly through his literary activities.

Liquor Trade Paper

Edward Miller, publisher of 'Gotham Life,' the hotel giveaway, making plans to get out a new trade paper in association with Louis L. Cron. The publication will be called 'Beer and Wine Retailer.'

Will be the first trade paper to cover the wine angle, anyhow.

Sullivan in Boston

Edward Dean Sullivan, Chicago newspaperman and author, has joined the editorial staff of the Boston 'American' and 'Sunday Advertiser.'

Sullivan is to serve as 'idea man.' He was formerly on Hearst papers in the west.

Society Ed Weds

Katherine Maroney, society editor of the 'Rocky Mountain News,' Denver, was married Saturday (15) to Frank Freeman, civil engineer. Anne New, society editor of the Denver 'Morning Post' during its existence, succeeds her.

Chatter

Howard Hall, whose 'Cinema Digest' folded a month ago, has started a new trade pamphlet, 'Cinema Hall Marks.' It unveiled July 10. John C. Moffit continues as a contributor.

Dick Watts, 'Herald-Tribune' picture critic, just back from a month's visit to Russia, and liked it.

That Greta Garbo piece in the current 'Red Book' ghosted by Jack Campbell.

Whit Burnett, editor of , off to a home visit in Utah.

Rita Weiman is quietly working on a novel while taking it easy in Westport. It'll be her first, all her past work being concentrated on plays and short stories.

S. Fowler Wright, the English scribbler, here, and will go to Hollywood, as what scribbler doesn't?

Maxwell Bodenheim, stranded by the Liveright collapse, hooked up with Macaulay.

Mazo de la Roche back in her native Canada after five years in England.

When Richard Aldington's 'All Men Are Enemies' is published here it will have those passages which had to be cut out of the English edition.

It was George S. Kaufman who suggested to Samuel Goldwyn that he take George S. Oppenheimer on his writing staff. Now Goldwyn wants Oppenheimer to stay on the coast for a time, with the result that Oppenheimer has resigned from Viking Press, of which he was an official since it started.

Phoebe Atwood Taylor has changed publishers, and has brought her new book to Norton. It used to be Bobbs, Merrill.

Bennett Cerf, having taken some of the Liveright scribblers, now has Saxe Commins, the former Liveright editorial man, too.

Marie Belloc Lowndes comes over in October for another visit.

Horace Liveright on the air with a series of literary reminiscences as an advance build-up for their forthcoming publication.

Hilary D. C. Pepler, the English publisher, here for a spell, sails for home soon. Back in the fall.

At 75 A. E. Housman has had a new book published, 'The Name and Nature of Poetry.'

Max Miller, who covered the waterfront, now doing an account of his boyhood.

Dwight Fiske's 'Without Music' has gone into a second edition, which has encouraged the talking singer to take a vacash.

Film Code

(Continued from page 7)

pictures delivered where bookings are not definite.

Shorts by Themselves

Short subjects not to be a condition of sale for feature rentals or vice versa. Delinquency in dating shorts shall not justify the withholding of features or the reverse.

Preferential treatment to chains shall be construed as unfair.

Threats of theatre competition by distributor, by building or otherwise, to gain increased rentals shall be prohibited.

No distributor employee shall use his position to prevent free and competitive buying of product by a competitor theatre.

Exhibitor with selective contracts, providing for the rejection of a certain percentage of a distributor's output shall express such desire within 21 days following the dating of such not desired pictures, otherwise the picture shall be deemed to have been booked.

Distributors may not oversell to a theatre which evidently intends to keep films from other theatres, nor may an exhibitor contract for more pictures than he properly can expect to use.

Combinations to allocate product with a view to keeping down rentals shall not be entered into by theatres.

It shall be unfair practice to disclose rental prices with the object of enabling another exhibitor to obtain lower rentals.

Transfer of ownership or possession of a theatre to escape uncompleted contracts is forbidden.

Distributors shall refuse to permit the exhibition of their product at unreasonably low prices in theatres in competition with others charging a reasonable sum.

In contracts for groups of 10 or more pictures, the exhibitor shall have the right to cancel up to 15% without payment therefore.

Substitution of play, star or director forbidden, and made mandatory on the distributor to give theatres reasonably early notice of such changes or substitutions.

No score charges, present contracts excepted.

Non-theatrical accounts are unfair competition and not to be supplied by the distributor or theatre.

In a broad sense the Hays code to be followed in advertising and exploitation with eight points specifically mentioned including nudity, profanity and other violations of good taste.

No picture on subsequent run to be advertised by that house until it has cleared the prior run, except where so stipulated in the zoning agreement locally made.

No Cheating

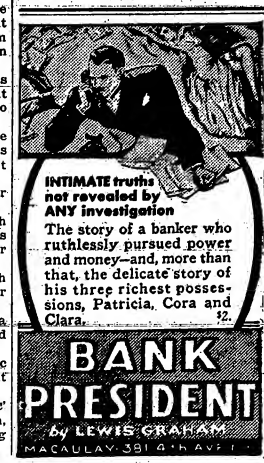
No rebates, etc. to reduce the advertised admission prices. No prohibition against advancing or reducing scale within reason.

No double featuring in towns where a majority of the exhibitors are opposed to such practise. Features are designated as of 3,000 feet or more in length.

No bicycling, nor shall previews be given without permission in writing from the distributor.

Duping, in same or smaller size, or use of print for television, broadcasting or any other purpose than that of exhibition in the theatre for which the film is contracted.

Late return or holding over without permission forbidden.



News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

On the recommendation of a committee appointed to investigate his administration, Frank W. Darling was ousted as director of Playland, Westchester County, N. Y., amusement park. Report submitted by the committee stated that Darling had in five years collected $142,000 in salaries and commissions and that he had 'outlived his usefulness.'

Eleanor Holm, Olympic swimmer and screen player, announced that she and Arthur Jarrett, radio warbler, have set five weeks hence as the wedding date.

Judgment for $690 against Gilda Gray was taken by the American Historical Society, Inc., in the N. Y. Supreme Court for a compendium of American biograph which included a monograph on the dancer's life.

Valerie Elizabeth Huff, dancer, is asking $250,000 from Charles Redfield Vose, New York broker, charging he induced her to go through a phoney marriage and live with him while he was still married to someone else.

Samuel Barrymore Colt mixed his car with another in New Rochelle, N. Y., and came through with a shaking up.

Mary Anderson DeNavarre was bequeathed for life the entire income from the estate of her husband, Antonio Fernando DeNavarre, whose American will was filed with the N. Y. Surrogate's court. Value of the estate was formally described as 'more than $5,000.'

Mrs. Phyllis Livingston Potter, social registerite, told Justice Strong in the N. Y. Supreme Court she wouldn't decide about marrying Fred Astaire until she was sure the marriage wouldn't interfere with the care of her four-year-old son by the previous marriage. Five days later pair were married.

Wages of the hourly rated and piece-work employees in the RCA-Victor Company take a 10% boost, effective with July 24. Increase covers 80% of those on the payroll.

Morton Downey, returning from abroad, predicted that former Mayor James J. Walker will soon be back to stage a comeback in New York politics.

Body of an unidentified man was found on the fire escape of the RKO Richmond Hill theatre, Queens, by an usher making his ventilator-closing rounds.

Ethel Barrymore Colt under an ap. op. in St. Louis Saturday. Is doing nicely.

Quincy, Mass., solves the nude bathing problem. Double fences so knotholes will not coincide.

Doug Fairbanks, Jr., out of the hospital and on the Berengaria to visit his father in London.

Irene Rich's daughter, Frances, to Paris to study sculpture.

Mrs. James Barton gets that divorce from the comedian. Awarded $75 weekly alimony.

Movement on foot to make the summer home of Elisabeth Marbury at Mt. Vernon, Me., a perpetual memorial to her.

Equity goes on record as favoring the recovery act and expresses willingness to make concessions to meet code demands.

Peggy Lawton Rich suing her playboy pal, John L. De Ruyter for $250,000 breach of promise.

Musicians' union refuses to cut below $50 for concerts by unemployed players. Had asked $30 for Westchester concerts but upped to $50 when the sponsors of the idea took the story to the newspapers.

Otto E. Goebel, Jerome D. Kline, James Cassidy, Bernard J. Flynn, Franklin Johnson, Jerome D. Patterson and John Elder headed for Lewisberg, Pa., federal prison Sat. They were convicted of mail fraud in the promotion of the Diversified Film Corp. Goebel gets five years, Kline and Cassidy four years each and the others two years.

Issuance of letters of administration to the widow, Addie McPrail Arbuckle, in the N. Y. Surrogate's Court reveals that Roscoe (Fatty) Arbuckle left an estate of no more than $2,000. Wife was named as sole beneficiary.

Producers of 'Broadway Boy' in April, 1932, bring suit against the estate of Joe Leblang for $20,000 in the N. Y. Supreme Court. Complaint states that after leasing the 48th Street theatre the show was ousted by the estate before the producers had a chance to dispose of the film rights.

Alleged mother-in-law interference led Supreme Court Justice Schmuck in New York to deny Dorothy Swankamp's plea for $50 a week alimony from Ray Swankamp, camera man for Grantland Rice sports pictures. The judge did award $15 weekly for the support of her child.

U. S. Brewers Association reported to the New York City beer board that the suds sold in June had a stiffer kick than the April brand. During June it averaged 2.95% alcohol as compared to the 2.83 weight of April. City should get the full 3.2 soon, the brewers opined.

Anonymous donor lifts a $5,140 income tax lien held by the government against Betty Compton, wife of ex-Mayor Jimmy Walker. Sum represented income for the years 1928, 1929 and 1930 plus penalties.

For an alleged unauthorized use of her photo in front of the Eltinge, 42d street burlesquery, Joann Castle has brought a suit for $50,000 in the N. Y. Supreme Court, naming Edjomac Amusement Co. as the defendant. Miss Castle stated in her complaint that A. H. Woods had considered giving her a part in a forthcoming play until he passed the Eltinge and saw the picture on display. She has appeared in screen shorts and legit.

Rojo Amusement Co. takes over the picture house at 1515-1519 Second ave., Manhattan, on a long term lease. House which has changed names often has recently been dark.

Pat Powers announces his intention to marry Mrs. Pearl S. Lapey, non-professional of New York and Westport, Conn. Marriage will take place the latter part of this week at the home of Mrs. Lopey's sister, Mrs. Harold Burns, formerly of musical comedy, in Stamford, Conn.

Judgment of $39,333 is directed against Jesse L. Lasky in behalf of the Scott Investment Co. by Justice Schmuck in the N. Y. Supreme Court. Action arose from a contract in which Lasky, it is alleged, promised to pay by June 30 or have judgment filed against him.

Theatre Guild announces 14 plays from which to select next season's six. First (Aug. 21) is likely to be 'School for Husbands.'

Milton Aborn rehearsing 'Bohemian Girl' for N. Y. season, opening July 27.

Caterina Jarboe, Negro op. artist, to sing title role in 'Aida' at the Hipp Saturday (22).

Mrs. Kendall Glaenzer, socialite, to marry Lewis Milestone when she gets her divorce.

Fort Lee, N. J., once a cinematic stronghold, offers a home to Mary Pickford and offers to toss in a studio, too, if she'll work there.

Coast

June Pursell, radio and stage actress, returned to Los Angeles after spending more than a year in New York.

Mary Pickford filed a request in the L. A. Probate court for authority to dispose of the $227,038 trust fund created by the will of her mother for the late Jack Pickford. Upon the death of her brother one-half of fund was transferred to Miss Pickford and in her petition she asks that the remaining half of the fund be added to one created for her sister, Lottie Pickford.

Don Meany, of radio, announced in Los Angeles that he and Dorothy (Dot) Brown, also of the ether, intend to wed in about seven weeks. This will be former's 9th matrimonial venture.

Ivan Johnson, former manager of the Radio News Service of America, released on bail pending his hearing in L. A. Superior court on charges of issuing worthless checks, totaling $125.

'Queenie,' picture chimpanzee, electrocuted by a high tension wire after she broke away from her quarters in the California Zoological Gardens, L. A., and climbed a light pole.

Frieda Mierse, actress, arrived in Los Angeles aboard the Santa Paula from New York to vacash with her relatives.

Trial in L. A. Superior court of Tom Mix, actor, against his former wife, Victoria Forde Mix de Olazabel, transferred to the San Francisco jurisdiction because the defendant resides in that city. Mix alleges in his complaint that half of his 1930 income tax returns included his former wife's earnings and seeks to recover $194,071.

Lawrence Tibbett has purchased a home in Redwood City, Calif.

Charles R. Kennedy, agent, booked in Los Angeles on suspicion of grand theft.

Widow of E. Gale Patterson, assistant editor of the Los Angeles 'Illustrated Daily News,' who was slain last spring, awarded $5,000 under the Workman's Compensation act.

James Baynham, auditorium manager of Long Beach, Calif., deposed in political move.

Charles Cornwall granted divorce from Elizabeth Cornwall, musician. Incompatibility.

Will of Ernest Torrence, leaving a $10,000 estate to his widow, admitted to probate here.

Harold J. Duffy held for manslaughter as a result of an accident while in Irene Rich's car in which he is asserted to have killed one man and injured another.

Jessie E. Gibson Barber, actress, filed suit for divorce in Los Angeles against Rex R. Barber, claiming he wouldn't let her appear in pictures.

Jack Warner, Charlie Murray and Kenneth Thomson placed on the board of governors of the Masquers, in Hollywood.

Trial of T. W. Armentrout and E. W. Apperson, business agent and assistant business agent, respectively, of the Los Angeles projectionist union, indicted recently in connection with theatre stench bombings, postponed until Aug. 11.

Studio secret service and guard corps to protect picture people from kidnapping and racketeering considered in Hollywood. Joseph Reilly, Fox chief of Police, interested.

Dorothy Lee denies engagement to Bert Wheeler.

Loss or theft of a $4,000 diamond pin, owned by his wife, reported to Los Angeles police by Charles A. Buckley, attorney and vice-president of Fox West Coast Theatres.

Fred Horowitz, local attorney, appointed special assistant attorney general to fight appeal of Duncan Renaldo, actor, convicted of making false statements in obtaining a passport to South America.

Sid Grauman's prolog for 'Gold Diggers' will be filmed in color under title 'Hollywood as Ain't.'

Announcement made in Los Angeleles that Judith Allen, actress, is the wife of Gus Sonneberg, former wrestling champion.

Dorothy Lee, actress, announces she and Marshall Duffield, former U. S. C. footballer, will be married as soon as the latter finishes law school.

Kate Rockwell, known as 'Klondike Kate,' dance hall girl in the Alaskan gold rush days, who assertedly gave Alexander Pantages his start in the theatrical world, has announced in Seattle her intentions to marry John Matson, Alaska miner.

Daniel J. O'Brien, father of George O'Brien, actor, and former San Francisco chief of police, drafted by Governor Rolph to head the new California Horse Race commission.

Gertrude Wood and Francis X. Bushman, Jr., at Santa Barbara. Second marriage for Bushman.

Midwest

Jack Kennedy, 25, proprietor of a night club, was shot and killed on a Toledo, Ohio, street.

Irene Sanders, a dancer, died in Hammond, Indiana, from septic poisoning. During a storm electric lights went out in a pageant in which she was appearing. She stumbled over a stake inflicting a wound which became infected.

Rufus Dawes ordered a 25-year-old hymn 'Hail, Chicago' recorded by Brunswick. Record will be used on the World's Fair public address system. Whenever the P. A. system runs out of announcements they'll give the grounds a load of 'Hail, Chicago.'

Man about 36 suffering from amnesia was picked up at World's Fair. At police station he could only mumble something about Lydia who, he thought, was a dancer at the Hollywood studio. He said he had been wandering around the expo for three days.

Racket came to light in Chicago when a dozen Atlanta, Georgia, girls were stranded at the Lexington hotel. Girls said they had each paid one Col. Winfield Jones $100 on the promise of a job at the World's Fair and that 'Rev. L. A. Lewis' had escorted them to Chicago, but thereafter disappeared.

A. P. quoted Fort Worth, Texas, 'Star-Telegram' in report Jack Dempsey would marry Hannah Williams, blue singer.

Irene Castle was back in print again about another dog, her favorite phobia. She took to court the case of a lad who couldn't pay 75 cents to rescue his mutt from the Chicago pound. Pound gives hospitals dogs for vivisection purposes.

Thieves tried to steal the world's smallest Bible, on exhibition in the Hall of Religion at the World's Fair. They were foiled.

Ebony Club, L. A.

(Continued from page 64)

faking. However, they manage to get some swell music out of their combination. Dancer, himself, with an unassuming personality, mingles with the guests, never steps out of character. The usual table entertainment is handled by the various principals following the floor shows.

Spot has been catching on with the Hollywood mob. Though 15 miles from the picture city, it is getting a capacity play Thursday and Saturday nights, which are big nights with the natives of Central avenue, L. A.'s Harlem. *Call.*

RAINBOW GARDENS

(Cleveland)

Cleveland, July 14.

Since taken over by Henry Kraus and Bill Parent, one of its Chicago's backers and booker of floor show, Rainbow Gardens now rates as the town's best drawing and largest beer garden-night club.

Spot with a 1,200 capacity is stealing all the trade from rival niteries with its no-cover-no-minimum charge policy, but chiselers are already taking advantage of low prices by dancing all night and only ordering one 15c. beer and a two-bit ham sandwich. Promoters contend they're out to build up clientele for fall, when hiked prices will freeze out the grifters.

Rainbow Gardens is also the only place now putting on elaborate floor shows with out-of-town talent, which is another thing making rival niteries jealous. First revue had Nat Nazarro, Jr., as master of ceremonies, besides staging his slithery acrobatic dance that was a sensation compared to any other act seen here this summer. Nazarro does neat m. c. job, which is saying a lot, as local nitery muggers are in the habit of giving 'em just sour looks.

Rest of show clicks along with Bernice Stone's splits the hit of Four Marvels' dance act; Inez Gamble, rhumba shaker; Irwin Lewis, tenor singer, above average; Maurice and Edith Carvanas, flashy ballroom dancers, who pad out act too long by calling for volunteer steppers. Ralph Webster's band has a fresh style of tricky fast-slow syncopation that's pulling in older crowds as well as youngsters.

It's a spacious, brightly decorated and cool spot, and if Kraus and Parent can keep up the standard of shows without letting no-minimum policy cheapen the place, it should be one of the town's best niteries in the fall. *Pullen.*

CLUB CASINO

Akron, O., July 12.

Club Casino, Summit Beach Park, ace of Akron night clubs, born with the return of legalized beer more than two months ago, is clicking under the management of Jack Dow. Spot has been pulling them in since the opening several weeks ago. While primarily a beer place, it is operated much like the big city night clubs, as to decorations, appointments and equipment. Capacity is about 400.

Band stage, at one end, is elevated and floor show offerings are presented in the center of the floor. There is a 40-foot bar before the main club is reached. Bill Minehart of Massillon, long identified with such amusement places, is the angel.

Spot gets a fairly good play during the week, but Saturday and Sundays are the biggest nights. Saturday is a grind from as early as 8 a. m. until daylight Sunday morning. There is no cover charge or minimum charge; bottled beers 20c, draught brew a dime and legal wines 15c.

A six-year-old local lass, Lillian Strock, is getting all the applause on the floor show. She works on a trapeze that is plenty high. Warren Reiger works smoothly as m. c. Mildred Kelly possesses a pleasant voice on the husky side of the register. Bradley and Kelly dispense songs, dance and patter. The Sylvanians appear to be adding to their popularity, particularly with their slow dance rhythms. They are non-union, but no one seems to care. *McConnell.*

Saranac Lake

(Continued from page 67)

Voss, Dorothy Wilson, Toni Temple, Lillian Zeigler.

Charlie Barrett, Harry Barrett, 302 Broadway.

Marion Greene, Alavista Lodge.

Margaret Groves, 9½ Church street.

Dave (D. D. H.) Hall, 76½ Bloomingdale avenue.

Lee LaMar, 10 Forrest Hill avenue.

Vernon Lawrence, 60 Lake Flower avenue.

Fred Moore, 8½ Forrest Hill avenue.

Andrew Molony, Woodruff street.

Mannie Lowy, 23 Franklin street.

Joe Reilly, Teddy Lorraine, H. L. Pech, Harrison J. Carter, Francis Dugan, Freddy Stockman, Sunmount, N. Y.

Left Since June 1

Leonard Cowley.
John Dempsey.
Frisco DeVere.
Millie Jasper.
Jeanne LaFaun.
Madge Keating.
Mrs. Sydney Piermont.
Walter Magnolia.

Write to those you know in Saranac.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'WAY at 47th
Constance Bennett
in "Bed of Roses"
On Stage—TOM HOWARD

RKO 86th ST. LEX. AVE.
Wed. to Fri., July 19 to 21
Ann Carver's Profession
and
'TRICK FOR TRICK'

RKO 81st ST. ON B'WAY
Wed. to Fri., July 19 to 21
"ANN CARVER'S PROFESSION"

LOEW'S B'WAY at 45th ST. 25¢ MON. to FRI. 10 A.M. to NOON
STATE
IN PERSON
PRIMO CARNERA
Herman Timberg, Others—On Screen: "I COVER THE WATERFRONT"
Friday—"Reunion in Vienna"

—On Screen—
"MIDNIGHT MARY," with Loretta Young—Extra, "A.B.C.'s of Inflation"
In Person—Sims & Salloy, Fred Keating, Borrah Minnevitch, Spitalny & Capitol Orchestra
B'WAY at 51st ST.
CAPITOL
Friday, In Person, Miss Ethel BARRYMORE in "Twelve-Pound Look"

Bernie & Baker
WILL REDUCE YOU
Here's How! Just Milk,
on beautiful Sunny Ridge Farm, located in Westchester County, Harrison, New York. An exclusive place for women who want to reduce healthfully. Our method rids the system of all acids and impurities and brings you down to normal weight. Phone Rye 1236 or SChuyler 4-4272.
BERNIE & BAKER MILK FARM
Sunny Ridge Farm, Harrison, New York

'I'm Telling You'

By Jack Osterman

AND SO TO WRITE....BUT WHAT ABOUT?

Wanted....A Ghost

This is the first time I long to be haunted, I mean haunted by what they call a ghost writer. And to show you the mood I'm in I am not particular as to what kind of a ghost as long as he can put words on a white sheet. Arthur Brisbane would do but I guess he's busy writing, too. Funny Brisbane, he raves about the value of air transportation every train he rides.

Advice

When we ask some of our elders, but not superiors, in the writing racket what pound out they simply answer, 'Write about the different things that happened to you last week.' Can't think back to last Monday so let's see just what did happen to Monday. No good.

Here we are Tuesday and still got a night club. No good again. Let's quit.

Strolli

We feel a little run down from signing tabs and to the Doctor who is reading a play, a great help in an emergency appendix case probably. Doc wrote it during an operation, too.

Speaking of tabs, have made a new rule in our place. People in street clothes are allowed to sign with pencil, but evening dress must use pens. Pass Dave's Blue Room and go in and have a slot machine on toast with a jack pot roast.

At Loew's State we see the sign, 'Hell Below' Primo Carnera. In looking at the giant cardboard statue of the Champ, wonder how silly it would sound if he should ever say, 'I've got a splinter in my little finger.'

Bon Voyage Party

Thursday invited to a bon voyage party given to Dr. Ruskin who sailed for Europe to lecture on sinus trouble, as if they haven't enough over there. Given on the A. J. Powers roof, had to hear the various speeches.

Quite Subtle

One of the doctors at the party said Roosevelt was heard to remark:

'I'll either be the ident or the last.'

Ostermani

Nowadays a man is judged by the lady he keeps....I wish Sammy Cantor would send back my brown suede shoes....I only said he could have the white ones....Can you imagine any manager going back to Carnera and telling him he'd have to cut his act or else?.... The reviewer on this paper who said I looked in the lens once to see if the camera was really there was absolutely right....It was a rented camera....and the modern Mother doesn't sing 'Rock-a-bye Baby' any more when the kid awakens you at six a.m. with those yells....at least my wife doesn't ....she sings, 'Stormy Weather' ....ARE YOU READING?

Story Credits

(Continued from page 55)

tion. Names of those against charges brought are withheld until findings are reached.

At the meeting the board was asked to add two additional clauses for the better protection of writers at the independent studios. At the gathering Thursday (13) there were present 30 independent writers who asserted the present code does not give sufficient protection to this class of scenarists. They desire clauses with teeth to halt sharp practice now in use of hiring various writers to work on stories to fit a predetermined title with the proviso that they will be paid for work only if the yarn is used. In this way, it is charged, the studios acquire many valuable suggestions for little or no cost.

They also seek a provision which shall prohibit its members from working on speculative assignment for indies without contract. They require that some system shall be worked out whereby a member will be paid for his writing, whether the script be used or not.

Milwaukee Experiences 'Gemuetlichkeit' Again

Milwaukee, July 17.

Festivities that rival the gay carnivals of New Orleans are the rule in Milwaukee this week (16-22) with Elks in national convention combining with the city's own Homecoming Week.

It is years since this kind of a celebration has been uncorked in this city of breweries.

the homecoming is concerned, it is a celebration of the return of better times to the city, the better times that began with the return of beer and, which are now evident in the renewed industry of factories and business in general. The return of that old spirit of 'gemuetlichkeit' for which Milwaukee was famous prohibition.

Plenty of entertainment of every kind, funny faces on the loop light poles, grotesque plaster figures, 18 to 25 feet high, looking for all the world as if they had just stepped out of a Xmas pantomime. 'Hello Bill' greets one from every point.

Milwaukeeans will seem lost without conventions after the summer rush of visitors is over. ways a popular place for gatherings, the city has this year played host to more visitors than ever before owing to the proximity of the World's Fair. The W. T. U. brought thousands for its meeting and the past week found the young people of the Christian Endeavor movement—about 5,000—in possession of the town.

Actors and Press

(Continued from page 3)

man, who has always been the biggest male interest in pictures to the fans. Though not the most popular actor on the screen, he appeals to the newspapers and fan mags because of their inability to reach him. Colman has always shied from publicity which gives everything he does reader interest. Eddie Cantor is Goldwyn's only other space grabber.

Warners finds it doesn't have to use much effort in placing stories on James Cagney. He's its ace space hound. Edward G. Robinson is next with Joe E. Brown, Douglas Fairbanks, Jr., and Ruth Chatterton following. In the case of the other players, studio has to waylay the writers and give them an idea for a yarn on the particular player.

Hard Climb

No periodical or paper is clamoring for stories on Radio personalities. In most cases, studio publicity department has to develop a yarn and turn the idea over to a magazine writer. Constance Bennett, Ann Harding, Richard Dix, Katharine Hepburn and Joel McCrea are the easiest to sell. Universal is without any personalities that can walk into a press story without a hard climb. Same goes for Columbia.

Fox list, while long, is weak on selling names. Will Rogers due to his syndicated articles, always interests news hounds. But, Rogers, with an eye to business, keeps most of his good copy for his own articles and has the publicity department running ragged trying to write stories around him that will appeal to the papers and at the same time get the Rogers' okay for release. Janet Gaynor, George O'Brien, Spencer Tracy, James Dunn, Sally Eilers and Warner Baxter are the easy placers. Others on the Fox list are all selling jobs.

Fan mags and newspapers go for stories on femme stars two to one over those of males, despite that the majority of people buying fan mags and reading featured newspaper articles on picture personalities are women.

It's near impossible to get a feature story on a director or writer. In the directorial field, only Ernst Lubitsch and Josef Von Sternberg get any breaks in print. Of studio writers, only ones reaching print are novelists and they make the papers only when engaged to write for pictures and later when they are through and start blasting pictures.

CARNERA EXCITED

Makes Real Bout of Sparring atch on State's Stage

Quite little commotion at Loew's State, New York, Saturday night when Primo Carnera, headliner, forgot himself in the enthusiasm of a staged set-to with his 'favorite' sparring partner, Harold Mays, and banged up the latter quite a bit.

Several femmes in the audience became excited when seeing Mays starting to bleed after the impromtu melee with the champ.

At the beginning of the act Carnera heralds Mays as his 'favorite' builder-upper before any scrap.

VAN'S RIGHT LAMP GOES OUT, AND SO DOES VAN

JACK PULASKI

Illy Petrolle, the Fargo Express, technically won right to fight Jimmy McLarnin welterweight championship at the Polo Grounds last Wednesday (12) when his match with Bep Van Klaveren, of Holland, was stopped at the end of the fourth round.

The Dutchman's right eyelid between the brow and lashes was badly slashed, said referee Billy Kavanaugh, ex-mitman, and the doctor verified that, putting the damper on Tim Mara's second outdoor show. The promoter did plenty of squawking about the ruling.

So did Van Kaveren, who rushed across the ring and begged Petrolle to continue the fight. Billy was quite willing and advanced with his old Navajo blanket still around the shoulders. Then a cop climbed through the ropes and ended the fireworks.

Bep's lamp didn't look that badly hurt and some fight writers told Kavanaugh he was all wet, or something. Just a bad break for the fans because the match was something to see and the card provided plenty of action. The Dutchman entered the ring with a patch over the bad peeper. Petrolle at once decided he'd discover if it was a phoney. In the second round he found out, the claret flowing freely. End of the round the doc climbed up and took a look but said nothing. Billy didn't pick on the bum eye especially but it leaked easily. There were fighters a lot worse injured heretofore without officials interfering. However, the ref ought to know his business.

Van's Good Showing

Van Klaveren gave a good account of himself, coming in with a crouch and throwing fast punches. He had no trouble hiting Petrolle, but there is pep to Bep's stuff. Petrolle penetrated the chin defense with some success, but his best socks were to the body and once or twice the Dutchman winced. Whether he can take some of those snappy rights that are the specialty of the Express, the fans never found out. The Fargo fellow was favorite, seven to five.

Next outdoor match will see Ben Jeby in defense of his middleweight title against Lou Bruillard, the hard hitting left hander who laced Mickey Walker in Boston two weeks ago. It's the same Lou who smacked McLarnin around but has outgrown the welter division, weighing about 160 pounds. Jeby-Bruillard match is Aug. 2 at the Yankee Stadium. Petrolle and Van Klavaren have been rematched to meet about the middle of the month.

Dance Hall Slump

Milwaukee, July 17.

Milwaukee county dance hall operators are complaining to the county clerk who issues new licenses to them every July 1. Their wail is that the return of beer has put a very large crimp in their profits.

While 48 county dance palaces were licensed last year only 22 operators have taken out permits so far for the new term which began July 1. Natives no longer drive to the outskirts to dance when they can get beer in four or five places per city block.

UNFAIR COMPETITION

Arthur Murray, dance school maestro, recently hired three press agents at the same time and had them running into each other.

Learning what had happened, they all walked and one, Lillian Fox, has filed suit for $200 under her contract.

Looks Like Kansas Going Wet

Want Their Likker Out There

By Roy Chartier

Kansas is still dry but it's only from lack of rain. No. 1 as a prohib stamping ground in the minds of the world, it's a revelation to an Easterner venturing into dust belt to find really how wet the state is. Equally as surprising are the bets Kansans are willing place that their native commonwealth will slide into the column.

A judge, officials, local banker and numerous business men were among those recently talking to VARIETY reporter who dared go out as far as the hot winds country without assurance of something more cooling that iced tea. The first surprise, in a middle sized town of the state, was to find 4% beer as easy to obtain as cigs, something the same Kansas tabooed for many years.

Second stunner proved to be not only the wet-mindedness of the entire populace but the attitude of prominent locals. It's against the archaic Kansas laws to even sell near-beer or anything resembling or tasting like beer, yet stores, restaurants or fountains which vend 4% as they do Coca Cola without thinking anything of it, are seemingly unmolested.

Regardless of the law, attitude locally from mayors and chiefs of police down appear to be guided more by resentment than anything else. This accounts, in part, even for campaigns designed to forcing the governor to put the beer question to a vote. Actually, many Kansans are a little sore. All over, in stores and along the highways, are signs which read: 'Keep Kansas dry, help Missouri and Colorado,' etc.

Not only do the natives want their beer or something stronger, if possible, but they believe the state should benefit by the tax and retailers by the sale. This thought forms the background of sentiment which locally it is declared will find Kansas eventually going for repeal.

One of the most surprising things about 4% is that it sells out in arid Kansas over a fountain at no more than paid for it in New York. Can be taken home, if wanted, with a deposit on the bottle. Suds are shipped in from as far east as Milwaukee with original labels, case cartoons and all without trouble.

As one locally important Kansan summed up the situation:

'I was down in Wichita the other day and asked someone where I could get a drink. Stranger pointed to a place nearby, saying that that's the only place in town you can't get it.'

Beer Brings Boom to Bow and Bellows Boys

St. Paul, July 17.

Legal beer is bringing the accordion boys and old-time fiddlers into their own once more. Demand for these two forms of entertainment cannot be supplied, with 250 accordionists abetted by 100 fiddlers working in the beer halls nightly.

Joe Fiorito, local accordion maestro, whose school was a bust, due to lack of demand, found 32 pupils clamoring for admittance when he opened the doors recently. Some 50 to 75 calls for these two types of music, either alone or in combo go unanswered nightly.

Average pay is $5, with boys in the best spots drawing twice that with request numbers while circling the tables.

Coast Musikers

(Continued from page 64)

Colbert to warble in Paramount's 'Torch Singer.'

Kalmar and Ruby have written 'Keep on Doin' What You're Doin',' 'Pop Goes the Weasel,' and 'The King Can Do No Wrong,' for the Marx Bros. 'Duck Soup' at Par.

Roland Hayes visiting in Santa Barbara.

Harry Ruby pays off debts by sending certified checks, with interest, special delivery.

Murray Spivak of the Radio music dept. is a rabid collector of old copies of the National Geographic mag.

Musicians' union of L. A. has barred its members from playing auditions for Metropolitan studio.

Burton Lane and Harold Adamson got that assignment to ditty 'Dancing Lady' at Metro.

Emedio Iacobucci presented with a life membership in the musicians' local of L. A. on his 60th birthday.

Silvio Savant Fox and Paramount trumpeter, poppa of a son born a month ago.

When anyone mentions Gilbert and Sullivan, Wolfie Gilbert thinks he's being talked about.

'Cat and Fiddle,' eatery operated by Cliff Odhams and Fred Dempsey, becoming the tunesters' midnight rendezvous.

Someone gave Phil Cohen, attorney for ASCAP here, a bum steer regarding the non-payment of music tax by a San Bernardino dance hall and he sued Joe Tomatoe instead of Joe Amato.

Sam Coslow calls his Lake Sherwood shack 'Crooner's Crest.'

Leo Flanders back in town from batoning Fanchon & Marco's 'Desert Song.'

Arthur Freed the latest to be bitten by the photography bug.

Tryout Spots

(Continued from page 1)

managers are wary of such ratings. That a play looks good in the country does not prove it is a sure thing for Broadway. Case in point was the interest attracted by 'Crysalis' last summer at Westport. It attracted so much attention from summer residents around Westport, Conn., mostly of the professional class, that the show was repeated up there and played to virtual capacity. Yet it promptly flopped on Broadway.

Spread of summer show shop idea has attracted attention of the scouts for talent and material. Some are assigned to cover the new plays anywhere from Jersey and New York to the Yankee hideouts. That early scrutiny may work out to the benefit of the try-out showmen, what with the inclination of the picture people to make film rights bids, to apply if and when the show reaches Broadway, with a sliding scale applied to the price, dependent on the length of engagement.

BIRTHS

Mr. and Mrs. Orville Nelson, son, July 9, Los Angeles. Father is assistant manager of the Hollywood 'Shopping News'.

Mr. and Mrs. Ken Goldsmith, daughter, July 11, Hollywood. Father is head of Goldsmith Productions.

Mr. and Mrs. Harry D. Squires, son, July 15, in Philadelphia. Father is Broadway music publisher and songwriter.

MARRIAGES

Helen Ruth Diehl, non-pro, and Orren Mossman, film stunt man, filed intention to marry in Pasadena, Calif.

Mrs. Caroline Loew to Max Minzesheimer in New York July 12. Bride is the widow of Marcus Loew.

Mrs. Phyllis Livingston Potter to Fred Astaire in New York July 12. Bride is of the N. Y. social register.

Mary Jacklyn Borax to Michael Cudahy, Beverly Hills, Cal., July 15. Bride is a screen player and dancer.

Marguerite Churchill to George O'Brien, Santa Barbara, Cal., July 15. Both screen players.

Mrs. Charles Walton and George F. Chandler filed notice of intention to wed in Los Angeles, Aug. 5. Chandler is the father of Chick Chandler, actor.

Gladys Glad remarried to Mark Hellinger in New York July 11. Bride is from musical comedy, groom is N. Y. 'Daily News' columnist.

Jean Hart to Ranald A. Fairbairn, July 14, Orange, Calif. Former is daughter of the co-publisher of the Orange Daily News.

Nina Wilcox Putnam, Christian Elliot, at Las July 15.

Orville Mohler, former U. S. C. footballer and Pacific Coast League baseball player, who has appeared in pictures, and Bernadine Olson, have filed intentions to marry in Los Angeles.

CHATTER

Broadway

Jesse Crawford back from British dates.

Leon 'Roadshow' Victor on the mend again.

Benny Steins honeymooning at Hopatcong.

Lou Lusty tells best Nazi story heard to date.

Thomas Meighan in New York after a London stay.

George Whitc-RKO production deal reported gone bust.

Ray Goetz may be Max Gordon's transatlantic companion.

Bob Faber has taken a summer place at Belle Harbor, L. I.

Victor wants Dave Rubinoff to do recording on straight royalty.

Marc Helman took his first air flight last week—from Washington.

Thomas Lynch, headwaiter at the Tavern, died suddenly last Saturday.

Belle Baker is set for three weeks starting at the Palladium, London, in early August.

Mike Onerata, formerly treasurer at the Ambassador theatre, now a funeral director.

The Lasker Feigs have taken a summer place at Woodmere, L. I., for the summer.

Solly Ward up and around, having given pneumonia a tossing after a month's grapple.

Eddie Judge victim of stickup at 43rd and Sixth avenue. Two bandits grossed $65.

Lee Blumberg back Montreal and Toronto trips 'Golddigers' pre-releases.

Ireem Carnera's shoes free freak exhibit in store window next to Loew's State entrance.

Karl Freund and Stanley Bergerman left for the coast Sunday (15) to report back to Universal.

Jean Gale (Mrs. Matty Rosen) sunning at A. C. for a month, whence she goes west for pictures.

Dr. Norman Taube's idea of vacation is attending the Mayo clinic at Rochester, Minn., for three weeks.

Peekaboo latches up on speaks again since the surprise prohib sloughing of the class Biarritz club.

Large beer garden and lunch room will probably be spotted on site of Belmont hotel, which was razed a year or so ago.

Harry Benson, treasurer of the 48th Street, had appendix removed last week at the Flushing hospital. Condition reported as good.

Lou Goldberg's second book, 'Bank President,' has just been released with publisher, Macauley, holding back his first 'Great I Am' until last of August.

Leo Morris will start to fly back to the coast end of this week. Leo is making a squawk to the airways for transporation charge, according to his poundage.

Mack Millar, Broadway nitery p.a., has been appointed secretary to the Mayor's Sports Committee. He'll continue publicizing the Riviera and Hollywood spots on the side.

J. Francis Dooley (and Corinne Sales), now land owners at Baldwin, L. I., calls for and delivers Patricia Rivka Dooley at the Jewish Sunday school where the youngster attends.

Mrs. L. Sidney, mother of Sylvia Sidney, left New York by plane Friday morning (14) after learning her daughter was to be operated on that date for an ear infection in Los Angeles.

Ruth Morris almost went native in Hollywood. Ditto the Abe Lastfogels (Franoes Arms), but Ruth has it almost as bad as brother Bill who confesses himself nerts on California.

Mildred 'Peaches' Strange, the Irving Place's best stripper, was told to take a vacation after a long season's grind. She's 'vacationing' in Times Square—doing the peel at the Central.

Monroe Goldstein anticipating arrival of his 15-year-old daughter from Switzerland, where she has been schooling for three years, the theatrical attorney not seeing her all that time. Divorced Mrs. Goldstein resides in south of France.

Add another knight to the road—J. J. McCarthy. Taking instruction, Jeff wound up his first lesson by driving his new car home. Heralding his approach with a blast of dual horns, Jeff rolled up the driveway, stopped exactly where he announced, 'Sadie, we are here!' But there was no joy in Mudville; the mighty Sadie had gone out.

The girl and doormen at the Palace must be haunted weekly by whatever is the current week's audible ballyhoo stunt. Last week the theme song from 'Melody Cruise,' the then current feature, was repeated on a disk over and over, and both house attaches must take it for 12 hours daily. Week before the ringside noises of the Carnera-Sharkey fight films were used for the lobby come-on.

Seattle

By Dave Trepp

Bob Moore and Ernie Ludwig now in auto accessory biz.

Gordon Craddock second in national 'U' newsreel contest.

Film row executives at or back from national sales conferences.

J. G. von Herberg back from N. Y. and optimistic, seeing fall show revival.

Dog-racing opened at Playland track with 200 racers. George V. Lewis is manager. Nine races nightly.

Silver Lake horse-racing failed to click. Pari-mutuel betting ditto. Track is closed. British Columbia horse-racing also in slump.

Thelma Le Grande, singer, and Dolita De Soto, Spanish hotcha stepper, featuring Cuban rhumba, at Rose Room, Butler hotel.

Walter Fenney, who manages Rose in Tacoma, got out to the bay one forenoon and landed his 2½-pound salmon trout all within an hour.

Film row dope: Guy Navarre replaces Iz Schlang, mgr. U.A. exchange, latter to S. L. after five years here; Royce Brown advanced to Paramount exo.; Keith Beckwith, Columbia ex-mgr., replacing Eddie Walton, who goes to Minneapolis for Monogram ex.; Ed Kennedy to S. F.

London

ily Damita here on vacation.

The Arts Theatre Club bankrupt.

Myron Pearl Trio having Labor Permit trouble.

Gina Malo to do another picture for British Lion.

Howard Newmiller here for holiday after 14 years.

John West, father of Buster, running eatery in Paris.

Trocadero, picture theatre, to have another 'Crazy' week.

Murray Leslie (Leslie and Cohen) suffers nervous breakdown.

Paramount running daily changes of pictures at Astoria, Brixton.

Ben Lyon spectator at Wimbledon, unrecognized by tennis fans.

Harry Crull declaring his independence by taking a day off July 4.

Dorothy Blanchard, wife of Oscar Hammerstein, declines British film offer.

Ida Lupino, Stanley's daughter, bound for Hollywood with a contract.

Gracie Fields touring in her motor caravan around the English coast.

Bud Flanagan out of the Hippodrome show with appendicitis, Billy Caryll replacing.

Americans here vote Walter Hackett's latest, 'Road House,' cinch for Broadway.

Paul Harold Silverstone, two-year-old son of Arthur Silverstone, to make picture debut.

Delysia off to the Pyrenees at the conclusion of 'Mother of Pearl' July 8. Show ran seven months.

Morris Goodman, of Mascot Pictures, over here with a Victor McLaglen picture, 'Laughing at Life.'

Bettina Hall at Drury Lane looking over the part her sister is to play in new musical, 'Ball in Savoy.'

Herb Williams being taken around by Tex McLeod, and initiated into the English tea-drinking habit.

J. W. Jackson out of Leicester Square theatre as producer after a year, and replaced by Clarence Robinson.

After four years with Universal, Irving Applebaum here on short-term contract with British International.

Anjou brothers and Juanita Richards off to Paris to play at the Ambassadeurs restaurant for three weeks.

A. Blumenthals registered under a different name at Claridge's hotel and then resumed his own moniker.

Jesse Jacobson, American, operating the old Vaudeville Club, fined $40 for allowing betti on the premises.

Mario Naldi, formerly Howell, Harger and Naldi, now doing act with English boy and girl as the Naldi Trio.

Lew Leslie talking things over with Charles Cochran about 'Rhapsody in Black,' which Cochran will definitely produce.

Mr. and Mrs. Jimmy Walker, Gloria Vanderbilt and A. C. Blumenthal at the fashionable Quaglino's extension night.

E. E. Lyons building three new picture houses, and conducting business from a nursing home, getting over appendicitis op.

Emlyn Williams contracted with Gaumont-British to collaborate on scenario and play leading roles. First will be 'Friday 13th.'

Douglas Murray, brought over by John Maxwell to stage shows at the Regal, assisting Paul Stein, British International director.

Prince Arthur of Connaught complimenting Mary Ellis, Arthur Margetson and Horace Hodges on their performances in 'Music in the Air.'

Toni, recent addition to Kafka, Stanley and Mae act, out of hospital, recovered from accident at Blackpool. Team carrying on minus Toni.

American picture directors desirous of making English pictures are Henry King, John Ford, Henry Pollard, Malcolm St. John, James Tingling and Louis King.

Paris

By Beulah Livi

Brigette Helm, vacationing at the Midi, is studying singing.

A. C. Blumenthal notifying friends here to expect him shortly.

Mme. Collete is writing the dialog for new scenario by Vicki Baum.

Dorothy Ireland has departed for Hollywood, taking with her several scenarios.

Roland Toutain, injured in an auto accident at Neuilly, in the American hospital.

Fashion's latest whim is jewelry made of wicker work, with cane split very fine and twisted into tiny flowers.

A new cabaret called Theatre de Dix France (The 10 fr. Theatre) is soon to be opened by Marcel Nancey and Andre Waller.

Heinrich Fraenkel, VARIETY's German correspondent, has joined the exodus to Paris and is writing short stories in English.

Florence Walton and Piere Colombier honeymooning as the guests of Viola Rodgers at the latter's chateau, Coln-sur-Juine, at Lardy.

Mlle. Mariane Ivanoff, who carried off the first prize for dancers at the Conservatoire this year, has been engaged for the ballet at the Opera.

Dinah has closed her Montmartre cabaret and realized her ambition for a place on the Champs-Elysees. She is doing well at the 'Potaux-Roses.'

Doug Fairbanks and Tom Geraghty flew over from London to attend a charity gala at the Ambassadeurs restaurant and flew back next day.

Marcel Achard has completed his three-act comedy, 'Petrus,' which will open the Comedie des Champs Elysees next season with Louis Jouvet in lead.

As Jack Buchanin's third film for British Dominions, 'That's a Good Girl,' is laid in the south of France, scenes are being shot on the Cote d'Azur.

G. W. Pabst, having completed the supervision of 'Cette Nuit-la' ('That Very Evening') at the Pathe studios for Via-Film, has gone to Vienna for two weeks.

Jennie Dolly recuperating on the Riviera and reported out of danger, will have a plastic operation for her face injuries suffered in a recent motor smash-up as soon as she is strong enough.

Although banned in Germany, the original version of 'Berlin Alexanderplatz' with Heinrich George is being shown here under the French title of 'Sur Paye de Berlin' at the Bonaparte.

Negotiations are under way between Jean de Letraz and Max Reinhardt for a production in Vienna next season of the French playwright's new drama, 'Laurence ou la Conquete du Passe.'

Glynn Mon Jones, publicity expert, intended giving herself a two months' vacation, but landed the exploitation for Anne Morgan's Blerancourt chateau-museum as soon as she stepped off the boat.

Gitta Alpar, Hungarian film star and light opera singer, was heard here for the first time in person at an Ambassadeurs charity fete. Alpar will remain in Paris for the opening of her film, 'Czarda.'

Two French screen stars, Carmen Boni and Gaston Dupray, will have a fling at the legitimate for the summer in 'La Dame du Wagonlit' ('The Lady of the Sleeping Car'), by Claude Gevel, opening at the Varieties next week.

Montreal

Rip Doucet orch on CHLP.

Jack Marsh taken for a roll.

Joe Carr m.c.-ing at Krausmann's.

Frank Hallinan dead in Ottawa.

Arthur Larente breaking 90 at Senneville.

Joe Cattarinich makes hit with new machine.

Cold storage icicles in Palace lobby help illude fans.

Armand Lavergne on 9-day New York cruise next week.

Jack Donahue putting over big floor show at Villa Maurice.

Billy Bissett orch from Signiory Club on eastern Canada air.

Eddie English trying out vaude at the Verdun in modest way.

George Whittaker tops all newspaper boys at N. H. L. tournament.

Emile Lauzon stages open-air boxing bouts with cars parked free.

'Good Companions' tied up with Empress Britain at 20 Ontario houses.

Howard Knevels, formerly of Loew's, and Toronto, new manager Capitol.

Twilight racing here Monday and Tuesday (10 and 11) substantial success and will be repeated.

Villa Maurice cabaret show girls roller skate down main street to boost George Rotsky's 'Gold Diggers.'

Tourists with children barred at all main stem theatres under law causes bitter comment, but theatre men helpless.

Capitol ties up with 'Herald' and tobacco company on cash prizes for best collegiate cars in connection with 'College Humor.'

His Majesty's Quebec province only legit house, goes into receivership. 'Moonshine and Honeysuckle' scenery seized. Action to be heard September.

Big rail traffic into city current week-end. Visit of Balbo flying Armada brings in heavy tourist biz. Theatres suffered afternoons, but were packed nites.

Biggest tourist traffic in four years reported over week-end with prospects of pick-up for balance of summer following a poor early season gives theatres hopes.

Budapest

By E. P.

Imre Kalman here with family.

Bolvary dated for tonsil operation.

Paul Kohner here, looking over possibilities for Universal.

Alfred Savoir writing book for new Paul Abraham operetta.

Lizzy Balla, diminutive new musical comedy star, contracted for a picture.

Istvan Szekely directed Sari Fedak's picture, 'Aunt Iza,' almost completed.

Max Marton to open Fovarosi Operette theatre with Abraham's 'Ball at the Savoy.'

Joe Pasternak starting production of 'Girl Who Dares' with Francy Gaal at Hunnia studios.

Hans Bartsch due on the lookout for plays. Rumors of an impending divorce from Irene Palasty flatly denied.

Open-air restaurants and night clubs all in the red on account of unprecedented cold and rainy weather. Beaches and resorts ditto.

Molnar's new novel which he wrote at Cannes during the winter, to be published shortly. 'Musician Angels' is the title, plot laid in Venice.

Toronto

Fred (Imperial) Trebilcook back from Hollywood.

Lorne McLean into Junior League theatrical supervision.

Geoffrey Waddington assembling a new tango orchestra.

Shiela Terry was Kay Clark some years ago in Dickson Kenwin stock here.

The local Frank Hay is a brother of Billy Hay, the Amos 'n' Andy announcer.

Yvonne McKague doing the illustrations for Blodwin Davies' Niagara tome.

Rex Battle keeps it quiet, but he and Queen Alexandra played piano duets together.

Mona Coxwell, the Samuel French Canuck stand-in, organizing the Merrie England Players.

Dick Howard does a prodigal son return to FP-Can and takes over the Capitol at Hamilton.

N. L. Nathanson and J. J. Fitzgibbon leave for the west to outline policies in key spots to the Coast.

Suspension of Imperial pass list and hard-to-get o.k. of Mgr. Jack Arthur has the news scribes fuming.

The piano-pounding Aube Tzerko, whose right tag is Kotzer, bets on the nag whose name is most eartaking.

The Hon. C. W. Bell, who is a king's counsel and member of parliament, is the Charlie Bell who authored 'Parlor, Bedroom and Bath.'

And Jimmie Cowan, one of the town's better gagsters, says the only thing in four figures up here that hasn't taken a cut is the Thousand Islands.

Although the Writers' Club has moved into new quarters directly above the Women's Press Club, their rule still holds—no femme guest admitted.

Salute to courage! That top-hatted, frock-coated downtown wanderer is Frederick Mallison, the youngest member of Manchester's Cotton Exchange.

Mrs. Reid Fleming, the former Mildred Wood, who took the plunge at Beverly Hills, California, has charged the hubby with cruelty and will melt the matrimonial manacles at Las Vegas, Nevada.

With Gord Sinclair, the globe-trotting reporter, sending back word from the South Seas that he has no connection with Gordon Sinclair Pictures, George Brownridge claims that Gordon Sinclair Pix were organized by Brownridge, under whose contract Gordon reputedly is.

Berlin

By F. M. M.

Harry Piel is preparing three new films which he will direct and play lead.

Anny Ondra is filming at Munich. Her next engagement will be with Max Schmeling.

Ernst Krenek has composed a new opera which has been accepted by the Vienna State Opera.

Thea von Harbou, divorced wife of Fritz Lang, is the busiest screen writer in Germany at present.

Hertha Thiele and Rudolf Forster have recovered from their illness. Both will take up work again this month.

The last prominent non-Aryan Berlin actress is about to go. Grete Mosheim is starting on a foreign tour of several months.

D. L. S. film, 'The Red Air-Fighter,' will commemorate the famous war ace, von Richthofen. The surviving members of his squdron are acting in the film.

Fritz Kortner is going to the States in the fall. He will appear in two of his best roles, Shylock in 'The Merchant of Venice' and the Czar in 'The Patriot.'

Elizabeth Rethberg, star of the New York Opera, sang for her first return appearance at the Berlin State Opera, taking the part of Elsa in 'Lohengrin.' Kleiber directed the orchestra. The star had a terrific reception.

During the whole of the week June 23 to July 1 not a single film first night occurred in this capital. This is a first pointer to the break in production caused by the uncertainty of producers owing to the new course in German politics.

Even Max Rheinhardt can no longer teach acting in Germany. After August, all school managers, even those of film and stage schools must prove their qualification as racially German by birth and marriage certificates of their parents.

The first Nazi film, 'S. A. Mann Brandt,' oould not be shown at a Frankfurt main theatre recently. The artist who had painted the outdoor advertising proved to be a Jew, as was also the co-owner of the theatre. So the local Nazi chiefs stopped the show.

Prague

By Edward T. Heyn

In Frain, South Bohemia, an open air theatre has been built before an old castle.

Don Bliss, American commercial attache, on a vacation trip to Switzerland.

Erich von Wymethal of Philadelphia will be a member of the Aussig North Bohemia city theatre next season.

Marie Kreschova-Skrivanova, once most popular of Czech soubrettes, aged 52 years, committed suicide by hanging owing to financial troubles.

'Radio Journal,' the broadcasting organ of Czechoslovakia, in which the Czechoslovak government holds 51% interest, reported a profit of 582,000 crowns.

French films, chief features of Prague picture theatres this week, among them 'Naked Woman' at Lucerna and Kotva theatre and 'The Hero of the Arena,' French-Spanish film in Fenix Bio.

Fee von Reichlin, young soubrette and dancer of Prague, has been engaged for the next season in Munich. Before beginning her new work Miss von Reichlin will appear with Richard Tauber in London and Paris.

Birmingham

By Bob Brown

WAPI has installed a velocity mike.

Bill Coury has been transferred to the Trianon.

Vaudeville lasted at the Ritz just about two winks.

Coleman Sachs is filling in at the Thomas Jefferson.

Rollin K. Stonebrook came here from Asbury Park.

Yes or no for prohi (18) as state votes.

R. Burt Orndorff is back after an illness of three weeks.

Pearl McKinney has been appearing at Highland Casino.

The Redmont hotel is remodeli to keep in step with other hotels.

Martel Brett has turned to scrutinizing stamps and hoarding them.

Nelson Hampton and Dick Kennedy spending their vacations in Florida.

Joe Glattina and band have been granted an extension at the Casino at Pensacola.

Archie Williams and band have gone to the New Cloudland hotel at Cloudland, Ga., for three months.

Just let some smoke come out of the somestacks around this town and never again will the folks complain.

Railroad fares in the Southeast down to one and two cents a mile. Pullmans three cents without rest charges.

Bill Young attended a family reunion at Vernon, Ala., the other week and the town's population was greatly increased for a day.

CHATTER

Loop

Milton Berger visiting here.

Dells expects to keep running until Nov. 1.

Charley Althoff taking family to Bass Lake, Indiana.

George Bren, father of Hollywood agent, visiting the zoo.

Bruce Godshaw managing Riviera ballroom, Lake Geneva, Wis.

Ted Mack stepped from Brown hotel, Denver, to Waukesha Beach.

Harry Puck's producing corporation is called Ruby Attractions after his wife.

Marty Bloom back from road tour selling portable amplifiers for orchestras.

Sport Herrmann in Atlantic City with Shriners, will go from there to Bermuda.

George Ade and Meredith Nicholson came to town for Indiana day at the Fair.

Aaron Jones, Jr., will be assisted by Jack Hunt in managi the State-Lake.

Dan Burke, veteran of 17 years at Luna Park, is guessing weight on the Midway.

Freddie Williams at Streets of Paris only colored orchestra at World's Fair.

While in town the Lions Club International made the MGM pussy, Leo, a member.

Around the corner from B&K's Chicago is the Publix Profit-Sharing Penny Cafeteria.

Jack Morrison of Skyride promoted to work with E. W. Owings on special events at expo.

Abe Reynor, formerly maitre d'hotel for Granada cafe, now managing 'Old Mexico' at expo.

Jack Robbins spent Sunday at the World's Fair, had Joey Ray for a train partner to the coast.

Jan Garber threw a swimming party for the press and friends at the Lake Shore Athletic club.

All the daily papers had reporters out Saturday (15) riding around in taxicabs clocking the new meters.

Archie Herzoff threw a party at his home for the benefit of the old and new gang of Balaban & Katz exploiteers.

Buddy Rogers will make a personal appearance Wed. (19) when his picture, 'Best of Enmies,' opens at McVickers.

Bill Hollander went to Toledo to set a publicity campaign for Paramount there now under the John Balaban's wing.

Helen Reynolds (Reynolds and Donegan) broke in her new act, Seven Aerial Wonder Girls, at Congress over week-end.

Girl hostess at B&K Chicago asks departing patrons, 'Did you enjoy the show?' Not reported what she says to those who say 'No.'

Cafe de Paree, now loop nite spot, anxious to become an actor's hangout. Earl Bromson, m.c., inviting his performer pals to drop in.

Peggy Worth's oft-postponed show, 'Peggy Behave,' is now a possibility for the Blackstone, with Edgar Mason and Lillian Dushell in support.

Charles De Sheln, from legit, imitates Ben Bernie over the Pabst Blue Ribbon public address system and many yokels mistake him for the maestro.

Rei Terry with 'Hired Husband' at the Studebaker is Marie O'Sullivan whose father, P. J. Sullivan, was superintendent of the Boston Store for 39 years.

James Blaine, now with 'Hired Husband,' mentioned for the lead in a contemplated fall revival of an old Chauncey Olcott singing drama, 'Isle o' My Dreams.'

O. M. and Helen Samuels having seen all the shows, including the World's Fair, continued their all-summer trip with Minneapolis the next stop. They'll hit Manhattan in August.

Hotel Crillon latest to jump into nite life swim with so-called Southern Breakfast Club using Roger Grey, Gladys DeFoe, Buddy Lake, Maurice & Caranas and Freddie Hankel's orch.

Joe Parsons thinks the requests for old-time songs he's getting is significant of the psychology of returning good times. During the depression his fans wanted hotcha stuff over the air.

Cafe manager heard Roy Smeck play the ukelele. 'Ask $750,' Smeck told his agent, 'he told me my playing drove him crazy.' A wire came back from agent, 'Your playing only drove him crazy $500 worth.'

'Take a Chance' got notices that sounded like lyric poetry in praise of spring. First show to ask $3.30 in months gave personal triumphs opening night to Olsen and Johnson, Ethel Merman, Jack Whiting, Barbara Newberry and Doris Groday. Charles Hertzman and Richard Berger handling company.

Mexico, D. F.

Foreigners' summer school at the National University in session.

California, Arizona and Louisiana absorbed 1,300 metric tons of Mexican beer during May, government reports.

Completion works on the National theatre here are well advanced. Theatre has been under construction nearly 30 years. Government intends to have it completed and inaugurated next September.

More breaks for pedestrians. New civic safety regulations oblige traffic cops to frequently halt streams of autos to allow passage of folk afoot.

Ciudad Juarez beer interests urging federal government to abolish national tax on their sales and establishments in event that Texas votes pro suds July 26.

National University, founded in 1553, and oldest American seat of learning, is conducting a contest which is expected to bring forth the Great Mexican Ballet.

Saranac Lake

By Happy Benway

Mrs. William Morris at Camp Intermissioning.

Maurice Cohen sent back to bed with a bit of a fever.

Jack Nicoll back to bed due to a setback. Not serious.

Dan Astella, who weathered two hospital operations, still in bed.

Are you writing to those that you know in Saranac Lake or elsewhere who are sick?

Thanking Mrs. A. Heimlich for book for the library and also the kind thoughts.

John Louden left for the French hospital for a look over stomach trouble complications.

Archie Goulet, formerly Provost and Goulet, now up for one meal after two months of bedding.

The passing of Gordon Wrighter, known as 'Doc Rawhide,' will be mourned by many an old timer.

Eddie Voss off his exercise routine on account of a bad ticker. Booked for a season mess of bed.

George Neville, who saw about two years of N.V.A. San. here, is now a successful farmer in Florida.

Victor Monroe of L.A.T.S.E. holding up on the okay side. He is bedsided by his frau for a two-week run.

Lillian Morgan, after two weeks of the big town, returned to Saranac. She is downtowning for the rest.

Dr. Edgar Mayer, the medico-in-chief of the sanatorium, is anticipating a vacash in California and Cuba.

Betty Huntington, who left here for a try of airing at Liberty, N. Y., sez she anticipates a return to Saranac.

Nellie Qually, Australian singer and dancer, who is strictly in bed, struggling with a set-back. And successfully.

Dr. George Stiver, ex-house medico here, and popular now, doctoring at the Belmont hospital, Worcester, Mass.

Joseph Vaughey, Denver publicity man, is leaving for Chicago and New York, his first out-of-the-cure trip in five years.

'Saranac Mirror,' a newsy sheet, made it's first appearance. Oscar Daily, well-known first-nighter, is at the helm. It's a weekly.

Tom Lenihan, Tucson airer, feeling so good, he's shooting gags that are spotted in Jimmy Starr's Hollywood column. Tom is an ex-theatre critic.

Ben Shaffer the comeback kid of the san. Only three weeks ago Ben was abed with a set-back. Now he's motoring downtown feeling pretty good.

Pontiac, local theatre, giving away trip to the Century of Progress. It's a give-away hook-up with the local merchants. Natives going for it.

H. C. Ricketson sold to the Ringling Bros., Barnum & Bailey shows three polar bears that he had here for some time as a flash for an indoor golf course.

Edith Cohen and Lillian Zeigler motored to Stony Wald sanatorium to visit Martha Growald, an ex-N.V.A. guest patient, who is doing very well curing there.

Charles Sparks, manager of the Downey Bros. circus, Saranaced it for one day and held open house for every showfolk curer. Everything was open, even the cook house.

Mrs. Sydney Piermont, who did the ozone thing up to an absolute come-back, spending a short vacash here accompanied by her husband, Sydney Piermont, Loew booker, and Patty Moore.

To Mr. and Mrs. Henry Oosterkamp, Cincinnati, O.—the George Harmon, who is curing here, was formerly of the vaudeville act of Joy Bros. and Gloom, and is not the George Harmon of circus fame.

Fred Buck, who is strictly bedding it, received a surprise visit from Duke Rothrock, former bass and tuba player of Warings Pennsylvania, who is now connected with the Faun club orchestra here. Both wind jammers are natives of Tyrone, Pa.

Holiday visitors to Al Jocker, his wife and son; to William Canton, his sister; to Mike McMamee, his son and daughter; to Tommy Vicks, his brother and wife; to Eddie Voss, Jack Lewis; to George Harmon, Jack Hirsch, to Natalie Feldman, her father and mother.

Jersey Shore

By Wes Nolte

The beer war is on.

Kiviette around on week-ends.

Outboard motor water polo is the latest.

Joseph Gaites visits Bessie Clayton at West End.

May Leslie has opened dance studios at Runson and Deal.

Nick, the Greek, drops in and gives the local boys some action.

Tom Burley says WCAP will join Ed Wynn's chain if it goes through.

A Mardi Gras will replace the baby parade at Asbury Park this year.

Lou Irwin is practically commuting between Broadway and Ross-Fenton.

There's a new colored nite club in Asbury Park tagged the 'Stormy Weather.'

'Uncle' Pete and Louise, of radio (WAAM), a Unity (Ocean Grove), club booking.

Edna Johnson, 'Scrappy' Lambert's ex, driving around the shore in a new Minerva.

Johnny Creutz borrows Eddy Duchin's car and drives to Long Branch to hit a pole.

Corinne Hunting, Tony's wife, nursing a sprained leg, the result of a fall in Red Bank.

The government, says Abe Johnson, Vivian Johnson's father, owes 'em 11 grand income tax.

Irving Strouse wouldn't take that cut at Ross-Fenton, so now he's p.a.'ing the Deal Players (stock).

A Xmas party will be held at the Colony Club next week. A tree, Santa Claus and all the trimmings.

Kolia Nagen and his Gypsy Trio set for Friday night supper dances at Vivian Johnson's, Monmouth Beach.

The Kingsley Arms Roof, Asbury Park, formerly a casino, goes night club next week with Oscar Shimmerman managing.

The late Julian Mitchell's West End estate may be turned into a health farm this fall, according to Bessie Mitchell (Clayton).

Some new spots now open. Meadown View Inn, Belford; Shark River Hills Club, Shark River; Wanamassa Gardens, Wanamassa; Leonardo Grill, Leonardo; Le Deauville Inn, Belmar; Dic's Roof, Belmar and Wilsons, Long Branch.

Long Island

By Joe Wagner

Auto racing at Deer Park.

Mineola Fair dated for Sept. 19.

Slot machine arrests plentiful in Queens.

The midnight Italian pics at Loew's Plaza in Corona draw.

Boulevard theatre opened with Lenore Ulric in 'East of the Sun' (24).

Lucille Shearwood is doing the dramatic news and reviews for the L. I. 'Star.'

Glen Cove will try shows with unemployed actors with Arch Tappen in charge.

Alex LaWander, g.m. for Robertson Brothers Circus, used to be a minister. He preached a sermon Sunday in a Long Island City church.

San Francisco

By Harold Bock

Ken Dailey off for Malibu Lake and a rest.

Jan Rubini's frau, Adele Crane, off for a trip.

Earl Sapiro and wife, Dorothy Williams, divorcing.

Hank Goldenburg back on the job after a brief illness.

Mike McDonnell is feeding the cat while the wife's away.

Val Valente has taken his band down to Capitola for the summer.

Estelle Loveland, NBC hostess, leaves Aug. 8 for a round-world trip.

Duke Meyer away from his 'Call-Bulletin' radio ed's job, Bob Hall subbing.

Cy Trobbe has landed the orchestra contract for the United Fruit boats.

Fox, too, is after Jean Kelly, who turned down Metro, preferring to stick to her jigging.

Though they call him a fighter, Slapsie Maxie Rosenbloom still has ambitions to be an actor.

The Milton Samuels and the Sam Laughners (Louise Landis) have gone and bought themselves homes.

Tom Van Osten back to Sacramento for the theatre interests now that State legislature has re-convened.

Al Ackerman is pappy. Mrs. Ackerman is Herman Wobber's sister, and babe was born on Wobber's birthday.

Bert Catley finally broke 100 and was so unnerved that he dropped his clubs in front of an auto and smashed 'em.

A singing contract for Standard Oil has been handed to Helen Musselman, who can still appear on other NBC programs.

With the wife and baby back, Charlie Leonard gives up hotel life and goes domestic in an apartment with a stove and everything.

Up for 'Gold Diggers' opening at the Par: Joe E. Brown, Warren William, Bette Davis, Lyle Talbot, Patricia Ellis and Glenda Farrell.

Jimmy Hatlo, 'Call-Bull' cartoonist, back via the canal from N. Y., where it's reported he landed something other than his present Hearst syndicate stuff.

Stroudsburg

By John J. Bartholomew

Mario Cappelli concerting hereabouts.

Malarsky's Marionettes doing the resort circuit.

Billy Stein and his band at Hiawatha Lakes.

David Warfield summering at Pocono Manor.

MacDonough's Collegians playing at the Villa Caliente.

Extremely cold July almost ruined holiday resort business.

Johnny Weir's Dixie Knights featured at Penn Hills Tavern.

Rudy Carol and his WCBA dance band playing at Lake Mineola.

Penn. State College 'Big Ten' dance band summering at Cleo's ballroom.

National ping-pong champion, James Jacobson, competing at Karamac Kamp.

Federal permit granted to local brewery now owned by the Neustadtl Brewery Corp.

Book Manufacturers Institute of America holding a 'code' conference at Buck Hill Falls Inn.

Queena Mario of Met. Opera flew from Buck Hill to west coast for concert at Santa Barbara and Hollywood Bowl.

Providence

By A. Alfred Marcello

Garrett Byrnes is a papa now.

Billy McDermott in double harness again.

It's like old times again for Edward L. Reed.

Ken Whitmer is the new orchestra leader at Loew's State.

Tommy Meehan getting a brief respite from dinner speaking.

Fred Lovett is back again at his old Olneyville stand, the Olympia.

There are four dark theatres in town—Carlton, Fay's, Metropolitan, and the Modern.

Charles L. Schofield, director, will spend the summer at Buttonwoods with Mrs. Schofield (Nora Parkinson ingenue).

Cleveland

By Glenn C. Pullen

Bert Hensen from Albany back at RKO Palace. Al Gregg out as press agent.

With J. J. Franklin gone, Nat Holt's now supervising local RKO houses again.

Bill McDermott, 'Peedee' drama crick, shooting special yarns back from Moscow.

Butch Limbach treking to New York with hopes of peddling his illustrated shocker.

Paul Hughes of Penthouse Players and Juanita Hornbrook back from eastern honeymoon.

Bill Parent and Howard Kraus backing new Rainbow Gardens, town's ace beer spot.

Phil Selznick, owner of Club Madrid, p.a.ing for Thistledown racetrack during summer.

Gus Peck, local artist with itching feet, joined Ringling-Barnum circus to find inspiration.

Staff of indie Hippodrome given $5-per-week raise by Charles Doty. First salary hike on rialto.

Mrs. A. H. Woods in town visiting the junior Ralph Ketterings, who are awaiting the stork.

Knox Strachan, ex-manager Keith's 105th, doing publicity for indie Hipp. Elmer Weiner's out.

Eleanor Wittenberg, local dancer and Rae Samuels protege, rehearsing for fall vaude revue of her own.

Dave Lederman postponing new burlesque circuit scheme for Canadian fishing trip with Bert Klein.

Miriam Ann Cramer, local actress, married to William Georges June 30 following elopement to Girard, Pa.

Walter Wilson quitting Hanna stock as stage director to hie back to Gotham. George Fox taking over job.

Musicians' local dickering with circuit managers for return of vaude. New contracts come up Aug. 1.

Gertrude Haworth, sister-in-law of Wally Ford of pictures, deserts rialto for gossip-writing job in Hollywood.

Hollywood

Eddie Hatrick lost his cane.

Bobby Clark omnivorous reader.

Pete Ermatinger's raising rabbits and chickens.

Karen Morley admits she is pricing basinettes.

Pete Smith bought himself a 12-cylinder Lincoln.

Film mob getting its sun tan on the fishing barges.

Al Rockett anxious to get rid of one of his beach houses.

W. P. Anderson, former Hearst exec, selling desert land.

Can't be caught at home without a case of beer these days.

Joe Simmons in this week for confabs on indie product.

George Walsh gets first pic part in a year in 'The Bowery.'

J. Farrell MacDonald built home on his Oregon ranch.

Norman Foster, Honolulu-bound for five weeks' solo vacation.

Al Jolson introducing himself on the Warner lot as 'Mr. Ruby Keeler.'

Edward Earl Kay the only legit producer in captivity speaking Chinese.

Joe Toplitzky had his first air experience in flying home from New York.

Howard Hughes wants a new yacht big enuff to berth his airplane.

Hollywood apartment managers making it hard on the dog and cat fanciers.

When Johnny Weissmuller drives his car Lupe Velez is right behind in her sedan.

Clyde Elliott back from the South Seas, where he was making 'Man Eater' for Fox.

Lester Arnold, juve actor, will be out of pictures for two months with a broken shackle.

E. B. Shaddell here regarding expansion of Hollywood plant of Col phonograph plant.

Trem Carr wouldn't trust a plane on his trip to Chicago for the Monogram conclave.

Otis Wiles deserts the local newspaper field to pound out features for the Metro publicity dept.

The Wilhelm Dieterless threw a party at the Chinese theatre, Oriental, not Grauman's.

George Sidney, son of Louis K. Sidney of Loew's theatre department, here to land in pictures.

Ben Goetz forsaking New York, except for necessary biz trips, to settle in Hollywood permanently.

Carmel Myers makes her legit bow today (Tues.) at the Pasadena playhouse in 'A Lion in Her Lap.'

Dorothy Burgess' back sprained during a fight scene in 'Four Wise Girls' at Universal. Condition improving.

Besides operating the Criterion, T. L. Tally runs a mountain ranch resort and a radio and photograph business.

Suit filed in Superior court by American Baptist Publication Society vs. Isaac Horwitz to foreclose a mortgage.

George Barbier lays claim to being the longest-married actor in Hollywood. He and Carrie have stuck for 34 years.

Joseph Jefferson O'Neil back on the L. A. 'Examiner' editorial staff after a period in Columbia's publicity department.

Roy Hunt gets in Saturday (22) by plane from Rio de Janeiro with atmospheric background for Radio's 'Flying Down to Rio.'

Former DeMille bungalow on the Metro lot was too arty for the readers, so it is being rebuilt and toned down in appearance.

Charles Burkett, manager of Princeton football team in 1922, brought here by Warners as technical adviser on 'Football Coach.'

Struck by the wind-wing of an auto, Buddy Mason, film stunt man, sent to the Hollywood Receiving hospital with a dislocated shoulder and concussions.

Six or eight press agents who formerly worked for Arthur Wenzel held a reunion at a downtown hotel this week. Meeting was a secret affair so that Wenzel wouldn't find out.

Wm. R. Hearst insisted that a special pass be given Louella Par-

(Continued on page 78)

Denver

Barnes circus here July 20, 21, 22.

R. J. Morrison in new Packard sedan.

Elmer Sedin checking things over at the RKO exchange.

J. R. Nute spending a week in N. M. selling Monogram.

Tony Hartford goes back to work —Universal sends him to Seattle.

Jerry Zigmond, Denver manager, and Mrs. Zigmond, parents daughter, Gerre Sue.

Berta Sparks, of RKO exchange, and Arthur M. Bennett, chemist, marry. Will live here.

John Greve, Oak Creek, Colo., and J. K. Powell, Palisades, exhibs., on film row filling date books.

Don Darragh, on road in northwest with Spanish Fiesta idea, reports business up with stage show.

'Be Mine Tonight' ran 13 days at Hiawatha neighborhood house. Probably longest run ever in Denver at a subsequent.

CHATTER

(Continued from page 77)

sons, Hearst chatterer, to get her car on the Metro lot. This is privilege that most executives there do not enjoy.

George Thomas piloted Warren William, Bette Davis, Glenda Farrell, Lyle Talbot, Patricia Ellis, Ann Dvorak and Leslie Fenton through the opening of 'Gold Diggers' at 'Frisco's Paramount.

Announcement of the birth of a daughter to Blanche and John Sheehan was in the form of a 'VARIETY' ad presenting 'a production from an original idea by Jack Sheehan, continuity by Blanche Sheehan, no other credits.'

Joseph M. Schenck flew to the Chicago convention of United Artists Sunday (16). Sam Goldwyn, Abe Lehr, Al Lichtman, Hal Horne and Edward Finney left by train July 14. Next day G. P. Sully and Lynn Farnol hopped a plane.

Harry Ruby, raconteur and second-baseman, has in the past month added to his first edition collection copies of 'Moby Dick,' 'Scarlet Letter,' 'Way of All Flesh,' 'Alice in Wonderland,' 'Lady or the Tiger,' 'Emerson's 'Essays,' and 'Human Bondage.'

Minneapolis

By Les Rees

'Be Mine Tonight' starting 14th week at World.

Jack Murray, Publix artist, father of six-pound boy.

Ted Colvin, State doorman, made a flying tackle to capture auto thief.

Walter Eddy new accessory manager at Universal.

Gentry Brothers Dog & Pony show season's first tent attraction.

'Mystic 13,' Minneapolis league of magicians, planning national organization.

Exchange men and exhibitors to hold golf tournament at Detroit Lakes, Minn.

Charlie Perry, long a Publix division manager, back home here with plans indefinite.

Baer-Schmeling fight pictures outdrew Sharkey-Carnera more than two to one at RKO Orpheum.

Johnny Green, orchestra conductor and composer, back to New York after stay at State theatre.

W. C. Robertson, Star managing editor and friend of theatres, appointed Minneapolis postmaster.

Local neighborhood house advertising Rube Benton, veteran Minneapolis baseball pitcher, in person.

'Randy' Merriman and Charles Green, former Minnesota theatre staff men, going out with act, playing county and state fairs.

With Richard Dix, former Twin Cityite, and Winifred Coe (Mrs. Dix), ex-Minneapolitan, local folks much interested in their marital rift.

Eddie Tunstell, Metropolitan manager, leaving for New York this month to book road shows for Twin Cities, announces that Katharine Cornell and Eva La Gallienne have been set.

Joe Podloff, head booker at Fox for two years, has been promoted to sales' staff, with Paul Lundquist, his assistant, moving up to his post.

Bill Shartin of local Universal exchange winner in U national newsreel sales contest and gets cash prize.

John Alden, Tribune picture critic, making survey, found that State theatre's best screen box office bets were, in the order named, '42d Street,' 'State Fair,' 'She Done Him Wrong,' 'Silver Dollar' and 'Sign of the Cross'; RKO Orpheum, 'Animal Kingdom' and 'Kid from Spain'; Century, 'Reunion in Vienna,' 'Second Hand Wife,' 'Working Man,' 'Frisco Jenny,' 'Secrets,' and 'Hot Pepper.' State, however, had biggest week with Mills Brothers in person; the Orpheum, with White's 'Scandals' on stage.

Oakland

Wood Soanes

Lester Thompson still ing here!

A new type of sex show went into the T. & D., second run downtown house, last week when 'Back to Nature,' the Nudist picture started a week's run.

Gene Ebey, son of George, lessee of the Fulton here, is planning a stock season, trying to line up shows enough to run at least for 12 weeks. The house is dark at present, last attraction being vaude.

And another change of policy at the Premier. The Will Cowan vaude folded after a week, the house shut as usual, and now it opens anew with burlesque, with Jess Mack as producer, and Sam Farnum as comic.

Dr. R. C. Anderson, local dentist and realty operator, who came from the old medicine shows and developed into a local financier, shot and killed himself last week in his downtown offices. An $80,000 deficiency judgment against him, tying up his rentals, and ill health were contributing factors.

Anderson's partner, Dr. Otto Schoenwald, who started as a vocalist in musical tab and operettas and was with Walter Catlett, Hobart Cavanaugh and others in the old Bothwell Browne tabs, will carry on the business.

St. Paul

By Walt Raschick

Ed Furni is looking for a job.

Jane Rogers turns ad solicitor.

It's five cents for 12 ounces here.

Fred Strong new city ed of the 'News.'

Billy Mick moves to the Minneapolis Palace.

Mike Fadell ballyhooing Minneapolis park concerts.

Zita McSherry working in Chicago at state's exhibit.

Walt Raschick in Chi with Norman Ross for summer.

Golf course biz way off despite price cuts for city links.

Jack Foster hits WCCO with band from Mystic Caverns.

Walter Van Camp's smiling visage again a Loop fixture.

'Tourist biz 20 percent above last year among 10,000 lakes despite the fair.

Mid-summer ice carnival and skating meet at Muny auditorium, Aug. 2.

'Gold Diggers' in for second week at the Par, first hold over in many moons.

German Village and Roosevelt Gardens this week's additions to beer flood.

Free beer the come-on now at many gas stations.

RCA drew $500 Minnesota check, royalty on five 16 mm. sound reels being used at fair.

Publix re-leased Tower when Joe Friedman threatened a 15-cent price scale for the Loop house.

Governor Olson considering musicians' proposal for a 100-piece symphony to play in state parks.

Abe Harris, editor of a new rag, 'Minnesota Conservationist,' with Jack Maloney advertising manager.

Baltimore

Dave Keiser tying up the display rental service locally.

Overwork taking some poundage from Norman Goldstein.

Sam Wheeler finally getting accustomed to be seen without his mustache.

Town saw its first parade in months when the Singer's Midgets marched and tied up traffic.

Hon Nickel off to the country for a spell, leaving his gas station, Embassy and Gayety to their own devices.

Prosperity may be back but the RKO exchange still has the sign posted high: 'Write; don't telegraph.'

Bob Smeltzer and Norman Moray started in the film business together, and both are still together in Warner Bros.

Rosemary and Frazier establishing new run record locally for vaude performers, going into their seventh week at the Maryfair Gardens.

Fort Wayne

By Robert Baral

Centlivre brewery reopening.

New Berghoff Grill opens Aug. 15.

'Journal-Gazette' turns to afternoon daily.

Town wants Charlie Davis back at Emboyd.

Manny Marcus moves here from Indianapolis.

Ralph Fisher opening Uptown club shortly.

Few know that Dorothy Dickson was born here.

Julian Falk off to Minneapolis for RKO with Jack Gross.

Geneva Kruse with Murray Browne dancers on tour.

Billie Haaga, former vaude single, says she is through with the road.

Town without a morning sheet now. Frank Roberts advanced to managing editor of 'Journal-Gazette.'

Pittsburgh

By Hal Cohen

Paul Whiteman has been booked for a one-night stand at the Willows, July 26.

With the closing of the Fulton, L. B. Cool, mgr., is pulling out for his old home in Akron, O.

Eddie Klein has dropped his floor show at the Mayfair Roof and switched to a no-cover policy.

Jack Pelis has added four men to his band at the Urban Room, with a World's Fair date in prospect.

Al Goldenberg, local actor-playwright, summering at the Westchester Playhouse in Mt. Kisco, N. Y.

Homer Ochenshirt, ex-pianist at the Penn, will be the Pittsburgh Civic Opera's choral director next season.

Howard Addelsberger, former treasurer at the Stanley, has dropped from 208 to 169 pounds in a few months.

The Mike Cullens are vacationing in Atlantic City. So are Harry Harris and Earl Roeser. Kenny Kenfield just got back.

Indianapolis

By Bill Kiley

Ken Collins must buy those cigars in a hardware store.

Bandmaster Louis Lowe's little girl has the whooping cough.

A. J. Kalberer is getting accustomed to sunlight once more.

Ace Berry likes his panama hat so well he wears it in his office.

Jimmie Hatton, KYW, Chicago, crooner, back here on vacation.

Burley shows forget their slogan, 'Hottest show in town,' during the summer.

Dale Young, who used to pull theatre organ stops, nows pulls them in church.

Everyone that could get away went to Chicago for Indiana Day at the World's Fair.

Trade wonders how long it will be before a picture with kidnapped millionaire plot comes along.

Don Hastings, once a local radio announcer, has bought himself a radio station in Anderson, Ind.

Ted Nicholas, after 14 hours a day at the Lyric for three months, forgot how to play bridge on his first night off.

Apollo looks like it's hiding behind front-line ramparts with construction work on sewage system cluttering entrance.

St. Louis

Cullen Espy to Chicago to look over acts and take a peek at World's Fair.

George Tyson gave swell party at his suburban home for newspaper and theatre folks.

George Y. Hanger, ex-local scribe, home on vacation from job as Warner Bros. city manager at Oklahoma City.

'Whoopee' being revived for Grand Central despite only fair success for 'King of Jazz' at next-door Missouri.

Beauty contest winners from south and west booked into Ambassador week of July 21. Twenty-one girls, including 'Miss Missouri,' selected by opposition house, Fox.

Central Theatres' sign work straightened out after several weeks of argument between theatres and union. Final setup has C. E. Johnson, former Missouri man, in charge of his own shop, handling all work.

Decision awaited in Warner Bros. suit for 23 neighborhood houses formerly operated by Skourases. Warners purchased houses from Skouras and then relinquished them. Receivers now operating, with Warners claiming receivership no longer necessary.

Lincoln, Neb.

By Barney Oldfield

Local brokerage houses really busy.

Ethelyn Colwell back on her pins after an operation.

Don Larimer joins KFAB staff; ditto Cliff Conway.

Trying wrestling at the Beach, but the mob won't come.

Liberty theatre opened, orated n' everything (29).

Sun theatre walled up and made into a billboard for the Colonial.

Harper's Circus, originating here, reports good biz in the outcountry.

Vaude is being handled around town in a 'Button, button' style. First one house and then another.

Hartford

By M. H. Hammer

Super markets galore spring up.

Walter Brown again doing his column for the 'Courant.'

Fred Gleason, manager of Capitol, motoring to California.

Peggy O'Brien leaves theatre for a job in the grocery business.

A squeak in the Palace floor scared scores of women and the squeak is still a mystery.

Vernica Terosky and Flavia Sloat in Allyn box office, get the keenest looking outfits for cashiering.

Hartford will miss legit that leaves

Rochester

By Don Record

Beer war on with 21-oz. schuppers for a dime.

Hughie Barrett weds Violet De Marsh of Rochester.

Peggy Hart in air series 'Wayfaring Men' over WABC.

Harold Raives operating Temple in Fairport and Rialto in East Rochester.

William (Pete) Monroe of Hornell, 50 years a concessionaire, announces retirement.

Manager B. E. Carson of the Hotel

OBITUARY

EDWARD DILLON

Edward Dillon, 53, actor-director, died at his Hollywood home July 11 from a heart attack. As an actor, he appeared with Mary Pickford in her early pictures, and also with Douglas Fairbanks and Jack Pickford.

Dillon was born in New York, and served his acting apprenticeship with Otis Skinner. He appeared later with Rose Melville in 'Sis Hopkins.' Durng his stage career, he appeared between seasons in Biograph pictures.

Deceased was of the first directors in pictures, having handled the meg on Edison features in which Harry Beaumont was featured.

His former wife, Frances N. Dillon, is now a fan mag scribe in Hollywood.

Survived by a sister and brother, Jack Dillon.

GERALD AMES

Gerald Ames, stage and screen actor, died in London, England, July 4, as the result of a fall in an underground subway. He had broken his back 16 years ago falling from a horse in the making of a film, and later was hurt in a street accident.

Deceased's earliest appearance was in Shakespeare with Sir Frank Benson, and he later appeared with Sir Charles Wyndham and Sir George Alexander. He was 52 years old.

WILLIAM ZIMMERMANN

William Zimmermann, 67, one of the oldest stage hands in Milwaukee, died at his home, 1931 West Walnut street, that city, after a long illness.

Zimmermann began his stage work 51 years ago at the old Nunnamacher Opera House, now the Pabst theatre, and had been employed in nearly all local houses. At the time of his retirement a year ago he was on the Davidson staff.

A brother survives.

NORA ELY BARNELL

Nora Ely Barnell, 51, former actress and veteran casting director, known to Hollywood as 'Miss Ely,' died July 10 in Los Angeles following a cerebral hemorrhage.

Deceased started her career with Thomas Ince as an actress and later became assistant director for Robert Brunton. Of late she has been casting director for Harold Lloyd and Hal Roach. Her husband and two children survive.

OSCAR J. LYNCH

Oscar J. Lynch, of New York, widely known in theatrical and picture circles in that city, died July 5, at the home of a sister in Cleveland.

Mr. Lynch was born in Fremont, O., and went to Cleveland as a young man. There he was connected with the Morgan Lithograph Company, as a lithographer. Later he went to New York where he was engaged in theatre and picture advertising. Mr. Lynch brought the film, 'Dante's Inferno,' one of the first multiple-reel motion pictures shown in America, to this country from Italy. Two risters, both living in Cleveland, survive.

Funeral services July 7 from St. Anns church in Fremont, O., and burial was there.

MICHAEL MCNAMEE

Michael McNamee, , died at the N. V. A. sanatorium at Saranac Lake, after a continuous illness of three years.

He was a member of Local No. 1, I. A. T. S. E., and had been under the care of the N. V. A. years.

A daughter and two sons survive. Burial in East Orange, N. J.

DERBY BROWN

Derby Brown, 50, oldtime theatrical manager, died of a heart attack Saturday night (15) at his home in Brookline, Mass.

Once a professional singer, he later managed shows for Henry W. Savage. Was a member of Lambs club. Survived by his wife, and a daughter, Joan.

HARRY S. DALE, SR.

Harry S. Dale, Sr., 75, who played the tenor role of Sir Guy of Gisbourne in 'Robin Hood' with the Bostonian Opera Co. for hundreds of performances all over the country, died July 11 at his home in Brooklyn, N. Y.

Before joining the opera troupe he was with the Bloodgood Minstrels for several years.

JOHN M. FEDRIS

John M. Fedris, 71, who, besides Richard Mansfield managed Chauncey Olcott, John Drew and Henry Miller at various times in their careers, died July 10 of a complication of ailments in his Englewood, N. J., home.

Fedris was a nephew of Robert B. Mantell and from the late actor received his start as a producer.

ALFRED M. BENTINGER

Alfred M. Bentinger, 42, vice president and general manager of United Artists studios, died at Playa del Rey, July 15. Details will be found in a news dispatch in the picture section.

CHARLES HENRY HALL

Charles Henry Hall, 77, former opera singer, died July 10 in Los Angeles following a brief illness. Deceased is survived by his widow and two children.

JACK 'SLIM' RILEY

Jack 'Slim' Riley, 38, film cowboy, died July 9, in the Newhall, Calif., sanitarium following a protracted illness. Deceased is survived by his widow and parents.

TOBIAS D. MCLAY

Tobias D. McLay, 55, business agent for the Studio Utilities Employees, died July 14, in North Hollywood, Calif., from a heart ailment. His widow survives.

WALTER SPENCER BROWN

Walter Spencer Brown, 62, drama critic for the Hartford, Conn. 'Courant' for more than 30 years, died at his Hartford home July 10. Brown also covered music for the paper.

Paul Howse, , Los Angeles police commissioner, who was president of the Breakfast Club, in which filmdom is well represented, died July 10, following an apoplectic stroke. His wife and son survive.

Father of Al, George and Arthur Piantadosi, all three of the latter in the music publishing business, died at his home in Brooklyn, July 10.

Mother of Edward H. Smith, now on WOWO, Fort Wayne, and formerly of WGY, Schenectady, died suddenly at Fort Wayne.

William Morris

Cadillac goes to Reading, Pa., to operate three Grenoble hotels, Eric MacEwan replaces him here.

New Haven

Harold M.

Nate Rubin in from N. Y. for a week.

Whatever became of Bill Barry's vaude idea?

Billy Elder looking at cottages built for two.

Lou Tellegen's company scoring a hit over in Guilford.

Paris Players on their busiest season in Stony Creek.

Walter Lloyd stands acos with local kids after free show.

Eddie Lush and Joe Bonyar have written a ditty for Babe Miller.

Eddie Murphy of Arthur office off for a Fla. trip by sea with family.

Actors Associated running a series of summer shows at Woodmont.

Marchesa Gerini, S. Z. Poli's daughter, on visit to magnate's summer home.

Local sheet carries Westport Country Playhouse ads, although the spot is miles away.

Elimination of Arthur office switchboard has tossed Mae Riley into the army of unemployed.

World's Fair Concessions

Chicago, July 17.

(This list is supplementary to a previous report printed some weeks ago in VARIETY. Since that time numerous changes have occurred throughout the Century of Progress Exposition.)

Morocco

A large area enclosed in white-washed stucco walls and near Streets of Paris and Belgian Village. This was not commented upon when first seen, in the belief it was unfinished. However, a couple of weeks later it looked about the same. As a sample of the place just inside the main gate a ramshackle old trunk, apparently abandoned was unmoved after several weeks. It stuck out in the centre of the patio like a sore thumb.

Oriental shops and minor attractions occupy the space along the walls. There is no roof over the center. Sand-readers tell fortunes and find more costumers than the other places seem to find. On the outside wall facing the street the French Line steamship company has a pamphlet-distributing office.

iss America of 1933

A good-natured peep show. And not such a little peep at that. Miss America shows 95%. Enough for Iowa at 25c. Doing pretty well night caught. About 40 persons present for the short performance of around five minutes. Interior of building is U-shaped to make it seem like a long walk up to the rail beyond which Miss America unrobes.

Two girls used outside for ballyhoo, plus Miss America, the symposium of all the perfect measurements, and half a dozen bankers, mob-pusher-inners, and excitement generators. Mechanical music and spiels and using two box offices.

Usual inside stalling for a crowd worthy of the little lady who uses a negligee with some skill in revealing nearly all behind a thin screen. But well lighted. Management provided a good-looking gal with something to show so the chumps don't feel so chumpy as they do when leaving some of the other shows. Burlesque strippers give about the same exhibition except that 'Miss America,' like Eadie, acts like a lady.

& P.

Free. And guess it—packed. Very attractive open air arrangement, has band shell surrounded by fan-shaped hip-parking space. Boundaries are arched 12-foot hedges, forming a pretty picture. Some groceries on display in shop windows to each side. Accommodations for handling standees during performance not good. A patch of lawn with small shrubbery might well be sacrificed. It interferes when crowds get large.

Big league entertainment includes Harry Horlick's A&P Gypsies, veteran radio band, and Tony Sarg's Marionettes. Combining music and laughs.

iature Trains

These run from the 12th street gates along the edge of Grant Park to Monroe street near the loop. Worthy of mention for the showmanly ballyhoo put on at the 12th street end to attract patronage. Spieler is a singer and alternates tenor solos with invitations to ride the narrow guage for 10c.

Opened two weeks ago over some protests at using public land (Grant Park) for private profits.

Couney's Baby Incubators

This exhibit is bona fide science. Was moved intact from Michael Reese hospital. Understood to be only one of its kind in Chicago. Very nicely handled by expert doctors and nurses in constant attendance. Everything looks 100% sterilized. Individual babies in glass-inclosed incubators, boys in blue ribbons, girls in pink. At feeding and bathing time tots are removed to large nursery, model of neatness, where public watches through big windows.

Patents owned by Dr. E. Couney. Spieler makes statement that 95% of all premature births are saved by this method. Attraction is getting excellent attendance at 25c, and is strong on human interest appeal. Men as well as women find it extraordinarily interesting. About 12 babies on display.

reyhound Busses

Making what looks like a fortune. Each bus capable of holding 90 persons and jammed with standees. Run down own right of way most of three miles that Fair covers. Costs 10c every time on and off and stations every three blocks. Guides not particularly well informed for answering questions even this late.

Jantzen Beach

Looks like a good idea went wrong here. Not a natural location but much could have been done to create appeal. Little has been. Board walk built at beach level but too far from water and awkwardly arranged. Seems that it would have been better to keep all structures on land side allowing an uninterrupted lake view on other.

Anyhow, whatever the reasons, and there's a division of opinion on the subject at the expo, Jantzen Beach isn't getting across up to now with anything like a bang. Number of small concessions, shops, wheels, archery, bath house. Also a swimming pool named for Baby Ruth, candy bar.

This is the former publicly-operated 12th Street Beach. And this is the first summer it's not jammed. Of course, that 50c admission to the Fair grounds alone bars the hoi polloi. Looks like promoters should have had more money and spent it better. It needed to be made colorful, brilliant, gay with lights and activity. Instead it's pretty much an overlooked back lot in 425 acres of distractions.

Hall of States

Some of the states ought to be ashamed of themselves. Better to stay out than come in half-way. Five weeks after opening such states as Texas, Massachusetts and Maine had 'Not Open' signs on their doors. Others could produce nothing more ingenious than some commercial photographer's views of Main Street. This is a V-shaped building around an open space with the Federal building, no glittering success, either, on the wide end.

Politics probably successfully wrapped any showmanship in miles of red tape. Uncle Sam and his children should have put a better foot forward.

Two-Headed Baby

Lew DuFor is doing very well with this set-up. Arthur Brisbane in his column helped him along with some not-to-be-purchased publicity. Brisbane comment is duly magnified in the advertising ballyhoo out front. Two nurses, one on the loudspeaker, one on the alcohol bottles within give a medical environment to the place.

At 35c plenty want to see what it's all about.

Greenwich Village

This is a new guise and name for the sidestreets leading from the midway east to the lake. The same sidestreets whose small concessions have been loudly crying that they were starving to death. Exposition brought in a portion of the outdoor art bazaar, which in Grant Park and elsewhere has been a rather picturesque summer affair for the past several years. Naturally, it's not new to Chicagoans but quite interesting to tourists. Seemed to be getting a better diversion of the midway stream.

Notwithstanding those pitch-to-win, roll down, prize wheels, and similar hole-in-wall attractions both here and throughout the exposition are wearing out their attendants' pants and patience. Public is walking by with terrible indifference.

Electric Battery Boats

One of the numerous boat concessions on the lagoons are drive-yourself motor boats with five miles an hour speed. Log-booms form a path up one side, back the other. A 'cute' ride for fellows and girls at 25c each.

Welcome Black

Perry, Ia., July 17.

No shortage of cash here for the annual Perry rodeo and combination athletic and race program, last day seeing 7,500 entering the turnstiles, results plenty in the black, and announcement for a 1934 event in July, or probably a little later in the season.

Grandstand facilities failed to care for crowds, with the board facing necessity for a building program.

CIRCUSES

For Current Week-Week July 17

Al G. Barnes

July 17, Casper; 18, Cheyenne; Fort Collins; 20-22, Denver.

Hagenbeck-Wallace

July 17, Troy; 18, Rome; 19, Oswego; 20, Niagara Falls; 21, Buffalo; 22, Erie; 24, Jamestown.

CARNIVALS

For Current Week, July 17

Alamo, Colorado Springs.
Anderson-Srader, Atchison.
Barlow's Big City, Roodhouse.
Beckman & Gerety, Urbana.
Catlin & Wilson, Oak Hill.
Crafts 20 Big, Brentwood.
Empire, Utica.
Galler, Washington.
Glick, Wm., Rome.
Gooding, F. D., Portsmo
Great Eastern, Princeton.
Jones, Johnny J., Nanticoke.
Kaus United, Fulton.
Landes, J. L., Emporia.
McFarland, Ed, Arlington.
Middleton, Karl, Dansville.
Monarch Expo., Amityville.
Pearson, C. E., Mt. Pulaski.
Rogers & Powell, Stillwell.
Rubin & Cherry, Milwaukee.
Sol's Liberty, Peru.
Sunset Amus., Ft. Mad.
West Bros., Staunton.
West Coast Amus., Fallon, Nv.

Fair's Big Grosser

Chicago, July 17.

Pabst Blue Ribbon Casino at the Chi Fair was hooked up to an $85,000 monthly overhead. The first month it will gross $175,000 and thereafter it is estimated the monthly take will be $200,000.

It's been the surprise money maker of 'em all, the Pabst people merely first figuring on it for an industrial bally.

The top day's takings reached $8,800.

BALTO STOCK ON TWICE DAILY AT SCALE CUT

Baltimore, July 17.

Hon Nickel last week closed his burley Gayety for the rest of the summer season. On reopening late in August he plans to reinstate the old policy of two-a-day.

Last season Nickel tried to help the folding biz by switching from twice-daily to a four-a-day grind with pictures. It didn't help. The past two weeks Nickel reverted to two-a-day with a colored burley, Mamie Smith and the '4-11-44' show, but business was worse.

Prices will be lower for two-a-day, however, on reopening, from 10c. to 50c. in the afternoon and 15c. to 75c. at night.

Indications at present are that Nickel will remain stock during the coming season, interchanging lead performers with several other stock burleys in the east and midwest.

Nothing definite in view for a renewed Herk tie-up. Palace, used by Herk last year, is dark and for rent or sale.

Circus Fans Meet

Evansville, Ind., July 17.

The Circus Fans will hold their 8th annual national gathering in Baraboo, Wis., Aug. 1-3.

An attendance of over 100 is expected.

BLUEPRINT ERROR

Chicago, July 17.

Three to four weeks' time was lost on one of the rides designed for the World's Fair midway because of a reported engineering mistake.

Steel framework and airplane cars were in place, but work had stopped while the error was rectified. Ride hasn't opened yet. It was late in starting, anyhow.

EXPO'S BANKING PROBLEM

Chicago, July 17.

Century of Progress expo has had a bandit scare. As a result administration building is surrounded with armed policemen and admission is denied all save those who can convince the sentries that they have actual business to transact.

Various cashiers' cages scattered throughout the grounds have a money pick-up by armed truck every hour. In consequence administration building has $80,000 or more on hand most of the time and in loose cash.

Ringling Show Passing Up Former Standby Towns for New Business

Canton, ., July 17.

Ringling Bros.-Barnum & Bailey Circus has had but five losing stands in the two months' tour under canvas ending this week, an executive of the show declares. So far this season gross receipts are about the same as last season, with indications that takings will be better as the summer advances. The middle west, where the show is booked for the next month, is just starting to recover from its long industrial slump.

It was pointed out that this year's route will deviate somewhat from former years, owing to conditions. Many regular towns which have failed to give the show profitable business in recent years are being passed up this season and smaller stands, where the show has not played for many years, are being substituted, with fair results.

10,000 Pop. Stands

Within the next two weeks the show will play two small communities in Michigan, scarcely more than 10,000 in population each, which are expected to give the show some business. These are Adrian, Mich., about 30 miles north of Toledo, and Ann Arbor, a short distance from Detroit. Most of the remainder of July will be spent in Michigan, the show keeping in close proximity of Chicago in readiness for an easy jump to the Windy City f the opening there on Aug. 5 for nine days. Following Chicago, the show heads east again, coming back into Ohio around Labor Day, to pick up Columbus, Dayton and Cincinnati, all dropped a month ago after they had been contracted.

The same situation applies to a number of eastern Ohio stands which were made the past few days, including Canton, last made by the Ringling-Barnum show in 1930. Business was not much better here than three years ago. Wheeling, W. Va., was the day after the 4th stand, with business only fair. Youngstown, an every-year stop, proved slightly better than last year, and Akron was about the same.

$5,600 for Free Acts on Nebraska Fair Midway

Lincoln, Neb., July 17.

Free attractions before the grandstand at the 1933 Nebraska state fair will be furnished this year by the Ed Carruthers & Mike Barnes agency. Contract calls for the expo to pay $5,600 for a 36-people revue and some 10 acts in addition.

Change on the midway was announced with the letting of yokel-row to Castle-Ehrlick & Hirsch's carney this year. Beckmann & Gerety have had this stand for the last two years and Rubin & Cherry before them.

Cops Censor Portland Strips, But B. O. Good

Portland, Ore., July 17.

Indie Columbia's new burley registering at the b.o. Show is the usual mixture of gags and peeling. Renee and Dolly White do the stripping, with uniformed cop always in attendance to see it's ok on public morals score.

This handicaps the girls considerably. Chorus lineup is listless and most of the comedy mild. Dick Frazier works hard with the comic end, keeping it cleaner than most burley. Eddie Hayward plays straight and produces.

It's a case of burley that 99.4 percent pure, but the locals go for it and the Columbia's b.o. has no complaints.

Hagerstown Goes Tough

Baltimore, July 17.

Pitchmen will steer clear of Hagerstown, Md., when they learn the news of the 150% boost in the license fee for peddlers. City Council last week raised the clip for a high C to a higher $250.

Also added a tax for each additional employee, boosting the extra assessment from a two-spot to five.

MASSACRE TURNS HOTCHA

Chicago, July 17.

Fort Dearborn Massacre, flop concession, gave up the ghost last week. In its place a new Havana Rumba show headlining Salinda, hotcha dancer, opened under C. C. Pyle's auspices, who took over the premises from the Black Partridge Spectacle Co.

Rumba show will give a 30-minute performance for 25c.

Carnie Man Pinched

Red Oak, Iowa, July 17.

Will Roberts, carnival attache, was picked up by officers on complaint of Albert Mulvenna, road construction contractor.

Charges he was fleeced out of $140 by Roberts in a gambling racket.

Sobler, Pollack Get Doctoring Jobs at Expo

Chicago, July 16.

Calling in of theatre showmen to perform emergency service at various World's Fair Concessions continues. Newest showmen manning the pulmotors are Al Sobler and Lew Pollock. Both are of long experience picture house publicists.

Sobler is in on 'Battle of Gettysburg,' one of the midway big shows, while Pollock is stationed at 'Old Mexico.' Both spots are being gingered up with new exteriors and ideas.

LETTERS

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Horner S C	

Wheels Within Wheel, Herk's Idea; Salaries and Cast Graded for Sticks

J. H. Herk is considering splitting the Empire wheel's more weeks of playing time, with which it opens the season Aug. 15, into two or three sections. This is on the theory that the same show and overhead that applies to a troupe in New York can't be carried profitably in Worcester, Mass.

Likelihood is that there will be a No. 1 route comprising New York, Brooklyn, Newark, Providence and Boston; a No. 2 composed of Washington, Baltimore and Philadelphia and a third taking in Union City, Albany, Worcester, Bridgeport and the balance of the smaller New England time.

Actors would receive blanket contracts for all or most of the total time, but with the two or three different sections of the route indicated and at different salaries.

liding Salaries

It is figured the New York and Philadelphia routes could carry full shows of 12 or 15 principals and 20 chorus girls at full salary, while in the smaller towns the shows would be cut to 10 principals and 16 girls. Production would be trimmed accordingly.

Herk is also debating restoration of the franchise system for producers, as against last year's policy under which the wheel staged its own shows. Empire favors the franchise system for several reasons, but the block is an economic angle.

With the budgets down so low, it may be the best policy to put all the money into the show itself, Herk figures. In the past, with the b.r. margin considerably wider, the producers' own edge could be shaved off the total budget without doing much damage to the looks or merit of a show.

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PRIMA DONNA COLUMNISTS

85c Daily Spent Per Person at Fair Not Sufficient for All Concessions

Chicago, July 24.

World's Fair spending has been averaging around 85c a day per person, it is said, for so far, with midsummer passed. Of this amount it is claimed the eating and drinking joints get 68c.

Hotels are jammed and over capacity through placing four and five people in a room. Hotels are charging $1 to $2 a person.

Talk of cutting the 50c gate to 25c or even a free admission. Chances are if the Fair makes a free gate it will ruin the show business of Chicago.

All the concessions at the Fair have cashiers placed by the Fair management, so the trustees know exactly what the concessions are doing. But few are making money. Among these, particularly is the French Village, owned and controlled by local boys. It gets an

(Continued on page 43)

Coast Schools Ask $60,000 for Football Radioing; No Takers

San Francisco, July 24.

Sponsorship of Coast football broadcasts this year looks improbable. Colleges have advised NBC and CBS that they would permit sponsorship for $60,000 for the season.

Associated Oil, which has bankrolled past grid etherizings, and was figuring on it again this year, turned a salmon pink at the figure and started looking for another place to aim its budget.

Sixty grand would be only the universities' end. In addition there would have been the charges by the networks for time, pickups, and facilities. Total would run well over $100,000 for the season.

Likelihood is that the chains will broadcast the games on a sustaining basis, for which the colleges are asking no dough.

$5,000 FOR FLYER POST FOR 6 DAYS ON A.C. PIER

Wiley Post, the first solo aviator whose record-breaking flight around the world was concluded at Floyd Bennett field, N. Y. C., Saturday night, will probably open at the Steel Pier, Atlantic City, Friday (28). Reputed salary is $5,000 for six days.

Post is being offered for vaudeville by the Max Hart office, Dick Lamarr handling the flier. First vaudeville offer was $2,500, which was rejected. Price was later raised to $3,500, but no dates were agreed on up to yesterday afternoon.

Circuit's vaude salary committee is understood to have set $2,500 as top pay for the aviator.

The Newer Showmen

After big foot Carnera won out for Italy, his management suggested to RKO that the champ might be a card for the RKO Palace in Chicago during the week Gen. Balbo and his air fleet reached there.

The RKO showmen said they were going to hold a committee meeting some day and would consider it.

SALARY LOWER NOW FOR LEGITS

An idea of salary readjustments is gathered from the lineup which Sam H. Harris has for his Irving Berlin-Moss Hart show, 'As Thousands Cheer', headed by Marilyn Miller, Clifton Webb, Ethel Waters, with possibly Beatrice Lillie and William Collier, Sr., or Frank Morgan to handle the male comedy.

Morgan and Collier are both on the coast in pictures, with the former refusing to return to Broadway. Collier, while more amenable, is too much in demand as a dialog director. Walter Catlett is another who is being paged from the coast.

Miss Miller who received up to $4,500 a week against a straight 10% of the gross from Ziegfeld, and Webb, who has been in the $2,500 class, are said to be at readjusted 1933 levels for Harris. Miss Miller is particularly anxious for a stage comeback.

ACTORS THANK EQUITY, BUT MANAGER SQUAWKS

Committee of three from 'Music in the Air' called on Frank Gillmore at Equity and formally thanked him for keeping the show open, after the mix-up over the Walter Slezak matter. German baritone had received Equity permission to appear at Westport, Conn., for a try-out of 'The Pursuit of Happiness' but when the arrangement was made, it apparently was not even considered whether 'Air' would be playing at the 44th Street, N. Y. Upon protest of Nick Holde the show's manager, 'Happiness' was set back and Slezak was replaced.

Holde, the show's manager, upon hearing of the delegation to Equity, assembled the company on the stage and stated the show would have closed last week but for his action —that the players had the wrong idea. Actually, he said Equity should have been censured, not thanked.

RADIO WRITERS TEMPERAMENTAL

Their Demands Make Hollywood Chatterers Seem Elementary — Pout, Fret and Feud — Even Some Editors Now Creeping In for Favors

THE P. A. LINK

Journalistic pets and prima donnas of roadway currently are the radio columnists. In their demands they put the Hollywood film chatterers to shame and make the Broadway columnists look like cubs.

Unlike the many unsung newshounds who cover Hollywood studio beats, the radio scriveners who cover the radio studios manage to collect some of that easy ether money on their own.

Lotsa ways. Some of the radio columnists are ether m.c.'s with commercials all their own. Some m.c. sustaining—which means on the slightest provocation—either on

(Continued on page 62)

NO CHANCE FOR SIMP STUFF OR NOVICES

Not one of 17 of the largest producers has bought a scenario school manuscript, and 95% of them won't do business with an author unless he is established or has his work submitted by a reputable agent, the Hays office has learned from survey. Companies interrogated included: Metro, Fox, Paramount, RKO, Warners, Universal, Harold Lloyd, Hal Roach, Educational, Mack Sennett, Allied, Mascot, Premier, Darmour, Monogram, Mayfair and Eagle.

Consensus of opinion was that there is an oversupply of scenarios from non-literary people, but generally an undersupply of good material.

Jack Warner's Idea

Hollywood, July 24.

Jack Warner recently spent an evening in one of the local gambling rooms.

When leaving he said:

'I hope this place stays open. If it does the producers won't have to fight over salary with the actors any more.'

Met Opera Stage Not Glory Enough; Vet Singers Want Real Money Besides

One of the Metropolitan opera's valued baritones refused to engage for next season, frankly saying the Met's schedule was so short, that with the restrictions on added vocal work, he could not earn enough money to keep himself properly fed. Having just completed a three-year term, the warbler added that he didn't care to take a chance on going hungry.

It is claimed the Met insists that its singers shall not appear for any other operatic venture and any other public performances are under restrictions which make it difficult for the warblers to earn additional money while under Met engagement. Contracts are reported further stipulating just what radio work may be accepted. Mike singing is largely limited and only by the Met's permission.

The restrictions may explain why there is so much operatic talent available at this time.

Gross Guessers

Chicago, July 24.

World's Fair claims to be able to guess with accuracy its daily attendance as early as 11:30 a. m.

On a decimal system of statistics this hour has been fixed as the first quarterpoint of the day by multiplying attendance up to that time by four they guess the day's crowd. Guards, guides and cashiers are then called accordingly.

PARIS CRITICS' WALKOUT WINS

Paris, July 15.

During the recent competitions at the Conservatoire, when prizes and honorable mentions are awarded by the French government to the most outstanding Conservatory members for tragedy, comedy, ballet, and music in all its branches, the Paris critics went on strike and marched out of the house in a body, as a protest against the undesirable seats that fell to their lot.

The performances were packed with so many fond parents and friends that reviewers were placed in the side seats or extreme rear, and some who came late found nothing but standing room. Tickets were not numbered. Gerard Bauer, of 'Les Annales,' acting as spokes-

(Continued on page 55)

ACTOR QUITS ACTING AND BECOMES LAWYER

Las Vegas, Nev., July

Getting his papers to practice law Paul Ralli has given up Hollywood and film acting to hang out his shingle here.

Originally in pictures in the east when there was considerable production on the Atlantic Coast, Ralli has been in Hollywood for about 10 years, in feature assignments.

NAME AUTHORS' ROYALTY

For Radio—Van Dine Up in Front at $2,000, but His Idea

Name authors for radio scripts have their own ideas of values. S. S. Van Dine wants $2,000 weekly royalty for his mysteries, with $1,250 already offered.

Estate of Arthur Conan Doyle collects $200 to $500, depending on the material, for the 'Sherlock Holmes' series.

In the main the pulps furnish the material for the average script program, when not specially authored.

Pix Name on Mail Box Racket Lure New Tourist Crop

Los Angeles, July 24.

Old racket of placing picture names on apartment house mail boxes as a come-on for tourists is once more being tried. Practice was worn thin through over-use several years ago, and discarded.

This year's mob of tourists, not on to the trick, are falling for it, as it is still a selling point for the manager to hint to prospective tenants, that they can live under the same roof with a picture celeb. Besides, the name covers up the number of vacancies.

To protect themselves, the managers generally use only the last name. That leaves them an out in case of a kickback, as they can claim it wasn't the film person who lived there but another guy with the same last name.

JOY JOINTS DENTED WHEN WALL ST. FLOPS

Every time the market crashes the joy joints feel it. Cancellation for several big parties came into the more popular niteries as the market started sliding.

As in previous Wall St. cataclysms, weird tales concerning show people and the like get around. One comedian who made himself as much prominent through his large investments as by his wise-cracking style around a Times Sq. brokerage, is mentioned as having taken a big bath.

A headwaiter in a roadhouse on an inside tip on a wet stock chiselled his way from $33 to $125 a share on 125 shares but forgot that what goes up can go down.

Back-Handed Split-Up Gossip

Denying Divorces Before Rumored Is Louella Parson's Newest Tip-Off Scheme

Hollywood, July 24.

Taking backwater on her previous stand of 'first with birth and divorce news', Louella Parson, Hearst chatterer, is now going the extreme and trying to square herself with Hollywood by printing denials of divorces before the divorce rumors get around.

Latest example is her denial that Constance Bennett and her Marquise would split in order that Miss Bennett might marry Gilbert Roland. She hit the front page of the Examiner with that one before anyone had rumored that La Bennett and the Marquis were on the verge of divorce.

Recently the chatterer has been running yarns to the effect that poisonous gossip wrecks most of Hollywood's marital unions. In one article she spilled gossip under the guise of horrible examples by claiming that gossip might wreck the homes of the Conrad Nagels and the Neil Hamiltons were it not that these people were so sane that they did not permit malicious gossip to influence their home lives.

Recently Miss Parson has broken a half dozen separations in front page style, most blatant being the Pickford-Fairbanks separation. Colony burned considerably over her handling this story which was plastered all over the 'Examiner' like circus paper.

All Crossers

The changed attitude of the chatterer, aimed to take the curse off her previous dirt spilling proclivities, is getting the go-by from the picture people who have come to look on all chatter writers with a degree of suspicion, believing that they'll violate most any confidence to get a break with what they consider toothsome gossip.

Subsequent to the numerous dirt yarns, William Randolph Hearst informed all his editors and wire editors that nothing derogatory to the Conrad Nagels be printed in any of the Hearst papers or go over Hearst controlled wires.

Coast Patients Oke

Hollywood, July 24.

William S. Hart is recovering from an abdominal operation performed July 22 at the Cedars of Lebanon by Dr. E. C. Moore. Following tonsil snatching at the same hospital, Clark Gable and Fred W. Beetson have been discharged. Sylvia Sydney and Eugene Delmar are improving.

Will H. Hays, Jr., is in satisfactory condition at the Queen of Angels, following an emergency appendix op.

Conchita Montenegro left the Benedict hospital today (24) after two weeks there, recovering from the effects of an appendix surgery.

At the Bellvue hospital for observation, doctors have not yet decided on an operation for Lola Lane.

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Muffed Angle

Haysites are still chuckling over the oversight of papers in the Sally Rand case. Not one, they report after check of the clippings, identified Miss Rand as the film actress.

Matter had to do with nudist charges in connection with the World's Fair. She was exonerated.

Ruby Keeler Would Dance, Not Hand Out S. A. in WB's 'Footlight Parade'

Hollywood, July 24.

Ruby Keeler walked on Warner's 'Footlight Parade' (20) and refused to continue unless studio gave her a costume considerably more form-hiding than the one she was wearing.

Matter was quickly straightened out, with another body covering substituted. Miss Keeler claimed that she could not do her dance properly, and that she was more interested in giving a satisfactory performance than in supplying s.a. to picture fans.

2 DIFFERENT K.O.'S IN BAER-CARNERA PICTURE

Primo Carnera is set for two more weeks for Loew's, in Jersey City, and the Metropolitan, Brooklyn, on the same $2,500 guarantee and 50-50 over the house average, starting at the State next week. After that, the champ may go to Hollywood for Metro's picture, 'The Prize Fighter and the Lady.'

Harry Lenetska, the agent for Carnera, is asking $25,000 a week, figuring on three weeks' work at $75,000 for Primo's end. Max Baer is in the same film and is contracted for $25,000 for his share during the film's making.

At Loew's State last week Carnera got between $3,500 and $4,000 as his share, being guaranteed $2,500 and 50% over $20,000, which was the figure Loew's gave him to shoot at. The house had been around the $10,000 to $12,000 mark for months.

Owing to some financial kinks holding it up, Carnera's proposed World's Fair appearances at $1,000 a day are . . . He wanted certain sums deposited first, and thus far the guaranty hasn't been forthcoming.

No Errors

The Metro film deal will also include a short to be made on top of the film. Money for the short hasn't been discussed pending adjustment of the feature's deal.

In the fight film there seems to be a question as to how a knockout by the hero Baer can be squared. This may be settled to Carnera's contentment in the version for this country showing Baer knocking out the champ on the screen, but the European version must have Carnera doing the k.o., as over there the foreigners otherwise are apt to believe anything.

SAILINGS

Aug. 26 (New York to London), Irving Tishman, Seiler and Wills (Berengaria).

Aug. 3 (Paris to New York), Irving Mills, Kay Hanson, Duke Ellington band (Majestic).

July 25 (Antwerp to New York) Jack Barty (Vancouver).

July 22 (New York to Paris) Jake Wilk (Rex).

July 21 (New York to London), Catherine Dale Owen, Katharine Cornell, Joe Jackson (Europa).

July 21 (London to New York), Sayington Crampton (Bremen).

July 21 (New York to London), Louis Gasnier (Lafayette).

July 20 (New York to London), John MacCormack, Clarence Winchester, A. H. Giannini, Laudy Lawrence, Arthur Garfield Hays (Majestic).

July 20 (London to New York), Lou Leslie (Washington).

WILL MAHONEY

The Los Angeles Herald Express said:—"Will Mahoney is a smash hit at the Paramount. In case you have not been fortunate enough to have seen this comedian before, be sure to see him this week. The audience applauded with the joy of having discovered something exactly to their liking."

irection
RALPH G. FARNUM
Roosevelt Hotel
Hollywood, Cal.

KIDNAP STUFF UNNERVES L.A.

Hollywood, July 24.

Kidnapping threats again hit Hollywood with dozens of reports mentioning picture people who have received letters conveying threats and demanding coin.

Helen Hayes is reported to have been one of those in receipt of the missives, with a threat to kidnap her daughter, the 'Act of God' child of a few years ago. This is reported to be the real reason for her decision not to appear in 'Wicked Woman,' but to return to New York.

Undercover reports claim kidnappers have a producer, a star and a business man on their list as possibly profitable snatch victims.

Meantime there is a dull market on bodyguards.

Without Norma

Hollywood, July 24.

George Jessel forgets Sunny California next week for New York, where he will confer with Max Gordon on a summer barnstorming tour.

In his repertoire will be 'Jazz Singer, 'Merchant of Venice,' a musical, and one other set-in.

Norma Talmadge, who has been touring with him in vaude and picture house presentation, stays on the coast.

IT ALL DEPENDS

Fairbanks Would Make Talker With Son, if—

London, July 24.

Douglas Fairbanks would like to do 'Mark of Zorro' here as a talker. He would play the old man and Doug Jr. would be the son.

It all depends on whether some one will come through with a bankroll. Doug's keeping his.

Torso Developments

Par's Beauty Contest Brings Out Burley Pans and Cherub Forms

Los Angeles,

There's no restraint of modesty on the part of male aspirants for beauty honors hereabouts. Plumbers, truck drivers, men from the reforestration camps, rofessional and amateur strong men, and handsome 'mother's boys,' are by no means backward in advancing their claims for recognition in a 'search for beauty' contest that has just been conducted by Paramount studios, in conjunction with Paramount theatres and newspapers in 12 different key spots.

Locally, the contest, handled through the Paramount (Fanchon & Marco downtown accr) and the Los Angeles 'Daily News,' brought out close to 1,000 male participants as compared with several hundred femmes who laid claim to possessing that necessary 'beauty' that will fit them for parts in Paramount's forthcoming feature, 'Search for Beauty,' after which the contest was named.

What Cheats

Virtually every 'strong man' in Southern California modestly entered one or more photographs, together with the necessary physical measurements deemed necessary to convince the judges of their fitness for one of the 12 screen roles offered. Hard-boiled pans viewed with cherub countenances, but it was the chest and torso developments that predominated in these photos. One male contestant submitted a portrait of himself in the nude, which at one time or another he has presumably presented to his light and joy, judging from the penned inscription on the face of the pic.

Femmes submitted photos that mostly could be utilized in the lobby of a grind burley house, although a few of the more sedate wore the regulation bathing suits, and not a few resorted to modest street attire with which to lure the eyes of those who will pass judgment.

Outstanding candidates from the more than 1,000 participants will be screen tested, and if displaying anything worth while in the way of histrionic ability, will be among the finale from whom the dozen winners (six males and six femmes) will be chosen.

Imagination

Hollywood, July 24.

New gag for talking a speed cop out of a ticket was used by Manny Seff while returning from Caliente.

'You officers certainly lead thrilling lives,' salved Seff. 'I think I'll write a picture about a traffic cop.'

Gag worked.

Marshall's 'Woman' Sniff Gives Wieck 'Cradle Song' as First

Hollywood, July 24.

'Cradle Song,' instead of 'White Woman,' will be the first starrer for Dorothea Wieck, at Paramount.

Herbert Marshall, brought here from Europe for 'Woman,' dodged the part, and with script still considered in an unfinished condition, studio decided to put 'Song' ahead. It will be directed by Mitchell Liessen and Nina Moise. Latter, voice coach on the lot, has been tutoring Miss Wieck in English diction. It is Miss Moise's first directorial assignment, and the first time a woman has been elevated to a megging job since the advent of talkers.

With Marshall out of 'Woman,' player is unassigned. Charles Laughton, also brought back for the pic, will be in it when it is made in the fall, but he, like Marshall, is on a limb for a time.

Pushing 'Cradle Song' up means hurrying here of Evelyn Venable, who was not due to start her Paramount contract for several months. She is now on tour with Walter Hampden.

Testing Syd Chaplin

United Artists is priming Syd Chaplin for a picture comeback. Chaplin goes to work within a month in London on a comedy to be made by Korda Films for UA release.

It's a test on UA's part. If the film goes over, Chaplin will be brought to Hollywood for one or more pictures.

Client Theft Charges Holds Kennedy on Bail

Hollywood, July 24.

Bail was set at $2,000 in the case of Charles R. Kennedy, Jr., business manager of several film players, following his arraignment, June 20, in L. A. Municipal Court on three counts of grand theft.

Kennedy was accused of diverting to his own use $1,981 belonging to Irene Ware, Fox contractee, who assertedly gave him power of attorney to sign rent checks. Actress charged that he had issued three checks for his own use, unwarrantedly.

Preliminary hearing set for August 21.

Spreading the Govs.

Hollywood, July 24.

To appease Jack Warner, who had heated his collar because Louis B. Mayer and Metro were getting the lion's share of entertaining 20 governors, Governor James Rolph is swinging the score of state execs over to all the studios.

The Calif. Gov. especially attended a Warner 'Gold Digger' luncheon in S. F. a week ago to inform that studio's top that the gubernatorial entourage would eye other lots beside M-G-M.

CHILD TALENT UNDER BAN

Penn. Dep't. Taking Means to Stop Spread—Generally Under Pai

Reading, Pa., July 24.

Competition by 'child talent,' generally unpaid else grossly underpaid, with professional entertainers on the regular or vaudeville stage, is going to be spiked by Pennsylvania State Factory Inspection Department, generally known as the Department of Labor and Industry.

Under broad powers, the state can close any place where children are employed or presented as free entertainment. Many of these have popped up since the advent of legal beer. Some drinking resorts are of questionable character.

Mundin-Roulien Personal

Los Angeles, July 24.

Herbert Mundin and Raul Roulien open in person at the State (F-WC) Thursday (27), for personals. Feature is 'It's Great To Be Alive,' in which both Fox contractees appear.

Material for their act was written by Mundin. Possibilities are that the pair will go from here to the Warfield, San Francisco.

Ritzy Pickfair Auction

Only Solvents, Not Mere Gadders, Invited To Snobby Sale

Hollywood, July 24.

Hollywood received a sample of the near zenith in high-battery in the advertisements of the sale of Pickfair, the Douglas Fairbanks-Mark Pickford residence, following the announcement that the film pair would part. Ads set the most snobbish of the colony back on their heels.

Announcement blurbed that 'only those financially responsible would be permitted to inspect the property and furnishings prior to the sale.'

Line is a slap at the mob who go helter-skelter to all sales, no matter how remotely connected with picture names, in order to buy something of which they can brag.

Pickfair and its furnishings will be sold intact, Miss Pickford refusing to permit an auction of any part of the property or accessories.

Sale of anything belonging to picture people is usually a red letter day here, with the event being ballyhooed in the newspapers like a circus. Mobs usually attend, baited to bid by a flock of shills. Recently, auctions have been getting a black eye through the prospects recognizing unsold pieces which have been brought in from other sales. Now auctioneers are doing their best to authenticate all pieces before taking the commission to conduct the sales.

CITY EDS' BEST NEWS NAMES

First Glance Info on Codes of Show Biz, All of It, for the Gen.

By Pierre de Rohan

Following his custom in dealing with other industries, Gen. Hugh S. Johnson, Industrial Recovery Act czar, has indicated that he will hold meetings of amusement field leaders in Washington before sanctioning any of the codes being drawn up for legit, pictures, etc. Purpose of hearings is to familiarize himself and each other with general conditions and practices in entertainment world.

A better way for the general to get a complete picture of every branch of show business might be to study the different ways producing heads have of saying 'no' to performers. Below is a symposium of the various run-around routines as used at present. Maybe they will help the government to get a line on the state of show business in 1933.

Legit

'Thanks for reading the part, but my backer thinks you are not the type. Leave your name and address and if anything turns up I'll get in touch with you.'

Pictures

'Listen, dearie: on the stage you may be stupendous, or even terrific maybe. But my nephew, the supervisor, tells me that the tests my cousin, the director, made of you are only colossal. I'd like to take up your option, but how could I explain to the receivers?'

Radio

'A glorious voice, my dear, but the sponsor is afraid your radio personality would not harmonize with his product. You see, the merchandising of pickled pigs feet is a highly specialized art and Mr. Bernup feels that a soprano with a colorful upper register might fail to create the proper listener mood for sales receptivity. No reflection on your ability—merely a matter of marketing psychology.'

Televisi

'Sorry we can't use you on the program, Miss Barryless, but your dermal pigmentation does not react favorably to the cathode ray tube. Try the CBS people—I hear they are scanning with the iconoscope.'

Burlesque

'Not for my money, sweetheart. I got my reputation to think about. Every mugg that lays two bits on the line at a Francis X. Lefkowich house knows he'll get a quarter's worth of strip, and I ain't ringing in grandmas, even with gold teeth!'

Co-op Summer Stock

'I'm afraid we could not be happy together here at Ye Olde Wayside Barne. There is no question about your ability: the committee likes the way you peel potatoes and we all admired the way you cleaned the spark plugs on the station wagon. But we are just one big happy family here, drawn together by a common love for our art, and you have no idea how a little act of selfishness like yours this morning upsets us. What did you do? What indeed! You landed two lumps of sugar in your coffee.'

Chevalier Going Home

Hollywood, July 24.

Passing up Metro's bid for 'Merry Widow,' Maurice Chevalier will leave for France late in August, following the first cut of his final Paramount picture, 'Way to Love.' Chevalier refuses to iscuss any deals with major studios, preferring to vacation in France for several months before negotiating another contract. In addition to Metro, Fox and 20th Century have tendered him deals, with Paramount also on the offering line.

Chevalier ing $150,000 a film.

Kalmar-Ruby Termer

Hollywood, July 24.

Warners has given Kalmar and by-a termer.

Contract calls for the team to do originals, stories, music and lyrics.

Substitution

Hollywood, July 24.

An extra, new to pictures, was instructed to report for a winter scene on Fox's 'Doctor Bull,' wearing an overcoat. Lad showed up, but minus the coat. When the assistant megger told him that he couldn't work without it, youth replied:

'Sure I can, I haven't got an overcoat so I put on winter underwear.'

KINGFISH LONG STANDS FOR PICTURE

Hollywood, July

Having first forbidden use of his name or identity in connection with Warner's forthcoming picture, 'Kingfish,' Senator Huey P. Long, of Louisiana, has completely reversed himself and now okays the script. Not only that, but he has given permission to use anecdotes and incidents in his political career in Louisiana and at Washington which Warners had not included in the biographical screen story.

This is the result of a 10-day visit with the 'Kingfish' at New Orleans by William Rankin, author of the idea and the script, as an envoy from Jack Warner.

Senator's previous ire at yarn which is said closely to paralell his personal as well as public life, was in connection with the characterization of his wife and the nature of the so-called 'love interest.' These romantic features straightened out to his satisfaction by Rankin, the 'Kingfish' certified the feature.

He ictated many scenes and turned over to the writer 400 pages of his life story, said by Warners to contain 'political dynamite.'

Picture which will star Edward G. Robinson is being built up to include new material along the daring lines permitted by Senator Long. Rankin is rushing revision.

MACK OUTS GOULDING AS MUSICAL'S MEGGER

Hollywood, July 24.

Russell Mack has been assigned by Metro to direct 'Hollywood Party' in place of Edmund Goulding. Understood studio did not enthuse over the manner in which Goulding planned to handle the story and screen treatment.

Goulding then went to John Considine, Jr., and requested that a test be made of him for the part of Patch Gallagher in 'Dancing Lady', which had been written for Clarke Gable opposite Joan Crawford.

Considine is reported to have told Goulding he was not the type.

College Angels

Hollywood, July 24.

Financed by people interested in the University of Arizona, Helen Mitchell (Mrs. Oliver Morosco) got her first picture, 'Waffles,' into the can Wednesday (19) after two and one-half weeks' filming. Picture is estimated to have cost $50,000.

Story's locale is the U. of Ariz. Father of Rex Armond, youthful member of the cast, is one of the angels, while friends of Miss Mitchell, formerly of the U. of Arizona, and players also supplied some of the cash.

Femme producer has no release.

10 EACH PICKED BY N. Y. DAILIES

All Show Business Included —Lead Choices: Garbo, Pickford, Chaplin, E. Barrymore, Fairbanks, Sr., Vallee, J. Barrymore, Rogers

MUST DO SOMETHING

City editors of all the N. Y. dailies and three news services were asked by 'Variety' to name the 10 best 'news' names from all branches of show business. They were asked to just jot down the 10 names without too much study on the theory the best names would thus automatically come out on top. Asked not to consider the names from any standpoint except as news.

Greta Garbo's name was the only one that showed up on all 10 lists thus made out. Mary Pickford was second with nine mentions and Charles Chaplin third with eight.

How much divergence of opinion exists as to who's more important than the next man is indicated from the fact that with 10 men asked to name 10 names each, 48 different names showed up in the total.

Of the more interesting results obtained by the poll was the fact that radio has failed to develop any actually outstanding names that have national news value, except Rudy Vallee. He got five of 10 possible votes for a sixth-place ranking. Only other radio names that showed up are Cantor, Wynn and Will Rogers, all of whom were names before the inception of radio.

Legits Scarce

Equally there was a dearth of legit names mentioned, Ethel Barrymore being the only one to come through. Other legits to show for one or two votes were Eugene O'Neill, Noel Coward, Maude Adams, George M. Cohan and Katharine Cornell.

Surprisingly several names from

(Continued on page 54)

Sammy Kicks as Joan Wants LeRoy but Uses Eddie to Master Steps

Hollywood, July 24.

Sammy Lee, borrowed by Metro from Fox to direct the dances in 'Dancing Lady,' is pouting at the studio because one of his routines was eliminated from the picture, and because LeRoy Printz was called in to personally direct Joan Crawford in her hoofing. Printz was originally engaged to stage the dances, but accepted a contract with Paramount. Before leaving he had worked with Miss Crawford. When staging time arrived, the actress insisted on Printz supervising her personal routines. Dance director, however, was unable to accommodate her, so sent instead his brother, Eddie, to sub for him. Result was that Lee protested to the studio, with Miss Crawford insisting on working with the younger Printz.

Another dance stager clash occurred between Albertina Rasch and Colleanette. Latter has a ballet group which works all the opera and symphony concerts in both L. A. and San Francisco. Following arrival of Miss Rasch at the studio, Metro engaged Colleanette and her ballet for 'Stage Mother,' because her group of girls were younger than the Rasch girls, and deemed more suitable to the picture. Maureen O'Sullivan decided to take her ballet instructions from Colleanette, which coupled with the replacing of her girls, irked Mme. Rasch, who objected. Protestations got nowhere, with Rasch instructed not to interfere with Colleanette.

Winchell Laughing Off Al's Socks Says Coast Jam Publicity for Film; Framing Round Robin for Hearst

Too Much Dirt

Hollywood, July 24.

Regarding the prelude to the scrap between Jolson and Walter Winchell in the Hollywood Stadium Friday, a committee of actors are framing a round robin to send William R. Hearst requesting that Louella Parsons be restrained from dishing up scandalous or trouble making items such as this. Argument is that Hearst, as a film producer, should protect by keeping from his columns the sort of scandal which Miss Parsons has been writing lately and of which the Pickford-Fairbanks story is an example.

Nearly all of the Hearst dailies are full of the same kind of dirt.

All Hollywood had heard rumors that the Winchell picture story was an adaptation of the Jolson-Keeler menage, but no one put the rumor into print until Miss Parsons came out with her insinuations. It is felt that dirt at this time is particularly hurtful with the industry vulnerable through the recently expressed government interest.

PAR TAKES STAND ON MISS COLBERT AS CLEO

Hollywood, July 24.

Strongarm methods of studios to hold players are cropping up again. Claudette Colbert and Bing Crosby are understood to have been cornered by Paramount and told that unless they signed new term contracts, certain parts assigned to them, or negotiations for loan-outs, would be called off.

Assignment of Miss Colbert to the name part of Cecil B. DeMille's 'Cleopatra,' despite the studio's announcement, is said to be held up. Miss Colbert is understood to have been told by the studio that unless she signs a contract for next year, part will be turned over to another player. Studio has inferred that if the switch becomes necessary, an unknown player will be given the role. Possibly a contest will be staged to select a typical 'Cleopatra' type.

Hearst Pops Up

Crosby, it is asserted, was called into the front office at the studio, told that unless he signed a contract for 1935, he would not be loaned to Metro for the male lead in Marion Davies' 'Paid to Laugh.' Despite pressure brought on Paramount by William Randolph Hearst and Will Hays, studio held its ground, insisting the crooner make the contract. Crosby finally agreed to the next ticket which calls for three pictures at $200,000 for the trio. Studio then okayed the Metro loan.

Gary Cooper, whose current contract is up December 31, has been talking contract with the studio for the past month. Despite the producers' agreement, three other studios have been after Cooper. Twentieth Century, through an outsider, has offered him a three picture contract. Player, so far, has refused to re-sign with Paramount. However, will probably affix his signature before his present contract expires.

Shies Off Berlin

Paris, July 24.

Marlene Dietrich has changed her mind about visiting her native country. After getting this far, she will steer shy of Germany.

At the Riviera for a week, instead.

Hollywood,

That major part of Hollywood crowded into the Hollywood Stadium Friday night (21) got an extra big kick out of an added attraction when Al Jolson jolted a couple of loads of scallions into the frontispiece of Walter Winchell, as the orchid was walking down the aisle to his seat just as the second scheduled bout of evening started.

Jolson, who favors a seat on the east side of stadium and always is, to be found there as a rule with Ruby Keeler, his wife, was sitting on the southwest side when Winchell with Mrs. Winchell and a party of friends tripped by. Winchell says he was carrying his top coat in one hand and his hat in the other. Winchell paused at Jolson's seat to say 'Hello' with Jolson responding by uncorking a left that connected with Winchell's

(Continued on page 25)

Studios Shying at Brewers Attempted Actors-Suds Tieups

Hollywood, July 24.

First attempt of the breweries to tie-up beer and film players in advertising has been made here by the Los Angeles Brewing Co., makers of East Side beer.

Representative of the company has been calling on publicity directors seeking to get stills of players wafting a mug of suds to their lips. Studios so far are all leery and have been referring the rep to the free-lance ranks, figuring to see public's reaction before committing themselves.

Initial tie-ups will probably have no indorsements or advertising matter using the player's name, being confined chiefly to stills of the players drinking the 3.2% beverage.

CHORINES AT $66 WKLY GET WARNER TERMERS

Hollywood, July 24.

Warners has handed five-year termers to 35 iris in the chorus line of 'Footlight Parade.' This raises the stock list of young femmes to 48.

Dancers will be used in bit and extra parts, getting screen training meanwhile.

Salaries for all start at $66 a week.

Chiefs Select Dr. Simon

Dr. Carleton Simon, former deputy narcotic commission of New York City, has been appointed chief criminologist of the New York State Association of Police Chiefs.

Dr. Simon, during the past year, has been active in private capacities in the picture business.

Miss MacDonald Back

Due in New York today (Tuesday) on the 'Ile de France' is Jeannette MacDonald and manager, Bob Ritchie. They're been in Europe eight months for personal appearances, and are en route to Hollywood for some Metro filming.

On the same boat is Eric Charrell, German stager, over on behalf of 'White Horse Inn,' extravagant musical which he has already produced previously in Berlin and London. Martin-Beck trying to set spectacle over here.

Par's Home Office Control Group On Theatre to Detect Any Partner Running Violently Into Red Ink

When all the Publix theatres, New York and Brooklyn, are placed under partnerships with operation in the field, a small group of corporate control at the Paramount home office will be set up by the trustees. This will be in perhaps three or four weeks.

Home office group may be headed by Sam Dembow, Jr., whom the trustees are known to be considering for continuance on the Par payroll in an advisory capacity to the theatres. Plans in this direction for Dembow by the trustees do not preclude negotiations which would make Dembow one of the Publix operating partners. The Pub vice-president has put in a bid and supplied some preliminary data on a partnership over the Netco group, taking in Staten Island and upstate New York. Trustees are now studying this data.

In connection with organization of a small control group at the home office, trustees have decided that a liaison between the h. o. and Publix operator-partners must be established to maintain a close check on what's going on in the field. A strict system of accounting will also be set up at the h. o.

Checking Partners

Partners cannot lose money right along and not be held to accountability by the home office, it is pointed out. It will be the duty of a home office group to see that the corporate interests of Paramount in the theatres are not being jeopardized. Without that at the h. o., in trustee opinion, partners could run wild and no one would know about it in New York. Paramount has a 50% or greater financial interest in its theatres and will not leave itself unprotected.

Otherwise New York will not attempt to exercise any operating control as long as partners do not make it necessary for Par to jump in to save the situation.

Present plans calls for a corporate control group that will keep the payroll cost within moderate bounds. Group will be small, but, it is pointed out, will include able men.

SKOURAS-RKO WOULD MERGE 2 N.J. HOUSES

Skouras and RKO are talking over a pooling arangement of their theatre operation in Newark. Deal has every likelihood of being successful. It would unite the operation of the Skouras (formerly Fox) Terminal with the RKO Palace.

Parties have yet to work out the policies for the individual situations concerned. Under the plan the two companies will merge all their film bookings and whatever other show policies may be considered for either or both.

The Palace is one of RKO's former big money makers, under the Keith and earlier RKO regimes. Was one of the country's principle vaude houses but lately has been swinging somewhat differently.

Standard Casting Folds

Hollywood, July 24.

After 11 years of life as a handbook, the Standard Casting Directory has folded.

Demise came via bankruptcy petition, after a meeting of the board of directors.

Liabilities totaled $16,606, against assets of $56,790. Chief creditors are A. O. Ridgeway, president, $8,857; Wolfer Printing Co., $2,266; Roger Marchetti, $1,000, and eight actors, who paid $184 future space.

Fox's Big 'World'

Hollywood, July 24.

Next big production splurge at Fox will be on "The World Moves On," with John Ford directing.

Story is by Reginald Berkeley.

Geo. Weeks' Illness

Hollywood, July 24.

Resignation of George Weeks as president of Mayfair Pictures, on account of illness, will not alter the setup of Angelus Pictures, producing organization for Mayfair, of which Weeks is also prexy. Weeks is being treated in a Toronto sanitorium for arthritis.

'Second Extra', next feature for Angeles, starts work in about a week.

Columbia Studio Stopped by Strike; 800 Persons Idle

Hollywood, July 24.

Columbia studio closed Saturday night (22) after a two-week strike, with the only people remaining on the payroll being writers on unfinished stories and executives.

About 800 persons affected by the indifinite closing.

MEYER DAVIS SHORTS WITH ETHER NAMES

Owing to a California indie being incorporated as Progressive Pictures, Meyer Davis, the bandman who has gone into film production, is calling his unit Magna Pictures. He starts on the first musical short tomorrow (26).

Alexander Leftwich is director and Burnet Hershey, with Monte Shaff at Vitaphone studios in Brooklyn, N. Y., has come over to Magna, along with Shaff. Latter is v.-p. and production manager.

Among the people engaged by Davis through Jerry Wald, who is in charge of the talent and scripts, are Arthur Tracy, Baby Rose Marie, Ray Knight and Cuckoos, Freddy Martin orchestra and Sisters of the Skillet, all ether acts.

First short gets out of a studio rental by shooting on a chartered yacht, the locale of the script.

Producers Hauled by Writers Before Acad.

Hollywood, July 24.

Writers' peeves against producers put the chief load on the Academy adjudicating machinery this past week.

Bert Green filed complaint against Universal, charging the studio had failed to pay him for work done on a requested but unused Pitts-Summerville yarn.

Mrs. Florenda Gardner has filed charges that Fox plagiarized her book, 'Trail and Trials of Mormon Pioneers,' in the screen production, 'The Big Trail,' made three years ago.

Meredith Green Neville was awarded $50 by the mediation process from her one-time employer, Howard Emmett Rogers. Former secretary of Rogers had asked $50) as her part of a story collaboration.

BERGERMAN'S OWN

A Laemmle Relative Leaves U—But U Will Release

Stanley Bergerman is through with Universal and will start immediately organizing a unit for his own indie productions. He left for Hollywood Tuesday (18) on completion of 'Moonlight and Pretzels' in New York, which he supervised, and will organize his production unit on two films.

Bergerman's proposition to make the pictures on hit own for Universal release. U has promised, it is understood, to partially finance the films.

Bergerman is one of Carl Laemmle's numerous relatives.

YORK and KING

WILEY POST

brave and daring creates a world's record. York and King universal comedians create records all over the world. A record for laughs and applause in every English-speaking country in the world. When they create more english speaking countries, we'll create more records.

July 24—Palladium (2nd week)
Aug. 1—Empire, Glasgow
Aug. 7—Royal, Dublin

ROXY KILLS OFF CAPITOL-M. H. AD DEAL

Plan for equalizing the advertising outlays of the Capitol, Broadway, with the Radio City Music Hall, as arranged with Harold Franklin by the Loew people, has been nixed by Roxy (Rothafel). The Loew plan as agreed to by Franklin would have had the Music Hall spend no more on advertising than Loew's figured to spend advertising the Capitol shows. Stated to be around $4,000 weekly.

Result of Roxy's kayo means that the Music Hall under his direction will figure to do its own advertising and show planning.

Many angles considered in the plan apparently not thought of when the Loew people first broached the thing to Franklin and got the latter's ready consent.

By slicing the advertising budgets of the Music Hall to an equal figure with the Capitol, it would have handed the Broadway houses an edge, in that the Loew hookup with the Hearst papers gives the Capitol infinitely more space opportunity for publicity splurges that the M. H. could receive in the same routine fashion.

Additionally there is the angle that the Music Hall is a new house while the Capitol is something like 11 years old.

Jack Warner East

Hollywood, July 24.

Jack Warner leaves for New York July 29.

He'll attend his company's conventions there, in Chicago and in Toronto.

Decrees Held by Judge Nields in WB, et al., Decision Over Electrics

No Lynch Houses

S. A. Lynch is not interested in acquiring any theatres at all, in whole or part. This is the answer at Lynch's theatre reorganization headquarters in Paramount to reports that the Miami group of theatres were taken over from E. J. Sparks during the past week because Lynch wanted them.

Not only is the founder of Southern Enterprises, keystone of the present Publix theatre system, not in the market for that Florida bunch, but has no thought of taking anything else.

Pathe Rival to Con Lab, Says Webb, but No Film Producing

A set-up whereby Dupont and Pathe are partners, with one manufacturing film and the other devoting itself to printing, was revealed by Stuart Webb, new Pathe president, as the sole purpose of the get-together. Webb stated Monday (25) that Pathe has no intention of returning to its former policy of producing and distributing pictures.

There had been a report around that Richard Rowland might step in at Pathe in some capacity.

Under the new arrangement Pathe aspires to be the one main rival of Consolidated lab. This week it started leasing additional floor space at the New York headquarters. Pathe throughout has retained a 49% interest in the Dupont raw film concern.

Some months ago Pathe sold its Jersey City lab to Consolidated (Yates) for $300,000.

SHELVES FILM THAT WOULD COST PLENTY

Hollywood, July 24.

'Balloon Buster,' on which Radio had about 12 writers during the past 20 weeks, will be shelved. Studio figures the film can't possibly be made for the original budget of $100,000 so no go.

Way story stands now, figured it would cost about $300,000.

Bondholder's Suit Out

One of the annoying bondholder suits against Paramount-Publix, the Levy case, has finally been disposed of in the N. Y. Supreme Court, with Justice Hammer granting motion of P-P to discuss the complaint.

In this particular suit, differing from most others of bondholders in that it was tried in the State's court, bondholders asked that directors of Par be held to account for alleged official misconduct.

Wilmington,

Two different decrees were submitted to U. S. District Judge John P. Nields Friday (21) in the Stanley versus Western Electric monopoly decision, after attorneys in the three suits disagreed as to how they should be written.

Judge Nields took the decrees under advisement and refused divulge their contents. He will probably sign one of them or write one of his own next week.

Chief point of disagreement the service charge on reproducing equipment. Attorneys representing ERPI, in a hearing before Judge Nields, held these charges were not included in the opinion handed down here two weeks ago, and which held American Telephone and Telegraph, Western Electric and ERPI guilty of illegal monopoly on recording and reproducing equipment.

ERPI service charge on equipment already installed is $35 to $40 a week. Whether this should be ruled illegal under the temporary injunction, ERPI attorneys declared should be left for the final hearing.

Plaintiffs are Stanley Company, General Talking Pictures Corp., and Duovac Radio. They charge violation of Clayton and Sherman anti-monopoly and anti-trust in the restrictive clauses on equipment leases and on charges for replacements and repairs.

MARCO OFFERS TO TAKE 2 RKO COAST HOUSES

Los Angeles, July 24.

Mike Marco is reported having submitted a proposition to take over the RKO theatres here and in San Francisco, the only RKO houses left open on this Coast. Report says Marco's propositions are being considered by the RKO home office in New York. They are believed to carry a guarantee minimum for rental of each house, with rental to be based on percentage of the gross, and RKO to participate in any profit.

Marco is operating the Paramount in this city under a similar deal with Paramount and has been very successful with the local house, showing a steady weekly profit.

The RKO house at San Francisco, the Golden Gate, has been a surprise money maker of late under the showmanly handling of it by Cliff Work. The house is making $3,000 to $4,000 net weekly. Last week its profit is reported at $4,200. The local RKO house, Hillstreet, has been in the red right along and in the last few weeks averaged around $5,000, bad. That was during the Horace Heidt band stay on the Hillstreet stage.

3 COLORED STAGE COS. CURRENT ON B'WAY

Colored stage shows predominate on Broadway current week, with all-colored casts at the Paramount and Loew's State and a 20-voice colored choir at the Capitol.

Harold Arlen, composer of 'Storm; Weather,' is at the Capitol with the choir for singing of his song. At the State is the entire Cotton Club show playing opposition to him with his own song. Arlen wrote the song for that show, with the show named for the song. Both theatres are Loew houses.

Show at the Paramount is version of 'Run, Little legit play of the past season.

Ohio's in Again

Columbus, July 24.

B. O. Skinner, Ohio director of education and chief of the film censor board, announces 'Baby Face' has been barred from theatres of Ohio.

Story deals with the influence of a young woman over officers of a bank in which she is employed.

U Calls Off Film Musical in East

People Engaged for 'Take a Chance'—Proposed Cost $175,000

Universal has decided not to take any chance with 'Take a Chance,' which Rolland & Brice were to make into a musical for that company's release. Several actors had been engaged and chorus girls were on the second day of rehearsal, when the order came through from U to drop the whole thing.

Rolland & Brice are now dickering with Fox and Paramount to go ahead on the musical film. Understood that their previous agreement with U for short productions stands without alterations. They'd like to go back into production by the end of this week.

Trouble on 'Take a Chance' rose from several quarters, with Carl Laemmle responsible for calling off the deal. He didn't like the $175,000 budget for the feature in view of the fact that 'Moonlight and Pretzels' had been made by R & B for almost half that and after seeing a preview of that result. Laemmle figured his people on the coast could go on making whatever musical U needs much easier.

Difficulties

U had sent for J. Marchand to help direct the film and watch U's angles on production and John Francis Larkin to adapt the story. Larkin, immediately on going through the script, reported it hopeless for filming. Laurence Schwab, who produced the musical as a stage show and was partly responsible for the writing, was to have directed the film. Understood that he objected to Larkin's being called in on the script, which added to the difficulties.

U agreed to pay whatever premature expenses had been incurred by Rolland and Brice.

STRIKE TIES UP HOLLYWOOD

Anti-Academy Ex-Stage Actors Forming Closed Shop Coast Union Similar to Equity Setup

Hollywood, July 24.

Newly formed Screen Actors' Guild is staging a heavy campaign for members, promising eventual closed shop conditions, and an employee body that will be as strong in pictures as Equity is in legit.

To be allied with the Screen Writers' Guild in an anti-Academy body, the new organization is currently composed of former stage players and Equity members. Some of those canvassing for the new setup are Academy members, dissatisfied with present conditions in the actors' branch of that organization.

Some 50 actors attended the first meeting of the Guild, with several signing for membership, which also includes signature to a hide-bound contract whereby the members agree to abide by code, which, it is stated, may provide for closed shop and punitive damages for violation of the instrument. Contract is similar to the one signed by writers on joining the Screen Writers' Guild.

It was apparent at the meeting that if the Actors' Guild goes over that directors are next in line, with a guild to be aligned with the writers and actors. Ultimate goal, it was expressed, is such a three-

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MERGER RUMORS OUT OF SEASON, THINKS TRADE

Like an unsolved jig-saw puzzle, all of the pieces are there, mergerly speaking, but none of the companies yet is quite ready to consolidate them.

Warners latest merger move is not to deny anything. Higher Brotherites say WB will absorb any company that will be of benefit to their own interests. Only requirement is that WB come out on top.

In responsible parts during the past few days there have been reports that Universal was for sale; also that Warners took care of U's new financing, and, as the result, is already 'in' on the Laemmle organization. Another story is that Yates of Con Lab gave Universal some more money and also got Jimmy Grainger his U job.

Monday, Universalites of similar importance scoffed at any Warner take-over. They said that the Brothers hadn't any part of the refinancing. Said one Uite:

'It's all a lot of hooey, very company in the field is for sale if it can get the right price. Our financing was taken care of weeks ago and Warners had nothing to do with it.'

Double Denial

Both Warners and RKO denied any consideration of a get-together. RKO, according to its insiders, would have far more reason to pool with Fox than any other company. In the past few weeks these spokesmen said there have been conferences in such a direction.

Foxites, with the Chase write-off, feel further away from the Rockefeller interests.

Industry overseers can't see any mergers right now. With union and code problems and this and that as well as the new sales season, etc., they see the present as the least opportune of all times to make big ones out of little ones.

Academy Reporting on Producers' Agreements

Hollywood, July 24.

Producers - Academy committee meets tomorrow (25) to get reports of study of producers' agreement for one year by Academy's committee.

Academy covered all negotiations during the period, and numerous changes will be recommended for future.

New Partnership Deals

New arrangements which have not gone beyond a preliminary stage are with Paramount and Sam Dembow over the upstate (Netco) New York group; A. H. Blank over Nebraska and Iowa, and a new setup over the Dent houses in Texas, following the death last week of W. E. Paschall, Publix partner down there. Louis Dent, former owner of the circuit, is in New York to discuss the situation.

UNIONS SCRAP AS FREE SHOW FOR PUBLIC

Minneapolis, July 24.

Local public is being regaled with free shows in front of some of the local loop showhouses as a result of active warfare which has broken out between the A. F. of L. booth operators union and an independent union started here.

The independent union started picketing a number of loop theatres employing A. F. of L. union operators. Independent picketeers carried banners stating that the showhouse didn't employ members of the independent union. Large bold letters are employed on the banner to give the impression that the theatre is unfair to organized labor, the data regarding the independent union being in small lettering.

It didn't take long for the A. F. of L. union to go into action. At every theatre picketed by the independent union it stationed one of its own pickets carrying a banner declaring the house fair to organized labor.

Fist fights between pickets and their sympathizers are frequent and the public is getting plenty of gratis entertainment.

NOT SO EASY TO FORGET AS HAYS MAKES OUT

Haysites are discouraging all references the Warner-Twentieth squabble, figuring the less said about it now the better. They are hoping, and confident, that it will succumb to natural causes.

In this business, meaning pictures, they remind, flare-ups of today often witness the partnerships of tomorrow.

Some of the Hays directors who have listen to recitations of the various versions of the squabble in private eastern sessions are not so optimistic. They call it an 'ugly situation' and believe that it will take a long time to iron out.

Gores Return Again To Circuit Operaiton

Los Angeles.

Abe and Mike Gore return to circuit theatre operation with the organization of American Theatres, capitalized at $1,000,000.

First house will be the Iris, Hollywood, which they have leased for a 10-year period.

House was formerly operated by Earl Sinks and Howard Sheehan in association with Fox-West Coast.

PUT WALKOUT UP TO WHITE HOUSE

Soundmen's Quitting Saturday Night Followed by General IATSE Lockout Monday — 11 Major Studios Shuttered—27,000 People Thrown Out of Work — Casey's Conciliations Futile

PRODUCERS IN MIDDLE?

Hollywood, July 24.

Production at 11 studios was ordered at standstill by the walkout of IATSE union crafts, called for tonight (Monday). This mandate throws 5,000 union men out of employment, and affects 27,000 people working in all departments of the studios. It also affects studio payrolls for these 11 studios totaling $1,350,000 per week.

The producers in their own meetings this afternoon decided to do nothing about the walkout but refer the entire situation to Washington. The producers take the position that the arbitrary stand of Dick Green, local representative for William Elliott of the I. A., who is empowered to call this walkout, is contrary to the wishes of President Roosevelt, and the entire matter will be brought to the attention of the White House.

The 11 studios affected are Metro, Warners, United Artists, Paramount, Fox, Radio, Columbia (already shuttered, which situation precipitated the strike), Universal, Educational, Roach and Harold Lloyd. All are Hays organization members.

It does not affect the independent studios which under an agreement made last March are exempt from these restrictions.

The IATSE branches concerned include the Sound Technicians, Local 695; International Photographers, Local 659; Film Technicians, Local 683; Projectionists, Local 150 (embracing the studio projection men); Studio Mechanics, No. 37, and all lab workers, cutters and film editors.

The electricians (IBEW), carpenters and musicians do not come under the IATSE jurisdiction although affiliated with the American Federation of Labor.

The studio electricians, known as the IBEW (International Brotherhood of Electrical Workers) claim they were granted local autonomy by the AFL but not affiliated with the IA.

Jos. N. Weber for the musicians has given no orders from New York and the carpenters are likewise an independent union.

Green states that 'if the situation becomes more acute' he will call out the projectionists and stagehands in

(Continued on page 27)

Hammons Trying to Finance

Educational's Bankers and Others Fail to Rush Forward—Con. Lab. Stalling, Too

Doubt as to Educational arises just now. E. W. Hammons and his group have been encountering difficulties in the financing of the company after recently announcing a program for '33-'34 that would install a budget of around $3,000,000.

Trying hard for a bankroll sufficient to carry on, it is said that Hammons has not only run up against a blank stare from outside sources but is experiencing trouble in getting the Chase National Bank and the Hudson Bay company, Educational bankers, to come to the rescue.

Last season the Yates-Brulatour Consolidated Film Laboratories came to Educational's aid in return for the usual considerations and the film printing contract on Educational pictures. This year, it is reported, the Con. is only willing to put up a stipulated amount if the Chase people and Hudson Bay Co. lay down a like amount. Consolidated is now into Educational for about $400,000, and Electrical Research Products around the same.

One effort made by Hammons, from account, was with Fox, from whom some financing was sought in lieu of the exchange deal worked out during the past film year between Educational and Fox, eliminating Educat branches from distri ution.

Theatre Grosses for U. S. $2,000,000 Wkly Above Last Summer, but Still $3,000,000 Below Normal Heat Wk

Business is approximately $2,000,000 per week better than this time a year ago. That means the reputed 15,500 theatres in operation are averaging $129.02 more every seven days than they did in the summer of 32.

Forecasters, who study the national barometer, warn theatre men not to indulge too frequently in the hypo of optimism until the season settles well into the fall. They remind that right now the industry is still $3,000,000 under the normal summer week's gross and that those who figure the business already back on its feet may be inclined to step up their investment to a point where the boomerang will thud home the costly truth.

Until some of the 14,000,000 waiting for jobs actually get those jobs and pay off some of their personal indebtedness, picture business, above all industries, cannot take anything for granted.

No Wild Spending

That the attitude of the working public has become optimistic is held as the primary reason for the elevation of the gross to an estimated $22,000,000 weekly. While far from expectancy, picture leaders hoping that if the $20,000,00 right after the bank moratorium could hold up during the summer the industry as a whole would weather the winter, the nation's current gross is regarded, particularly now, as precarious and as no criterion to warrant wild spending.

In addition to the increase in gross, exhibitors especially observed to be in a position to enjoy prunings which they made during the past year and which, while not reflected in the receipts, are in many instances a difference between profit and loss.

All-Star 'Stingaree'

Hollywood, July 24.

Radio will make an all-star production out of 'Stingaree,' Australian musical, on which Leonard Spiegelgass, formerly Fox story editor, will do continuity and adaptation.

Proposal is to use either Irene Dunne or borrow Jeannette MacDonald from Metro for the lead. Already signatured are George Bancroft and Lewis Stone. Leslie Banks will be brought from England for the romantic lead.

NATE BURKAN REPRESENTS J. BALABAN

John Balaban has retained Nathan Burkan to represent him in the matter of the disposition of the Paramount theatres in Detroit, formerly known as the Kunsky houses. These houses during the past week were passed by the majority of the Paramount trustees and S. A. Lynch, chairman of the creditors committee, to George Trendle, a Detroiter and who was prominently identified with John H. Kunsky in the building up the local circuit.

At the Burkan legal office it was stated Mr. Burkan is looking into the matter for Balaban, but the Trendle deal, according to the Burkan representative, like other Paramount moves, must be submitted to all of the creditors and their approval to be okayed by the court before it becomes final.

That's how the Detroit matter stands, it was added in the Burkan suite. It will remain that way until the next Paramount creditors' meeting. The Burkan people say the next meeting will be in August when Mr. Burkan in person will appear in behalf of Balaban, to interpose such objection as he deems fit.

Understood Balaban claims he had a verbal understanding with Par he would be given the Detroit houses.

A report from Detroit this week it was stated that Trendle would take over and start to operate the Paramount houses in that city on Aug. 1.

Meanwhile, John and Barney Balaban are continuing to operate the Balaban and Katz houses, Par subsidiary, in Chicago, at a weekly salary of $1,000, each.

THALBERG TALK OF OWN UNIT AT U. A.

Hollywood, July 24.

Understood here that Joe Schenck in New York Saturday (22) went in with Irving Thalberg to see Nick Schenck (Metro) and try to arrange for Thalberg's release to United Artists.

Argument supposedly used is that Thalberg would feel uncomfortable returning to Metro.

Story as reported around here has it that U. A's. proposition is for Thalberg to have a star unit group of his own, using for a nucleus Norma Shearer and Helen Hayes.

Joe Schenck got back from New York today (Monday).

Hamm's Minnesota

Minneapolis, July 24.

William R. Hamm, local brewer and among other things, receiver for the Finkelstein & Ruben chain in the northwest, has taken over the local Minnesota, former Publix de luxer, closed for a long time.

House when operating always played stage shows. It was built by the Minnesota Amusement Corp.

'Show World' Now

Hollywood, July 24.

Metro's 'March of Time,' publicized under that title during its on and off production schedule over the past three years, will be released as 'Show World.'

Studio figures that the former title has been kicked around too much.

Much Muddled Finance Situation Of Fox Films Nicely Smoothed Out; Now Without Fixed Charge Worry

Fox Film's stockholders cleared the path for the future when they approved the financial reorganization plan proposed to them at two special meetings. The first was held Friday morning, July 21; the second Saturday, 22. This approval practically wipes Fox clear of debt.

Fox Film, which at one time was the brink of financial collapse, and considered the worst muddled film company financially, is the first of the troubled majors to emerge into safety. The reorganization, from start to finish, was maneuvered since Sidney Kent came into the firm, a little over a year ago, and mostly because of him.

Approval of the Fox reorganization plan was by an overwhelming majority. Over 71% of the outstanding 'A' stock and nearly 98% of the outstanding 'B' stock voted for the plan. Less than 1% of either disapproved. At the same time the stockholders approved reducing the capital of the corporation to $2,104,633.

On Saturday (22), stockholders additionally approved the increasing of the number of shares which the company may have outstanding of the new stock to 2,816,650. Of this amount 2,800,000 shares are 'A' common; and 16,650 is 'B' common. Both without par value.

Shareholders May Buy

This action means that the present holdings by stockholders have been reduced by 5/6ths—or an interchange of 6 of the old shares for one of the new. Additionally, stockholders are privileged to buy the new shares at the rate of $18.90 each. They are not compelled to do this.

The plan of reorganization which was approved resulted through cooperation mostly of Chase and other banks holding company loans. Chase also represented a majority of the bondholders in the Fox situation and altogether maybe over $36,000,000 of the company's outstanding indebtedness. It has been mulled over since February and finally approved between the principal creditors and debenture holders of the company.

Of the company's indebtedness, $30,000,000 was represented in outstanding debentures. There was over $8,000,000 in bank loans as of Aug. 1, this year, besides $1,630,914 in unpaid interest on debentures.

Kent in Chair

Price of $18.90 as fixed for the new shares is called for by the fact that this figure is required to pay the $30,000,000 in debentures, bank loans and interest as due around Aug. 1, in all to $39,746,400. As stated in the company's original letter to stockholders, it's not the company's intention to retire any of the debentures which do not join in the underwriting.

Sidney Kent presided at both meetings. The company has no chairman of the board and Kent was nominated for the chair by Attorney Nathan Burkan. Burkan represented the Kuser family, large shareholders in Fox. Burkan also moved the resolutions for the acceptance of the plan.

Ginger Rogers' Lead

Hollywood, July 24.

Ginger Rogers has been given the lead opposite Max Baer in 'The Prizefighter and the Lady.'

Arthur Caesar is giving the final polishing to the script.

L. A. to N. Y.

Mort Milman.
Abe Montague.
Rube Jackter.
Lillian Bond.
Inez Courtney.
Bela Lugosi.
George Barbier.
John Blystone.

N. Y. to L. A.

William Frawley.
Bobby Crawford.
Carl Laemmle, Sr.
Mort Milman.
Leo Morrison.

1st Runs on Broadway

(Subject to Change)

Week July 28

Paramount—'Midnight (Par).

Capitol—'Strangers' Return' (Metro).

Strand — 'She Had to Say Yes' (FN).

Rialto—'Don't Bet on Love' (U).

Roxy—'Phantom Broadcast' (FD).

Music Hall — 'Devil's In Love' (Fox).

Mayfair — 'Gold' (Auten).

Rivoli—'Rebel' (U).

$2 Pictures

'Pilgrimage' (Fox) (Gaiety) (3d wk).

'Song of Songs' (Par) (Criterion) (2d wk).

Columbus Has Audible Evidence That They're Hungry for Vaudeville

Columbus, July 24.

Columbus really wants vaudeville; the question is where it is coming from and who will put it in. The fact that vaude is demanded here was amply demonstrated over Friday, Saturday and Sunday by the crowds flocking into the Palace, where first vaude in months was met with cheers.

Good screen fare, 'Mama Loves Papa,' and bathing girl revue helped some, but each one of the five acts of vaude, all of which were youthful, clean and not too strong on talent and with no names of any kind brought down the house, with encores by all a necessity. With every act a show stopper the only answer is that the town does want vaude and is ready to go for it in a big way.

FUNNY HOUSE SHOOTING IN ALLEGED HOLD-UP

Minneapolis, July 24.

Police are investigating an alleged attempted hold-up of the Uptown theatre, leading Publix neighborhood house, during which Ted Fisher, former usher, was shot and killed in the theatre's office in the presence of J. W. Diedenhofen, assistant manager, and a married couple, friends of the latter.

According to the story told police, Fisher was in the office with Diedenhofen and the couple following the final evening performance when a bandit entered and ordered the assistant manager to open the safe. When Diedenhofen professed inability to do so the bandit tied him and struck Mrs. Roger Roshak, who was present with her husband. Then, according to the story, Fisher sprang on the man. During the ensuing struggle the bandit fired a bullet into the former usher and escaped.

A police inquiry disclosed that Fisher recently had been discharged by Charles W. Zinn, the manager, when a loaded revolver was found in the usher's locker. It also disclosed that Fisher had suggested to Diedenhofen that they 'frame' a robbery of the theatre. A note giving instruction for a hold-up was found in Fisher's pocket.

Diedenhofen was jailed by the police following the inquiry, but the authorities were soon convinced that he knew nothing about the attempted robbery and quickly released him. He said that he thought Fisher was joking when the latter suggested the robbery frame up and didn't know whether or not he reported the matter to Zinn, the manager, who was away on his vacation at the time of the shooting.

PHILA DAILIES PEEVED

Cut Down Publicity on Stanley Houses—One-sided Scrap

Philadelphia, July 24.

Stanley-Warner people are warring with the Curtis-Martin newspaper chain ('Public' and 'Evening Ledger' and 'Inquirer') here. Row has reached more advanced stages than is usual in Philly. 'Ledger' people are the aggressors. They claim S-W has been slipping 'Record' and 'Bulletin' preferred and larger advertising copy for some time.

Affair has been brewing for almost a year but reached a head last week. Finally all reviews of pictures and shows at S-W houses were ordered out of the Curtis-Martin papers. Also all lay-out and special copy on Sunday. Bare mention of openings only retained.

Stanley-Warner people have not taken out their ads.

PAR WILL OPERATE ITS PAR IN B'KLYN

Once set that M. A. Shea would operate the Paramount, Brooklyn, for and in association with a partnership to be worked out between Allied Owners Corp. and Paramount-Publix, arrangements whereby Par itself will control operation have superseded that.

A temporary set up, making Allied Owners and Publix partners over the Par, Brooklyn, latter to operate, is now being worked out. It will remain in force until obligations against the theatre, including bonds of Prudence Bond and other matters which now has the theatre in doubtful control are cleared up.

Shea was called in by Allied Owners to go along with that company in any deal negotiated with Publix. A week ago it was stated as agreed Shea would operate. He had started making plans to reopen the house Aug. 15 or thereabouts.

One report was that the Par distribution department, fearing not as good a representation on Par product if Shea was on the full say, stood in the way of financial clearance in that direction.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

RKO Tempting Bernie

Radio is after Ben Bernie for a spot in the next Wheeler and Woolsey pic to start Sept. 15.

Gilbert Emery, co-author with Franc Rhodes of 'Gallant Lady' engaged by 20th Century to prepare the yarn for Ann Harding.

Joyce and Selznick are moving to Beverly Hills Sept. 1. Agency has leased a building on Beverly drive.

Arnst Pic Debut

Bobby Arnst has been spotted in Par's 'Torch Singer.' It's the dancer's picture break.

20th Century dickering with Gregory La Cava to meg 'Gallant Lady' in addition to 'Untamed Woman.'

Radio has purchased 'Allen Corn,' the Katherine Cornell play, and is trying to get Miss Cornell to play her role part in the picture. Failing this, Irene Dunne.

Harold Arlen and Ted Koehler have been given a three-month contract by Columbia. They arrive here in two weeks to do songs for a musical film.

Bancroft

George Bancroft, inactive since he left Paramount two years ago, has been given a term contract by 20th Century. His first picture will be 'Blood Money.'

Market Hits Filmers

Stock market skid of last week caught a flock of picture people who had gone heavy for the alcohol and other wet stocks.

Robert 'Sourdough' Harris, onetime scenario editor, but now bitten by the mining bug, was in from his desert claims long enough to buy supplies and interest a mining firm in his prospects.

Bela Lugosi left yesterday (Sun.) for New York, where he goes into Carroll's 'Murder in the Vanities.'

Ann Harding will do 'Gallant Lady' on her one-picture loan to 20th Century by Radio. Gregory LaCava directs.

Series of three-reel musicals for the state right market will be produced by Gene Laymon and Charles Diltz at Prudential.

Jack Lait is due from New York this week to write a Will Rogers story, 'Grand Note,' for Fox.

'Wicked Woman' Awaits Hayes

Metro has postponed 'Wicked Woman' until after Helen Hayes finishes in a New York legit engagement. Picture couldn't be completed by Aug. 15, when she is due to open in an S. N. Behrman play.

Roll 'Em for Credits

After doing an Alphonse and Gaston on who should receive first billing in writing credits for Fox's 'Greeen Dice,' Sonya Levien and Ralph Spence rolled dice for the honor. Spence won.

'Singing Sandy,' first John Wayne western for Monogram physical distribution, gets under way this week. Cecilia Parker is the femme interest.

James K. McGuinness has been taken off 'Bugle Sounds' at Metro to write 'World Tour,' original, for Lee Tracy.

Lynn Starling, assigned to the set of 'Torch Singer' at Paramount, to polish up dialog while picture is filming.

Matsui, Japanese and Oxford grad, goes into Paramount's 'Captain Jericho.' He arrives from Japan Aug. 7.

Frederic Kovert, actor, has filed a bankruptcy petition listing $8,197 in liabilities with no assets.

Lionel Barrymore goes into Metro's 'Hall of Justice' from the story by Morris Lavine.

Jack Barty, English comedian, signed by Hal Roach through cable. Comes from London next month.

Leo Birinski has been loaned by Samuel Goldwyn to Metro to do the adaptation of 'Prisoner of Zenda.'

MacDonald Enroute

Jeanette MacDonald has sailed from England on the 'Ile de France' to return to Metro. Her first film will be either 'The Cat and the Fiddle' or 'Prisoner of Zenda.'

Hal Austin's snake killing feature, 'Eat 'Em Alive,' is being produced by Lew Seiler, scored by Con Conrad and dialoged by George Lait. Quartet are all cut in on the pic.

'Kidd'n Africa,' Baby Burlesk short, will start off Educational's new program Aug. 1.

Production peak for Fox Hollywood studio since reopening will be reached in August with five features in work.

William Conselman and Henry Johnson are doing the screen play of 'Wyatt Earp,' western, for Fox.

'Chance at Heaven,' instead of 'Sweet Cheat,' starts July 24 at

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All Stocks Rebound as Shorts Beat Hasty Retreat; Kodak Up 11; Loew Up 3, but Appears Forced

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
800	Am. Seat.	4⅝	4¼	4¼	+ ¾
500	Col. Pix...	19	18	19	+1
1,100	Cons. F...	4⅝	3⅞	4¼	+ ½
1,400	Con. F.pf.	9⅝	8⅝	9	+ ⅛
8,800	East. K..	78¾	78½	78¼	+10¾
4,100	Fox	3½	3¼	3¼	+ ¼
7,800	Loew's ...	24⅝	22	24⅝	+3¼
100	Loew's. pf.	72	72	72	+2
2,200	Par cfs...	1¾	1⅝	1¾	+ ¼
3,100	Pathe	1⅞	1⅜	1⅞	+ ⅛
1,400	Pathe A..	6½	6	6⅞	+ ⅞
76,500	RCA	8½	7⅝	8½	+1¼
8,400	RKO	3½	3	3½	+1
24,700	W. B......	5¾	5	5¾	+ ¾
	BONDS				
$3,000	Gen.	5	5	5	
3,000	Keith	53	52	53	
2,000	Loew's ..	77	77	77	+1
41,000	Par-Fam..	27	26	27	+3
14,000	Par-Pub..	28	25⅝	28	+1⅞
41,000	W. B.....	32½	30¼	32½	+2½
	CURB				
100	Col. Pict..	21	21	21	+1
800	Techn	8¼	8⅛	8¼	+1
400	Trans-L ..	2⅝	2¼	2¼	+ ⅛

Pasadena Censors, Loose Again, Put Ban on Four Pix

Pasadena, Cal., July 24.

City's salaryless censor board, after lying dormant for several months, is on the rampage again. Four major productions have been arbitrarily banned by the board within the last 10 days, although these pictures have been okayed by practically every censorship board in the country.

Films that drew thumbs down were 'Baby Face' (WB), 'What Price Innocence' (Col), 'Temple Drake' (Par) and 'Bondage' (Fox).

Columbia tried to get 'Innocence' by the board by showing endorsements from women's clubs of other sections. Pasadena censors, however, stated they were not interested in what others thought and wouldn't change their minds.

By AL GREASON

Yesterday's market went into a sharp rebound immediately on the opening, with the amusements sharing modestly in the improvement which seemed to mark the ending of panicky selling for the time being.

Opening prices ranged from gain of about a point in Loew to six points in Kodak, apparently measuring the extent to which these two issues had been oversold. Bears in Kodak were badly punished. Early dealings were in large blocks, apparently representing pool operations.

After the first half hour profit taking came into the market, but it was well taken, the tape prices merely flattening out just under the best. Improvement held throughout the session until the last half hour when there was another uprush that carried prices to the best of the day, where they closed. Dealings amounted to about 3,500,000 shares in three hours, or at the rate of 5,500,000 for a full session, scarcely more than half of last Friday, but still a sizable volume.

Chicago grain markets were slightly higher, but with business under new rules prices were not significant. Deals below the Thursday closing price were forbidden and gains were restricted to 5 cents in the near options and about 8 cents in the distant ones. Under the circumstances nothing much could happen. Other commodities did well. Dollars dropped against sterling early, but recovered nearly all the ground, closing not materially changed.

Late advance in Loew looked a bit forced. Closing price was on a small lot up more than half a point from the last previous transaction, with the closing bid a full half point lower than the final trade. Kodak clique supplied bids close to the top throughout and showed no disposition to let worried shorts off easily.

Market opinion seemed to be that there is still a little mopping up to be done, but the worst of the reaction is over.

Back to June Bottom

The gong on Saturday closed the fourth day of enormous trading which represented the collapse of the new speculative pyramid. Following two sessions involving not much less than 10,000,000 shares each, and Saturday's turnover above 4,000,000 shares, probably the week made an all time record for volume, excluding only the historic crash of Oct. 29 and 30, 1929.

The part played by the amusement issues was extremely interesting. What actually happened was that they cancelled about half

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COHEN LEAVING RKO; CHIEF REALTY EXPERT

Louis Cohen seems to be stepping out of RKO. He's the premier realty expert and trader of the show business. Cohen may now go into business for himself.

Cohen will give RKO air around Sept. 1. By that time, the RKO reorganization will be pretty shipshape from a real estate point. In that reorganization, Cohen has been the mainspring.

Cohen went to RKO by invitation, leaving Fox West Coast with the consent of Sidney Kent. Prior to F-WC, Cohen cleaned up the muddle theatre situation at Universal, doing that job in half the time allotted him. He was formerly with Paramount.

While at RKO, the past 8 or 9 months, Cohen received several offers but did not accept any so far as known.

In leaving RKO, Cohen follows close on the heels of the departure of Herschel Stuart from that company. Stuart, RKO's chief theatre operator, was let out by Harold Franklin, leaving that company, now that Cohen is stepping out, with none of the real manpower with which Franklin began his RKO operations.

At RKO Monday (24) official denial that Cohen had resigned was made by Harold Franklin.

WORKING FASTER ON CODES

All Branches of Industry Will Get Chance at Code Framing

Hollywood, July

Producers' association has come its shell, so far as exclusiveness is concerned, in the matter of drawing up the industry's Recovery Act All branches of the producing end of the industry will have an opportunity to offer suggestions for inclusion in the instrument.

While Will H. Hays and the producer association attorney, Gabriel Hess, have been drawing up a code based on recommendations from producing heads who have held a series of conferences on the matter during the last two weeks, other groups have been working independently toward the same end.

That the Hays group would listen to other organizations was stated coincidently with a meeting of the Academy directors Thursday night (20) at which the board held a lengthy inquest on the recommendations of that organization's committee on the code. At the close of the session it was agreed to appoint a committee of five, one from each branch, to meet with the Hays group or any other unit interested in code construction.

48-Hr. Maximum Dropped

One of the features of the Academy committee's report to fall by the wayside at the directors' gathering was the recommendation for a 48-hour maximum week for all employees in production. It was pointed out that indications from Washington are that such a limit, so far as labor is concerned, would not be countenanced, in view of the tendency to cut the maximum of working time down in other industries to as low as 30 hours.

So far as talent end of the industry is concerned the board was at a loss to figure out how such a maximum proposition could be worked out, considering the peculiarities of the business in regard to creative workers. This is one of the problems yet to be threshed out by the Hays' producer group.

Loani Iause Hit

Another recommendation of the Academy committee that didn't sit pretty with the producer members of the board was the suggestion that a clause should be in the code curtailing the loaning between studios of contract talent. Committee felt that such a proviso would give freelance talent a better break. Producers, however, are of the opinion this might hurt theatre business, due to the present scarcity of box-office names.

The labor code, in which is to be based the maximum working hours and other conditions for labor in the industry, is expected to be ready for Washington Tuesday or Wednesday, a week later than was formerly believed. Pat Casey has been working on this phase, and as in the case of the major code, labor groups will be allowed a sayso on it before its final departure east. The major code is not expected to be ready at least until the end of this week.

'SONGS' AS ROAD SHOW

Par Limits First Crop of Dates—Mid-Summer Release

Roadshowing of 'Song of Songs' throughout the U. S. is up with Paramount following opening of picture at the Criterion, New York. In addition to Los Angeles, previously determined for a two-a-day run, picture is being figured as a roadshow for Chicago, Philadelphia and Boston as starters.

In plucking picture for showing in the middle of summer heat, Par did so to stimulate sales of the new season's product. Dietrich picture was originally a this year's production, but held over as part of the 33-34 program.

FOX NEWS COVERAGE

With Hearst, First Newsreel Round the World

Fox-Hearst will be the first newsreel to have permanent complete world coverage when it opens two new quarters.

Branch planned for Tokio will take in the entire Far East, while that tentatively slated for Rio de Janeiro will cover South America.

At the present time F-H has complete plants from editors down to cameramen and cutters in New York, London, Berlin, Paris, Sidney.

Manhattan, through which is covered the U. S., will remain the headquarters.

STUDIOS' CODE MAYBE READY BY JULY 31

Hollywood, July 24.

Expected that the motion picture industry will rush into effect a National Recovery Act code for industrial labor, with the instrument being prepared here by Pat Casey. Idea is to get it through early this week and have it become operative as of July 31 instead of mandatory on Aug. 31, as ordered by the government.

Producers at a meeting last week were inclined to agree to the code providing for 35 hours' maximum for manual and technical labor in the studios and 40 hours weekly for the white collar lads or other studio employees such as clerks, 'phone operators, stenographers, script clerks, and all other help outside of executives and creative people.

As wage now paid is above the minimum required by the government, wages will be left untouched. It is figured that as soon as the code becomes effective at least 800 additional people will get studio employment.

Hope is to get the code approved at a producers' meeting tomorrow (25), unless the soundmen's strike closes all the studios and thus stops progress.

L. A. Authorities Drive Against Having Femme Ushers at 50c a Night

Angeles, July 24.

Drive against picture houses who employ femme at wages considerably below the minimum established by state law, is being conducted by the California Industrial Commission. At least one theatre operator has been warned to desist the practice, under penalty of charges being preferred, with an attempt also understood to have been made by the commisison to compel the theatre man to pay back wages aggregating around $350.

On the strength of the campaign against underpaid employes, the Fox West Coast Boulevard (nabe) has dispensed with its girl ushers and is employing boys at a considerably higher wage. House singled out by the Industrial Welfare body is an independent nabe subsequent run, where the proprietor it is reported, has been paying femme ushers 50c per night. Numerous other nabe grind houses are also reported to be violating the minimum wage law.

WANT TO BE FIRST FOR ROOSEVELT

Industry's Permanent Code Ready by Aug. 15—Want NIRA Insignia for Publicity Value

CAN'T STALL FURTHER

With four months of the code deadline lopped off and with the President's added authorization of the blanket formula as the government's immediate instrument, film leaders, taken by surprise, are this week changing the industry's tack. Will Hays is returning within the next two weeks, when co-ordinators will mull over all of the tentative drafts and wrought a single document for presentation to Washington about Aug. 15 as the formula approved by the majority of filmdom.

Immediately circuit heads and exhibitor leaders are concentrating attention upon Roosevelt's blanket with the advice of counsellors to sign the printed forms as soon as they arrive from Washington, late this week. Idea is to be able to hang the NIRA insignia, being given to every employer signing, over the box office and to use it generally in advertising and exploitation.

Industry steerers figure that if filmdom as an industry can be the first to tell the public it is for higher wages and fewer hours the additional cost to the business itself should mean an extra $10 paid in at the box office for every dollar paid out under the Roosevelt movement. To get the most out of the publicity official consideration is now being given a national campaign along old Greater Movie Season lines, only with the NIRA and its continuous front page position as the nucleus.

Welcome Blanket

While comparatively few people in the business understand codism at all, regarding it as impossible for any one branch of the industry to agree within its own bounds, not to consider a coalition of all departments, code strategists report sufficient progress to warrant their prediction that the business will have written its own formula before another month is up. They welcome the blanket and the new deadline, holding that these two mandates will do more to arrest stalling and lessen dissension than anything else.

At the same time they point out that the two codes should not be confused; that the Roosevelt formula, effective as soon as it is signed by each employer with his theatre or company, will be superseded when filmdom is able to secure authorization for its own catechism.

Contrary to a general impression within the trade that there is little reason to rush, that it would be months, at least, before the industry could get a hearing, advisors in daily contact with the Washington board have this to say:

General Johnson, in all probability, will not spend more than a few minutes with picture men during the Washington discussion. One of his many deputies will preside over the hearing, the findings later presented to Johnson, and if not returned for certain revisions, submitted directly to the President.

A. J. Van Buren Ill

A. J. Van Buren, head of his own shorts company, is ill at home.

He suffered a breakdown a few days ago.

30,000 Ushers Averaging $6 Wkly And Other Minor Trade Employes Now Figured for Minimum Wage

Must Quibble?

Hays Office Monday (25) quizzed Washington directly on how blanket code affects film industry, especially in relation to employee classification. It was held that asking questions before was better than threshing matters out after.

Industrial law when applied to the theatre requires a lot of interpretation, it was reminded.

No doubt was expressed that the industry will quibble over accepting the Roosevelt formula.

UPPING SCALES ALLOWABLE, IS CLAIM

Although the Roosevelt dictum stresses that prices of merchandise shall not be increased over their July 1 figure, and that 'no profiteering advantage of the consuming public' shall be taken by employers subscribing to the National Recovery Act special formula, theatre experts hold that admissions can be legally and ethically increased.

Coming to this conclusion after perusing the blanket, they base it on the premise that pictures are not merchandise and never have been construed as such.

By the same token they figure the distributor can increase rental of film and will; that production is without comparative costs and that therefore prices cannot be fixed or standardized.

Managers' Salaries May Become Special Point in Pic Code

Washington, July 24.

Closed-door conferences between unofficial representatives of picture house chains and members of the National Industrial Recovery Administration were held last week to get NIRA's slant on code for industry. It is understood that special inquiry was made by NIRA of reputed low salaries and seven-day weeks of house managers.

Prominent mention was made in the talks of a reported survey made of 4,000 houses showing that in 1928 average house manager's salary was $45 and now is down around $29.

Understanding is that NIRA may insist upon six-day week for managers. This wouldn't stop boys from working overtime when they needed to, but it would put it on basis of voluntary effort rather than involuntary slaving, which is expected in many instances now.

Representatives of the theatres were said to have been two lawyers from one of the chains.

From Dresses to Scripts

Los Angeles, July 24.

Ayn Rand, recently in the dress-making department at Radio, nursing a yen to write, has been engaged by Metro to script 'Penthouse Legends,' an idea of her own.

Story is said to parallel the life of Otto Kruger. It will be produced by Lucien Hubbard.

It's great expectations and statistics time in the picture business. Every one, except the bosses, expect raises and weekends. Out of work press agents to taste beer. Even some of the bosses expect a barrage from some irate stockholders on filmdom's judgment day in Washington that will remind the government it overlooked the subject of maximum salaries.

Under Roosevelt's blanket code some of the expectations will be realized. But these will be only for a short period because filmdom is now appreciating the quicker it gets its own formula into operation the better. Whether Roosevelt's robe ultimatum concerning salaries and hours will have to be permanently incorporated into their own formula industry wise men right now do not pretend to know. But they hold that picture biz is different than any other kind of biz in the world and that if anything the average employee today is overpaid (compared at least to cotton field folk). All of which means, according to broadest interpretation, that the Roman salary day won't last long, at least in films.

Major forces now are at work on salary and hour charts. Everything must be accounted for to the government, even ushers and office boys, as well as stenos and clerks. It's a graph job that is making accountants as popular for the time being as attorneys.

Before publication of the temporary blanket formula no one had a chance to check whether they would be entitled to a bonus or time off. Exhibitor organizations and other codists hadn't figured on the lowly usher, of which there are estimated to be 30,000 in U. S. theatres. It seems the average seat locater averages around $6 per week, according to the graphists. But, believe the statisticians, the blanket code can't mean that salary will be multiplied by two and a half. In the way they see it the average usher works about 20 hours a week. At 38 cents an hour this would keep his Rooseveltian salary in the neighborhood of $7.50. If, in cases where the hours are longer the salary naturally, it is emphasized, would be kept in line with the President's minimum of $15 in the big cities and $12 in the smallest towns.

Common understanding is that ushers in the bigger and better

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THEATRES CODE SET, SO TRADE BELIEVES

With official word over the week-end that major circuits have scheduled no further sessions to consider a theatre bracket in the industry's code and that they will doubtless subscribe to the terms dictated by the Motion Picture Theatre Owners of America, film leaders are satisfied that box office standards are virtually set for Washington presentation.

This brings to light the slant that at no time since the code furor have major representatives hoped to poll a 100% majority for any of the three sections, including production and distribution, which will compose the picture constitution.

This means, it is admitted, that theatre factions which disagree will have to present verbal arguments on the Washington floor. Distributors still have considerable code detail to work out in their own end. But, with the virtual concession of the circuits, most of which are directly related with major releasing channels, indications are that the distribution bracket is not far from solution.

RKO, L.A., Now Straight Sound, 6G With 'Harness'; Ed Lowry with 'Man' Big 19G; Mahoney Aids Par, 18G

Los Angeles, July 24.

State, with the Harlow-Gable combination in 'Hold Your Man,' and Ed Lowry on the stage as a magnet, is leader of the local contingent of premiere showing houses. It will hit an easy $19,000, with Chinese coming next, playing to around $18,000 with 'Gold Diggers' in eighth week, and at least four more to go. This is best money-getting attraction the Grauman house has had in several years.

Paramount, showing 'Midnight Club,' has a break with Will Mahoney on the stage, and should come in around $18,000 mark.

'Life of Jimmy Dolan' at the two Warner houses got off to fair start but will not finish to a big take on the week. RKO returned to straight sound with the Ann Harding opus, 'Double Harness,' and will hit an easy $6,500, which is big under that policy.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Gold Diggers of 1933' (WB) and stage show (8th week). With special night clipping along great and an easy $18,000. Last week, including the gov't tax, got a big $20,000.

Criterion (Tally) (1,600; 25-40)—'Devil's Brother' (MG). This Laurel-Hardy not hot at all, may be lucky to turn $2,200, which is loss. Last week 'The Nuisance' (MG) seemed to be what the title implies, so pulled after six days take of only $1,800.

Downtown (WB) (1,800; 25-70)—'Jimmy Dolan' (FN) and vaudeville. Fairbanks' name means little here; possible it will draw around $7,500. Last week 'Baby Face' (WB) not important grosser, $7,200.

Hollywood (WB) (2,756; 25-65)—'Jimmy Dolan' (FN) and stage show. Not pushing each other aside to reach box office. Around $8,000. Last week 'Baby Face' (WB) much better than figured at $9,300.

Los Angeles (Wm. Fox) (2,800; 15-25)—'The Reform Girl' (Tower) and 'Speckled Band' (Gainsborough). Not an enticing combination, so may hit $3,400, which is fair. Last week 'I Have Lived' (Ches) and 'Skyway' (Mono), latter pic on top of duo, good take of $3,900.

Paramount (Partmar) (3,595; 25-40)—'Midnight Club' (Par) and F&M stage show. Aided by Will Mahoney, got off to better take than pic could have done on its own, and will hit around the $18,000 mark. Last week 'Mama Loves Papa' (Par) just could not hurdle the fence beyond $14,200, below what house has had lately.

President (Principal) (843; 25-40)—'M' (Par) (2d week). This foreign opus meant nothing at all and bows out with around $2,000. Last week first stanza for it was acceptable at $3,200, but no profit.

RKO (2,950; 25-40)—'Double Harness' (RKO). Going straight sound, this Harding opus off to good start and should hit an easy $6,500, better than with stage shows. Last week 'Bed of Roses' (RKO) and stage show for final double offering faded out to $6,300.

State (Loew-Fox) (2,042; 25-40)—'Hold Your Man' (MG) and stage show. Is great double offering, with stage unit headed by Ed Lowry helpful in rounding the entertainment. Started off with an initial $8,000 day, and looks like an easy $19,000. Last week 'Arizona to Broadway' (Fox) pathetic at $12,100.

Tower (Gumbiner) (950; 25-40)—'Cover the Waterfront' (UA) (2d week). Gave house nice profit on bow out with $3,500. First week hit good profit at $4,700.

Opposition Switches Name Of Indie Producing Outfit

Hollywood, July 24.

Deferring to requests of religious-minded people, the name of Angelus Productions has been changed to Pyramid Productions. Holy significance of the word 'Angelus' brought the complaints, registered with exhibitors and exchanges, against its use for a film company.

Small town folk were particularly opposed to the religious handle. Indie organization produces for Mayfair.

Shifts Two Players

Hollywood, July 24.

Etienne Girardot, recently in the legit '20th Century,' replaces Hugh Herbert, and Paul Cavanaugh gets the spot intended for George Blackwell in 'Warners 'Kennel Murder Case.'

Herbert was held in 'Footlight Parade,' which delayed his release for the William Powell pic.

Newark's B.O.'s Plagued By Sundry Oppositions

Newark, July 24.

Despite the weather (and that's plenty just now with no rain for a week) Proctor's with 'Professional Sweetheart, and a fine stage show will surely top with $11,000 and, if any break, much more. No one else is going anywhere.

Summer closing of big stores Saturdays does no help to week ends. Worst of all will be inevitable repercussions on lay business, none too strong anyway here, of stock market collapse with the dissipation of faint hopes for a better-than-usual theatrical summer.

Meanwhile more stocks and legit productions are running in surrounding towns than would be expected.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Lilly Turner' (FN) and 'Don't Bet on Love' (Fox). Double bill unusual here and no flattery to Chatterton. Might come in with $7,500. Last week 'Mayor of Hell' (WB) fair with $8,500.

Capitol (WB) (1,200; 15-25-35-50)—'Gold Diggers' (WB). From opening looks as if three weeks at Branford were enough downtown. About $4,000. Last week 'Hell Below' (MG) and 'Jennie Gerhardt' (Par) great bill good with $5,200.

Loew's State (2,780; 15-75)—'Midnight Mary' (MG) and vaude. Should please enough to make a fair $9,000. Last week 'Hold Your Man' (MG) good with nearly $13,000.

Newark (Adams-Par) (2,248; 15-75)—'Disgraced' (Par) and vaude. No appeal and slipping to a bad $4,000. Last week 'Gambling Ship' (Par) weak with $6,400.

Proctor's (RKO) (2,300; 15-75)—'Professional Sweetheart' (RKO) and vaude. Going strong and can hardly fail to top $11,000. House has three girls ostentiously nude in barrels attracting lots of attention in streets. Last week 'Big Brain' (RKO) a bloomer with $6,000.

Terminal (Skouras) (1,900; 15-50)—'It's Great to Be Alive' (Fox) and 'Study in Scarlet' (WW). Will hardly top a mild $2,900. Last week 'Constant Woman' (WW) and 'Sunnyside Up' (Fox) disappointed with less than $2,800.

MONTREAL BETTER AT B.O. THAN EXPECTED

Montreal, July 24.

Only average general entertainment with the menace of hot weather in the background will likely dip grosses currently after a fair all-around take last week. As things have been, exhibitors are doing better than expected this summer.

Palace has 'Jennie Gerhardt' and Sylvia Sidney has a following here, with a chance of $10,000. The house is also hoping for a little something from 'Pit,' which will provide the necessary light contrast. Capitol shows 'Looking Forward' and 'Midnight Mary'; Lionel Barrymore should help some, but $7,500 is the best guess. Loew's 'King of Jazz' and 'Kiss Before the Mirror' may collect $7,000, and Princess with 'Cocktail Hour' and 'Woman I Stole' rates around $5,000. Imperial showing 'Pas Besoin d'Argent' ('No Need of Money') (French) may get $2,500 and Cinema de Paris drops 'Theodore & Cie' after four good weeks is trying out 'Le Vainqueur' ('The Conqueror') (French) for a likely $1,500.

Nabes have picked up a little but are still mainly in the red.

Estimates for This Week

Palace (FP) (2,700; 50) 'Jennie Gerhardt (Par) and 'Pit.' Should gross about $10,000. Last week was repeat of 'Gold Diggers of 1933' (WB) which did well at $10,500.

Capitol (FP) (2,700; 50) 'Looking Forward' (MG) and 'Midnight Mary' (MG). Estimate for gross is $7,500. Last week 'College Humor' (Par) and 'Girl in 419' (Par), $8,000.

Loew's (FP) (3,200; 50) 'King of Jazz' (U) and 'Kiss Before the Mirror' (U). Cannot be much over $7,000. Last week 'Letting in Sunshine' (Empire) and 'Silk Express' (WB), $7,500.

Princess (CT) (1,900; 50) 'Cocktail Hour' (Col) and 'Woman I Stole' (Col). So-so, $5,000. Last week '20,000 Years in Sing Sing' (WB) and 'Central Park' (WB), $6,000.

Imperial (France-Film) (1,600; 50) 'Pas Besoin d'Argent (French), $2,400. Last week, 'La Fusee' (French), $2,000.

Cinema de Paris (France-Film) (600; 50) 'Le Vainqueur' (French). About $1,500. Last week, fourth week of 'Theodore & Cie' (French), $1,000.

B'klyn's Good Fare Can't Offset Coney Is. Exodus

Brooklyn, July 24.

Hot spell drove the majority of citizenry to Coney Island. Fairly good fare at the film houses, but business not worth speaking of.

Estimates for This Week

Albee (3,800; 25-35-50), 'Melody Cruise' (RKO) and vaude starring Leo Carrillo and Irene Franklin. In vicinity of $9,000, brutal. Last week 'Bed of Roses' (RKO) $12,400, off.

Loew's Metropolitan (3,000; 25-35-50), 'Jennie Gerhardt' (Par) and vaude. Borah Minevitch and his harmonica outfit copping honors. Around $20,000, mild. Last week 'Midnight Mary' (MG) and Verde Grofe on stage produced $20,000.

Fox (4,000; 25-35-50), 'Detective 62' (WB) and stage show. Gertrude Niesen, radio songbird, stealing show. Mebbe $11,500. Last week 'Woman I Stole' (Fox) did $12,900; fair.

Strand (2,800; 25-35-50), 'Golddiggers' (WB). Figured for $20,000, oke.. Last week 'Mayor of Hell' (WB) did $12,500, fair.

Loew, Prov., Sole Vode a Smashing 14G on 'Stranger'

Providence, July 24.

Film product exceptionally good here, considering fact that cinema year is waning. This, coupled with the good breaks the exhibitors are getting with the weather, grosses should be plenty forte.

Leading the straight pix houses this week will be the Majestic with double bill headed by 'Little Giant'. Ed Robinson very hot here, and fans are going for his latest. Takings should be close to $7,000. Next in line will be the Paramount, also with a twin bill headed by 'Disgraced.' Gross not likely to go under $6,000.

While the grosses will be very hey-dey at the various pix spots, no house will be able to touch Loew's State. Elimination of vaudeville at the RKO Albee week ago has placed Loew's in the unique field of being the only house in town featuring live entertainment.

Adding to the inducement of things at Loew's this week is Lionel Barrymore's new film, 'Stranger's Return.' Notices great and word-of-mouth booming. Wouldn't surprise if gross stuck close to $14,000 this week, capacity. First three-days' biz knockout, and with the breaks all with the house, gross most likely will be the nearest thing to a winter mark this spot has had since advent of hot weather.

Second week of straight pictures at the RKO Albee finds the house in a rather tepid state. First week of pictures proved oke, but largely because of Bennett's 'Bed of Roses.' 'Diplomaniacs' now current with 'The Sphinx' as companion picture, but even though Wheeler and Woolsey have many friends in these parts, their following will not be sufficient to put the gross over a very mild $4,500.

The only other picture spot along the main stem, the RKO Victory, switched to a split week basis this week in the hope of boosting things. First three days brought no noticeable difference, but possibly the latter part of this stanza might change things.

Foreign-made films are now a possibility for these parts each week. The small Community theatre, just outside of the city limits, started it as a tryout three weeks ago, and the rush to see the foreign makes has been very surprising.

Management of Community theatre began stunt when he was forced to close his house three days a week because of lack of product. Decided to make every effort to keep things going, he screened 'Maedchen in Uniform' for first time in Rhode Island. First showing was for three days. He brought film back for another three days following week and cleaned up again.

Last week the house tried 'Two Hearts in Waltz Time,' and response was as great as with 'Maedchen.' This week the Community is showing 'Two Hearts' once more. Foreign-made films will be shown weekly from now on at the Community on a three-day basis. Should showing warrant it, management figures on bringing them back following week.

Estimates for This Week

Loew's State (3,200; 15-40)—'Strangers Return' (MG) and vaudeville. Stage show not so hot, but, being the only spot in town now with live entertainment, anything goes. Lionel Barrymore's following here is expected to add materially to strength of things. Gross will be close to $14,000, great. Last week

Market St., Frisco, Last Week Grossed $9,000—The Answer to Smart Selling

San Francisco, July 24.

The spirit with which local managers are willing to try anything to get business is largely responsible for the bright outlook of Frisco. For there is business to be had. Proof of that is in the five all-time attendance records smashed here and in Oakland within the past fortnight.

The Paramount ran to a tremendous $30,000 on 'Gold Diggers,' sold by a great campaign that involved plenty of work and thought. The Golden Gate ran to an attendance mark with Al Pearce and Gang, and same bunch set a similar score at the Oakland Orpheum last week. Nudist picture is busting attendance and money records at the Strand, while the Capitol is cleaning up with a colored show, first time one of those has clicked in this burg.

Cheered by the success of these unusual ventures, new thing are constantly being tried. Golden Gate didn't expect much on its present 'What Price Innocence,' but plugged it as for 'adults only' the opening day, and then ballyhooed it as 'okay for children by public demand.' Result was that the film has started out well and, with a big Friday matinee at which Al Pearce was brought back for the one show, which was broadcast via NBC from the stage, house may get an excellent $13,000.

Warfield going heavily on Cagney in 'Mayor of Hell,' but not content with that, is devoting an extra effort to Florence Desmond, who is on the stage, and who is absolutely unknown here. As a result customers are actually coming into the show to see just what this Desmond gal is and what she can do. In addition to which, Cagney is a pushover for swell grosses.

United Artists is finding the going tough, with none of its good product due until Aug. 15, when the Colman picture comes in. Now playing reissues and novelty stuff; i. e., this week's 'Samarang,' an indie-made, released by UA. The pic is smartly sold, which is helping it considerably.

The other three clickers enumerated heretofore—'Gold Diggers' at the Paramount, 'Back to Nature' at the Strand, and the colored show 'Change Your Luck' at the Capitol, are continuing their runs.

St. Francis—continues strongly with its double bills at 40c top, doing so well that that house and its manager, Arvid Erickson, are No. 1 in the Fox-West Coast profit drive, with the Warfield and Manager Herman Kersken second—two Frisco houses leading the coast. Currently at the St. Francis is 'Gambling Ship' and 'It's Great to Be Alive,' slough stuff turned down by the other F-WC houses, but put in here and making money for the circuit.

Fox, with its two-bit top for dual films, finds it tough to get good product or releases with major names. 'I Have Lived' and 'Yes Mr. Brown,' latter an English-made UA, are this week's fare, and doing average.

Manner in which these downtown theatres have been pulling in the dough—some $90,000 was the first run take on Market street last week—is hurting the naborhoods considerably.

Estimates for This Week

Fox (Loe) (5,000; 15-25)—'I Have Lived' (Maj) and 'Yes, Mr. Brown' (UA). The usual $8,000, same as on last week's 'Dangerous Crossroads' (Col) and 'Big Chance' (All Star).

Golden Gate (RKO) (2,844; 30-40-65)—'What Price Innocence' (Col) and vaude. Sexy and drawing after billed as 'adults only' first day, then switched to kids as well 'by popular demand.' Looks like $13,000, while last week was very bad, with Cecil and Sally in person and 'Tomorrow at 7' (Radio) doing but $11,000.

Paramount (Fox) (2,700; 30-40-55)—'Gold Diggers' (WB) (2d week). After smashing an attendance record with $30,000, holding on and ought to hit around $15,000 for this'n.

St. Francis (Fox) (1,500; 35-40)—'Gambling Ship' (Par) and 'Great to Be Alive' (Fox). Doing usual okay biz, $6,500. Last week saw $6,500 on 'Hold Me Tonight' (Fox) and 'Man of Forest' (Par).

Strand (Cohen) (880; 25-40)—'Back to Nature' (Co-op) (2d week). Nudie got swell $6,000 first stanza and looks like another $4,000 this time.

United Artists (1,400; 25-35-50)—'Samarang' (UA). Tropical stuff that's getting a fair play at $5,000. 'Whoopee' (UA) reissue last week found the going tough at $4,000.

Warfield (Fox) (2,700; 35-55-65)—'Mayor of Hell' (WB) and stage show. Cagney always big and $18,000 is good takings. 'When Ladies Meet' (MG) and Marge of Myrt and Marge, last week at the house to a mighty fine $22,500.

'Mama Papa,' 12G, OK; 'Gambling Ship' Ditto; 'Disgraced' 16G, Wash.

Washington, July 24.

In surprise of week is world premiere of 'Mama Loves Papa' at Palace, which even startled local Loew office with its promise. Critics panned title but lauded show. Opened well and should build nicely. Critics' angle was that name implied slapstick and actually it was excellent humor.

Keith's playing second week of 'Double Harness,' which shot right up after good opening. Exploitation centered around first teaming of Harding-Powell, which got curious in addition to usual Harding fans.

Return engagement of 'She Done Him Wrong' after playing all WB neighborhoods twice around is still making boys gasp. Show turned in beautiful $8,500, which is way above house average for first runs. Would have stayed extra week, but for other bookings, including return of '42d Street' this week, which is only so-so.

Vaude houses are neither anything to rave about, although 'Disgraced' and 'Sherlock Homes' radio skit on stage at Fox will do better than Earle with 'Gambling Ship' and Roy Atwell at Earl. Revival of 'Whoopee' at Columbia was under expectations last week, due in some measure to stiff opposition at other straight pic spots.

Estimates for This Week

Keith's (RKO) (1,830; 15-25-35-50-60)—'Double Harness' (RKO). Second week big with $7,000. Last week Harding-Powell angle helped to more than expected. Nice $12,000.

Fox (Loew) (3,434; 15-25-35-50-60)—'Disgraced' (Par) and vaude. 'Sherlock Holmes' helping stage, but $16,000 will be satisfactory and no more. Last week 'Man Who Dared' (Fox) and 'The Piccoli' on stage tottered with fair $15,000. Marionette show was hailed by critics, but public couldn't see it in place of 'Mama Loves Papa' for long. Would do nicely as one act in regular bill.

Earle (WB) (2,424; 25-35-50-60-70)—'Gambling Ship' (Par) and vaude. Roy Atwell heading stage. Maybe fair $12,000. Last week 'Mayor of Hell' (WB) was bit heavy for summer, but Joe Penner helped considerably to acceptable $13,000.

Palace (Loew). (2,363; 15-25-35-50-60)—'Mama Loves Papa' (Par). Nice reviews which claim title implies slapstick when it isn't. Building to nice $12,000. Last week 'Storm at Daybreak' (MG) turned in oke $10,000.

Met (WB) (1,583; 15-25-35-50-60)—'42d Street' (WB). Return after playing neighborhoods will get light $3,000. Last week 'She Done Him Wrong' (Par) was in same boat, but kicked in tremendous $8,500. Better than house usually gets on first runs.

Columbia (Loew) (1,263; 15-25-35-40)—'Reform Girl' (Tower). May see $2,500, which is slightly above average. Last week revival of 'Whoopee' (UA) disappointed with $3,000, oke, but expected lot more.

'Storm of Daybreak' (MG) also nice at $12,000.

Majestic (Fay) (2,200; 15-40)—'Little Giant' (FN) and 'Best of Enemies' (Fox). Swell bill and getting the comment as well as the takers. Gross should not be under $7,000 if break in weather keeps up. Last week 'I Loved You Wednesday' (Fox) and 'The Outside' (MG) not so hot at $4,500.

Paramount (2,200; 15-40)—'Disgraced' (Par) and 'Shriek in the Night' (Allied). Femmees going big for former picture. Present pace nice, and if it should continue everything will be oke at $6,000. Last week 'I Love That Man' (Par) and 'Man of the Forest' (Par) managed to corral $5,000 after a rather uneven week, oke.

RKO Albee (2,500; 15-40)—'Diplomaniacs' (RKO) and 'The Sphinx' (Mono). Opening second week meekly, no indication either of a pickup later in the week; present outlook not so hot at $4,500. Last week 'Bed of Roses' (RKO) and 'Flying Devils' (RKO) augured well for first week of straight pix after two years of vaudeville, but this turned out to be Bennett's inning. Nice at $6,800.

RKO Victory (1,600; 10-25)—'Night of Terror' (Col) and 'Professional Sweetheart' (RKO), split Opened Thursday and closed Sunday; not bad at $900. Last week 'Unknown Valley' (Col) and 'Cocktail Hour' (RKO) $2,200, good.

RKO CLEAR BY JANUARY?

Radio Minstrels, Popular with Tourists, Helps 'Stranger's Return' Get $40,000; 'Double Harness' Strong Draw, $25,000

Chicago, July 24.

Aaron Jones is adding the State-Lake's 2,700 seats to the loop competition this week. What, if anything, that will mean to the rest of the downtowners cannot presently be stated. Jones looks like he's giving a lot of value to 35c. First bill has J. C. Flippen, Cliff Nazarro, Babe Kane, Frank Libuse, Bernard and Henry, Verne Buck, all standard acts or local favorites.

If putting across consistently praiseworthy stage shows at 35c, even the fact that the pictures are third runs won't lessen the contrast in values between the 75 centers offering substantially the same sort of show.

Chicago and Palace lead the loop currently, although much is expected from Harlow, the gal who can take it, and Gable, the disher-outer, combined in 'Hold Your Man.'

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) —'Strangers Return' (MG) and stage show. Looks headed for a nifty $40,000, with the stage headliner radio-popular Sinclair Minstrels (NBC) getting the credit because rated a swell draw for tourist trade. Last week 'Baby Face' (WB) took $38,900.

McVickers (B&K) (2,284; 25-35)—'Best of Enemies' (Fox). Buddy Rogers made personal appearances opening day (19) and again Sunday, but picture rated lightweight. By Monday had grossed around $4,200 for a probable $5,800 week. Last week 'Narrow Corner' (WB) obtained $6,100.

Oriental (B&K) (3,200; 30-40-65) —'Gold Diggers' (WB) (5th week). Remarkably steady. Downward curve of business very slight instead of sharp decline usual at this house. Proving it's the World's Fair mob rather than the locals who are flocking in. Expect to hold above $12,000 current week. Last week $18,500. Best engagement house has had in couple of years. 'Song of Songs' (Par) will follow ultimately. Meanwhile B&K will try to keep 'Diggers' six weeks.

Palace (RKO) (2,583; 40-65-83)—'Double Harness' (RKO) and vaude. Picture highly regarded, got crackerjack notices. Ann Harding-William Powell combo had them coming early and strong, with promises of above $25,000 not unlikely to be fulfilled. Last week 'Bed of Roses' (RKO) did splendid $24,000.

State-Lake (Jones) (2,700; 20-35) —'Zoo in Budapest' (Fox) and vaude. Jones Linick & Schaeffer opened house Sunday (23) with cheap scale policy, using quite elaborate vaude bills with 'C' release pictures. Aaron Jones, Jr., and Jack Hunt manage house. Fritz Blocki on publicity. No line on business can be given until house has been open a while. 'Zoo' played McVickers some weeks ago. State-Lake dark about six months after RKO cut it adrift.

United Artists (B&K) (1,700; 35-55)—'Hold Your Man' (MG). Hopes run to $15,000 on strength of Harlow-Gable team. Last and second week of 'Mayor of Hell' (WB) $7,200.

The Fleet's In, So Tacoma Benefits a Lil at B.O.'s

Tacoma, July 24.

Overflow of the battle fleet's visit to Puget Sound ports is bringing some extra biz to the b.o. in this spot.

Music Box looks the goods with 'Waterfront.' Roxy has natural draw in 'Back to Nature' the last half.

Estimates for This Week

Music Box (Hamrick) (1,400; 25) —'Cover the Waterfront' (UA), 'Baby Face' (WB), split, en route to nice $3,000. Last week 'Private Detective 62' (WB) $1,650; 'Kiss Before Mirror' (U), 3 days, $1,000, fair total of $2,650.

Roxy (J-vH) (1,300; 10-15-25)—'Looking Forward' (MG), 'Back to Nature' (Shef) split. Nice exploitation helps to expected $3,300. Last week 'King of Jazz' (U), 'Made on Broadway' (MG), nice enough at $3,200.

Blue Mouse (Hamrick) (650; 10-20)—'King of Jungle' (Par). Only $800 in sight, slow. Last week 'Temple Drake' (Par) so-so at $950.

N.H. Gives in to the Heat After Some Good Weather

New Haven, July 24.

A series of unseasonable weekends have given film houses some grand breaks over shore spots this summer and have held grosses up to satisfactory levels. This week, however, is the exception.

Palace continues triple bill policy of two features plus a musical stage act. Last week a radio talent prize contest running six days in connection with Vaughn De Leath's appearance, helped drag them in.

Estimates for This Week

Paramount (Publix) (2,348; 35-50) 'Her Bodyguard' (Par) and '11th Commandment.' Falling off, $3,100. Last week, 'Lucky Devils' (RKO) and 'Sphinx' (WB) took only $3,800.

Palace (Arthur) (3,040; 35-50) 'Stranger's Return,' and 'Best of Enemies' (Fox), plus John Fogarty on stage. Set for an okay $6,000. Last week 'Storm at Daybreak' (MG) and 'Barbarian' (MG), with Vaughn De Leath on stage, pulled a nice $6,200.

Roger Sherman (WB) (2,200; 35-50) 'Heroes for Sale' (WB) and 'Don't Bet on Love' (Fox). Indicates a light $3,500. Last week, 'Bed of Roses' (RKO) and 'Jimmy Dolan' (WB) built to a good $5,300.

OVER 100, CINCY ICED CINEMAS ONLY DRAW

Cincinnati, July 24.

Hottest weather of summer on tape Saturday and Sunday, the mercury topping the 100 mark, helped biz at chilled cinema chambers and wilted receipts for other houses. Double harness is pulling the heftiest take currently with 'never give a sucker a break' grabbing second money.

State tax on amusements, same as federal levy, went in force Saturday. RKO, whose three ace theatres were only ones here charging over 40c and affected by the federal tax, avoided Ohio's additional admish slough by cutting the top gate price to 40c. By this action neither Uncle Sam nor Ohio derive amusement tax from Cincy cinema patrons.

Albee, Palace and Lyric weekday scale was 25c and 35c until 5 o'clock and 30-40c thereafter. Now the early bird time limit has been moved up to 1 p. m., with a straight 30c charge for both floors and after then 30c for balcony and 40c for orchestra.

Amusement and most other trade channels locally were hurt last week by deadline payment time for county taxes.

Warner Exchange here advising trade that 'Baby Face' has been flatly rejected by Ohio censors.

Estimates for This Week

Albee (RKO) (3,300; 30-40) 'Double Harness' (RKO). Harding and Powell heavied over title. En route to $10,000, swell. Last week 'I Love That Man' (Par), $6,800, weak.

Palace (RKO) (2,600; 30-40) 'Never Give a Sucker a Break' (MG). Lee Tracy the selling ace for $9,000, dandy. New b. o. title locally instead of the regular release title. Last week 'Made On Broadway' (MG), $7,500, good.

Lyric (RKO) (1,285; 30-40) 'Zoo in Budapest' (Fox). Indicates $3,000, poor. Last week 'I Loved You Wednesday' (Fox), $6,800, nifty.

Keith's (Libson) (1,500; 25-40) 'Mary Stevens, M. D.' (WB). Kay Francis the loud noise and echoing $6,000. Last week 'Heroes for Sale' (FN), $4,500, fair.

Grand (RKO) (1,025; 15-30) 'Devil's Brother' (MG). Held over for second week end with 'The Woman I Stole' (Col) rounding up $2,000, fair. Last week the former film stretched a roilicking $5,700, the biggest figure for this theatre in moons, Laurel and Hardy likewise being the biggest names the house has had in that time.

Family (RKO) (1,000; 15-25) 'M' (Par) and 'Flying Devils' (RKO), split week. Pulling $2,000, fine. 'M' is being continued for a full week. Last week 'Somewhere in Sonora' (FN) and 'Dance Hall Hostess' (Fischer), $1,700, okay.

WILL WASH UP RECEIVERSHIP

J. R. McDonough Brought in as General Manager Looking Toward That Result

REORGANIZATION SET

Expectations are that RKO will wind its receivership thing within six months and that the company will have been fully reorganized by Jan. 1, of next year. Appointment of J. R. McDonough, as general manager of RKO, looks to have that end in view. McDonough's job so far as known is on the reorganization angle.

As general manager, under M. H. Aylesworth, McDonough will devote his efforts towards realigning the corporate setup of the company and its subsids, preparatory to washing up the receivership. He was drafted for this purpose from RCA by Aylesworth, with the consent of David Sarnoff. As general manager of RKO, McDonough is subject only to Aylesworth for authority.

McDonough comes to RKO with a record of successful achievement in and for RCA. He was assistant to Sarnoff, head of RCA, until eventually assigned the job of building up the RCA Victor firm. He became president of the phonograph and disc subsid of RCA for that purpose.

Exec V.P. of RCA

As a reward for his endeavors that way, McDonough was later made executive vice-president of RCA, under Sarnoff, and resigned from Victor. He still holds his job as executive v.p. of RCA and while at RKO is only on a leave of absence from the RCA post.

No salary or other compensation attaches to McDonough's job in RKO. Aylesworth, although he has been president of RKO for about a year, also draws no salary. McDonough is on the RCA payroll and Aylesworth's salary comes from NBC.

In drafting McDonough to RKO, Aylesworth has made it clear to the insiders that the present administration of RKO is not to be disturbed, with the operating heads of the subsids to continue as is. McDonough's post, as far as known, will be outside the pale of operating details of any of the subsids. Upon the completion of his survey and upon the reorganization of the corporate structure, McDonough shoves back to his executive post at RCA.

What propelled the appointment of McDonough is the fact that RKO is in a position now to begin to wash up on the receivership thing with the outline of the new reorganization course apparently already set.

Holding Houses

So far as the theatre reorganization thing goes, RKO looks healthily fixed on the Keith-Albee-Orpheum lineup financially. The company aims not only to retain the Cincinnati sector but will travel along further to retain certain Orpheum properties also. Probably from 8 to 12 of the Orpheum houses look to continue. Others may go.

Exactly what form the various subsids will take under the reorganization scheme can't be detailed. Hardly likely that this is known to insiders so far, but from all indications the Irving Trust should be out of RKO within six months, with the company and its picture and theatre subsids back on their own by that time.

Very Little on B'way Has Chance Against Heat; 'Harness' Best with $70,000; 'Song' Starts Big; 'Storm' 30G

This week's grosses will not be any true index at all as to the box office value of the pictures. Broadway's new heat wave is a b. o. solar plexus. Where the strong attractions exist business started off good, but Sunday (23) started to wilt badly. No telling whether there will be any chance to stage a pick-up before the week is out. The sweltering spell seems booked solid for a while.

Only exception on New York's first run front appears to be the Music Hall, which, though suffering Sunday (23), started out powerfully enough to insure a possible $70,000. Also, what little business was round over the week end the Hall seemed to get, including the usual out-of-town trade, which represents a natural for the house. Attraction is 'Double Harness' (Harding and Powell), which perhaps has an edge over anything else on first run.

The companion Radio City theatre, RKO Roxy, could be poorer than it is. It may hold a pace that suggests close to $15,000 on 'Bed of Roses,' four days, a conceded draw, and 'Private Detective 62,' coming tomorrow (Wednesday) and rating better than average box office.

Of the other New York theatres, it remains for a two-a-day attraction, 'Song of Songs,' at Criterion, to be exercising greatest strength against dangerous odds. Despite the house, the heat and the inadequate cooling system, Dietrich picture took $5,300 in its first four days ending yesterday (Monday). This is very good business for the small-seater at a $1.65 top.

Fox's 'Pilgrimage,' roadshowing on the same policy at the Gaiety, where getting $10,000 the first week, on first four days of current lap has $4,700 to its good.

It's lack of strong attractions as well as the weather that places the Capitol, Paramount, Rivoli, Strand, Rialto and old Roxy into disappointing brackets.

Cap's 'Storm at Daybreak' has Ethel Barrymore on the stage to bolster it but not getting the play expected. Theatre will be lucky to get to $30,000 on the week.

At the Par 'Mama Loves Papa' and 'Run Little Chillun,' colored play condensation behind the foots, looks like approximately $16,000, heart-breaking. Only hope is that people will talk of show and the weather turns before it's too late.

Rivoli expected and is believed entitled to more than the $8,500 on 'This Is America' which ends its single week tonight (Tuesday). Tomorrow morning (Wed.), 'The Rebel,' a foreign-made with Vilma Banky releasing through Universal, starts.

No holdover in sight, either, for the Strand, where Barthelmess' latest, 'Heroes For Sale,' stumbles for $10,000.

Warners are fortunate in having 'Golddiggers' at the Hollywood to offset a couple of poor weeks for the Strand, but normally would be getting more than the $12,000 indicated for this, the sixth, week of musical's run. With house not scaled away down, this figure is okay for the Hollywood.

The Rialto also holds a musical, English-made, 'Sleepless Nights,' but a bare $7,500 in sight, giving the low-overheaded house a slight profit but that's about all.

Mayfair went down with 'Hell's Holiday,' a war picture, and let it out yesterday (Monday) to make a fresh try with 'Savage Gold,' which opened last night (Monday) at a special $1.65 premiere. 'Hell's Holiday' winds up at under $7,000, blasting all signs of the $10,000 weekly pace it started out to set.

Id Roxy looks to about $18,000 on 'Arizona to Broadway,' the Palace only around $8,500 on 'Private Detective 62' and the State to a lower figure than in weeks, $12,000, after a good session the previous seven days via Primo Carnera in the tungstens.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65)—'Storm at Day Break' (MG) and stage show. Ethel Barrymore on stage failing to make up for weakness in film this week; probably under $30,000. Last week, 'Midnight Mary' (MG) and big stage show, around $25,000.

Criterion (875; 55-$1.10-$1.65)—'Song of Songs' (Par). Marlene Dietrich starrer, leading off Par's 1933-'34 program, starting out at capacity, getting $5,900 on first four days. Good ad campaign and Duke Wellington's impressive front, aiding.

Gaiety (808; 55-$1.10-$1.65)—'Pilgrimage' (Fox) (2nd week) At $10,000 on its first week, roadshow is holding up well. On first four days of its current (second) week picture has collected $4,700.

Hollywood (1,543; 25-35-55-75-85-$1.10)—'Golddiggers' (WB) (6th week). Indications point to $12,000 this week, maybe a little better, but okay. Last week, fifth, takings amounted to $14,900.

Mayfair (2,200; 35-55-65)—'Savage Gold' (Dyatt). Opened at a special $1.65 premier last night (Monday), coming in earlier than planned after 'Hell's Holiday' (Superb), war freak, fell down badly to under $7,000.

Palace (1,700; 25-40-55-75)—'Private Detective 62' (WB) and vaude. Will not get more than $8,500, not so forte. Last week 'Bed of Roses' (RKO), the result was better, $9,500.

Paramount (3,664; 35-55-75)—'Mama Loves Papa' (Par) and 'Run Little Chillun' on stage. Comedy pairing Ruggles and Mary Boland not there on draft; it lucky may get past the $16,000 mark, weak. Last week the tune was cheerier, $29,500, fairly good, trickling in on 'Disgraced' (Par) and Burns and Allen stage show.

Radio City Music Hall (5,945; 35-55-75)—'Double Harness' (RKO) and stage show. Ann Harding and Powell over this title plus draft with out-of-towners despite heat fortifying chances for a $70,000 week, best in New York. Last week 'Professional Sweetheart' (RKO) and Roxy on the stage, got $74,500, nice.

Rialto (2,000; 35-50-64)—'Sleepless Nights' (Rem). British-produced musical failing to excite and $7,500 is top chances, barely allowing house some profit through low current budget. Last week 'Laughing at Life' (Mascot) did pretty well, $11,500.

Rivoli (2,200; 40-55-75-85)—'This Is America' (Beekman). Goes out tonight (Tuesday) on an $8,500 week, lowest for Riv in long time, but partly due to bad weather break. In comes 'The Rebel' (U) as successor, opening tomorrow morning (Wednesday).

RKO Roxy (3,525; 12-25-40)—'Bed of Roses' (RKO) four days and 'Private Detective 62' (WB) three days. Between duo, both above average as box office, possibilities are for close to $15,000, fair considering everything. Last week 'College Humor' (Par) and 'Be Mine Tonight' (U) eked out but $12,500, a loss.

Roxy (6,200; 25-35-55)—'Arizona to Broadway' (Fox) and stage show. Taking licking with others, week's result should represent $18,000 or under. Last week house managed to ensnare $19,500 on 'Best of Enemies' (Fox).

State (2,900; 35-55-75)—'Reunion in Vienna' (MG) and vaude. All signs point to about $12,000 this week in comparison to big $22,000 previous seven days when Primo Carnera on the stage aided 'Waterfront' (UA) on screen more than a little.

Strand (2,900; 35-55-75)—'Heroes for Sale' (WB). Unable to stand gaff of opposition and a boiling sun, gross will stand around $10,000 on the week, not so good. Last week house also was among those tailing at $14,200 on 'Narrow Corner' (WB).

Steve Runyon Missing

Hollywood, July 24.

Steve Runyon, of Metro publicity department, mysteriously disappeared Friday (21).

Studio unable to find him although his auto and other effects are at his home.

McGuire Back to U

Hollywood, July 24.

William Anthony McGuire winds up his loan-out period to Sam Goldwyn for 'Roman Scandals' (28), and returns to Universal to script 'The Great Ziegfeld' and 'When the Time Comes.'

Writer was due at U last week, but Carl Laemmle, Jr., gave him another stanza to complete the Eddie Cantor story.

Stage-Starved Mpls. Goes for Benny In Big Way; 'Meet' $9,000, 'Wed.' $6,000

Minneapolis, July 24.

The RKO Orpheum has another of its occasional innings this week, almost monopolizing the box-office spotlight. The reason is Jack Benny and his stage show. It's far and away the town's outstanding attraction.

Since his last visit here Benny has crowded to the front rank of radio favorites, and, in consequence, he's now a real name draw here, whereas formerly he rated as just a first-rate act in one without any box-office significance locally. Opening trade indicated that he and his show would justify their $5,000 guarantee, a pretty stiff outlay for these times.

Its pulling power is enhanced by the fact that it's the only stage show in town and the first flesh-and-blood entertainment in a number of weeks. The big RKO house should breeze through to a profit with this attraction, which Manager Jack Gross advertised and exploited on a big scale in major league fashion. The picture, 'Ann Carver's Profession,' means next to nothing.

After 'Gold Diggers of 1933,' 'When Ladies Meet,' while a first-rate picture in every respect, measures up as somewhat of an anti-climax for the State. However, it's far from a box-office slouch, having opened up very well and giving promise of yielding the ace Publix house highly satisfactory seven days' business. The combination of Harding-Montgomery, the picture's merits and a strong advance ballyhoo are standing it in good box-office stead.

'Gold Diggers' did two good weeks at the State, grossing around $20,000 for the fortnight.

The record-breaking 'Be Mine Tonight' is chalking up a 15th successive week at the World and still maintaining highly profitable pace.

Estimates for This Week

State (Publix) (2,200; 40) 'When Ladies Meet' (MG). Array of cast names, advance fame and strong feminine appeal of title and subject matter mean box-office sugar. Moreover, picture wining customers' approval and should be helped by word of mouth. New low night price also helpful. May hit brisk $9,000. Second and last week of 'Gold Iggers' $7,500, fair after smashing $13,000 first week.

Orpheum (RKO) (2,890; 55) 'Ann Carver's Profession' (Col) and Jack Benny and vaudeville on stage. Only flesh-and-blood in town for a number of weeks and public hungry for this form of entertainment again. Billed and advertised otherwise on circus scale. Frances Williams, holding featured spot along with Benny, has no box-office value as name here, but latter now a top-notch magnet. Picture very much of secondary importance and not helping draw. Price boosted to 55c nights from usual 40c prevailing during straight film policy. Attraction in under 50-50 sharing arrangement, with $5,000 guarantee. Looks like $12,000, fair for this town under present conditions. Last week, 'Bed of Roses' (RKO), $5,000 for eight days, fair.

World (Steffes) (300; 50-75) 'Be Mine Tonight' (U). Fifteenth week should bring in $1,400 after $1,600, 14th week. Marvelous and inexplicable.

Century (Publix) (1,600; 40) 'I Loved You Wednesday' (Fox). Cast names, including Warner Baxter, Elissa Landi and Victor Jory, last named long a local dramatic stock favorite, luring some shekels. Well spotted in house that enjoys large feminine patronage, but picture not delivering as well as desired. Critics and customers' comments mixed and not superlatively enthusiastic. Around $6,000 indicated, good. Last week 'Hold Me Tight' (MG) $2,500, light.

Uptown (Publix) (1,200; 35) 'Working Man' (WB). Looks like $3,500, good. Last week 'Peg o' My Heart' (MG) and 'Eagle and Hawk' (Par) split $2,500, light.

Lyric (Publix) (1,300; 25) 'Disgraced' (Par). No cast names and just another picture. It was yanked after four days at only $1,000. 'A Nuisance' (MG) opens today (Tuesday). Last week 'Gambling Ship' (Par) $2,000.

Grand (Publix) (1,100; 25) 'Heroes for Sale' (FN) and 'Silk Express' (WB). Split, first runs, $1,200, light. Last week 'Narrow Corner' (FN) and 'Storm at Daybreak' (MG) $700, poor.

Aster (Publix) (900; 25) 'Cover Waterfront' (UA) and 'Today We Live.' Third loop runs, split $600, light. Last week, 'Out All Night' (U), second loop run, 'Song of Eagle' (Par), second loop run, and 'Life in the Raw' (Fox), first run, $700, light.

DITTO IN DETROIT, HEAT A DENTER; FOX OK 14G

Detroit, July 24.

Heat eliminating any chance for business this week. Week-end with sweltering temperatures sent them out to swim. Downtown deserted. Fox getting the best break of any of them with 'Don't Bet On Love' and stage show. The Michigan with 'Stranger's Return' has a couple of names but not a very good box office title.

The United Artists with 'Mary Stevens M. D.' may get going after the week-end but so far it failed to draw them. The State with 'Baby Face' and advertised not for children is getting a little play but not enough to warrant a very long stay at that house. The Fisher gets 'Golddiggers' for a fourth week after three weeks at the State.

Last week the Fox with 'Best of Enemies' and stage show led the town for a nice gross. The others lagged along with the exception of 'Diggers,' which did okay in its third week. 'Narrow Corner' mild at the U. A. and 'Heroes for Sale' at the Fisher was pretty bad.

Estimates for This Week

Michigan (P-P) (5,100; 15-25-35-40-55)—'Strangers Return' (MG). Away off to $8,000 or under.

Fox (Indie) (5,100; 15-25-35-40)—'Don't Bet on Love' (Fox) and stage show). Nice at $14,000. Last week 'Best of Enemies' (Fox) and stage show, same.

United Artists (P-P) (2,018; 15-25-35-40-55)—'Mary Stevens M. D.' (WB). Better than last week but not good at $5,000. Last week 'Narrow Corner' (WB) not strong enough for important money and away down, $3,100.

State (P-P) (3,000; 15-25-35-40-55)—'Baby Face' (WB). Looks to about $9,500, fair. Last week 'Golddiggers' in its third week okay at $8,900.

Fisher (P-P) (2,665; 15-25-35-40)—'Golddiggers' (WB) (4th week). Should hit about $9,000, pretty good. Last week 'Heroes for Sale' (FN) week at $4,000.

Marcus Show's Extra Midnite Frolic Got 'Em In K. C.; Big $14,000

Kansas City, July

After a slow week with 'Bed of Roses' the Mainstreet jumped back into the money class with 'Cocktail Hour' and the Marcus show. Picture and stage show were well blended and fairly oozed pep. The Marcus show had been circused on the billboards, with patches over the bare spots, and the theatre lobby looked like a burlesque, but it evidently was what the customers wanted, for they lined up for the tickets.

The Newman is also continuing in high with 'Gold Diggers' held for the second week, with a possibility of a third.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20), 'Central Airport' (FN) and 'Working Man' (WB) last half. Local interest in 'Airport,' it was written by Jack Moffit, of the 'Star.' Looks like around $2,000, good. Last week 'Out All Night' (U) and 'Elmer the Great' (WB) $1,500, poor.

Mainstreet (RKO) (3,000; 25-35-50), 'Cocktail Hour' (Col) and the Marcus Show added. Stage show given the hottest kind of publicity and a special Saturday show, 'A Night at the Folies Bergere,' admission 50c and 75c, after the regular show, with children under 16 barred, helped to tilt the gross. The Marcus company are doing two bills during the week, 'La Vie Paree,' first four days; 'Broadway Merry,' last three. Looks like a big $14,000. Last week 'Bed of Roses' (RKO), light at $6,000.

Midland (Loew) (4,000. 25), 'Nuisance' (MG). Lee Tracy flicker seems to be what a lot of the customers want; opened strong; nice publicity and should hit a good $13,500. Last week 'Peg o' My Heart' (MG) surprised a lot of the wise ones by opening big and held up for $12,000, okay.

Newman (Par) (1,800; 25-40), 'Gold Diggers' (WB). Second week should reach an okay $9,000. Last week saw the ropes up nearly all the time and long lines of ticket holders decorating the sidewalk in front of the theatre. Manager George Baker did his stuff for this one and the cash customers responded, the result a smashing $17,500.

Uptown (Fox). (2,020; 25-40), 'Arizona to Broadway' (Fox). Big

'Stranger's Return' Best Louisville Money, $8,500

Louisville, July 24.

Loew's alone is doing some biz. All the others are straggling, although $2,800 for 'Mama Loves Papa,' at the scale, isn't at all bad.

Heat!—and how! That's why $8,500 for 'Stranger's Return' looks like plenty good trade for these days.

Estimates for This Week

Loew's (3,400; 25-40), 'Stranger's Return' (MG). Best week in some time, $8,500. Last week 'Storm at Daybreak' (MG), $6,500, still far ahead of the others.

Rialto (Fourth Ave.) (3,000; 25-30-40-60), 'Warrior's Husband' (Fox). Disappointing, only $2,700. Last week 'Heroes for Sale' (FN), ditto.

Strand (Fourth Ave.) (1,786; 25-40), 'Mama Loves Papa' (Par). Not bad, $2,800. Last week 'Baby Face' (War), $3,000.

Brown (1,500; 15-25-40), 'Big Brain' (RKO). Brutal, just about a grand. Last week 'Double Harness' (RKO), $1,250, so-so.

Alamo (950; 15-20-25), 'Flying Devils' (RKO). Poor. Looks under $1,000. Last week 'Sunny Side Up' (Fox), $1,050.

STAGE SHOWS BOLSTER HUB

Boston, July 24.

'Stranger's Return' is brightening Loew's State and building biz and same time is re-establishing faith that the moguls are seeing light and heeding signs of audience disfavor and demands of worthwhile product.

Joe Brennan, State's manager, noting Notre Dame Glee club's draw downtown, nailed them for special Sunday appearance, and house was jammed.

Brightest flesh spot in the Met. Looks to get $18,000. Keith screen is lamentably weak, but previous week had given patrons taste of variety class, and present program is cashing in a little. Maybe $12,000.

Estimates for This Week

Majestic (1,500; 35-55-75)—'Gold Diggers' (WB). Suddenly decided folding, due to unrefrigerated house in humid heat spell, this crumpling midweek. Four weeks' run ended 22d, with fine totals, considering spot and drawbacks for summer entertainment. Lucky breaks in weather when east wind brought long cool periods, helped. Last week, poorest, at $5,800.

Keith's (RKO) (4,000; 35-55)—'King of Jazz' (U). Revamped vintage of '30, hugely disappointing, and stage show. Latter vaude of kind patrons like, and showing variety, unaided, is bigger prosperity asset than pictures right now. Headed for $12,000, as tops. Last week with Harding and Powell pull in 'Double Harness' (RKO), but chiefly magnet of corking vaude headed by Notre Dame Glee Club, $18,000.

Orpheum (Loew) (3,000; 30-40-50)—Vaude on Broadway' (MG) and nice vaude, 6 acts on the ascent, looking toward $18,000, plenty velour. Last week, 'Hold Your Man' (MG) and good vaude bill, with specials three nights a week, local appeal and packing 'em in, thanks to Vic Morris' exploitation; a summer hit spot at $16,500.

State (Loew) (3,000; 30-45-50)—Rousingly cheerio to showmanship. 'Stranger's Return' (MG) and Pete Smith's 'Inflation.' Looks to boost State to $15,000. Last week, 'Storm at Daybreak (MG) had names, little else; $11,500.

Met (Publix) (4,330; 30-40-65)—'Mama Loves Papa' (Par) and stage show. Current bill may reach $18,000. Last week, 'Heroes for Sale' (WB) and double stage bill, $17,800.

Scollay (Publix) (2,800; 25-35-45-55)—'Gambling Ship' (Par) and 8 acts vaude. Continues below normal. Some profit in expected $8,000. Last week, 'College Humor' (Par) and vaude, fair, at $8,500.

Paramount (Publix) (1,800; 25-35-50)—'Arizona to Broadway' (Fox) and 'Mayor of Hell' (WB). Cagney doing all the pulling. Censors served notice of so many cuts on the Warner film, that Manager Henry Taylor decided to substitute 'She Had to Say Yes' (WB) for Sunday showing only. Publicity accruing should help biz this week. Looks like $7,000, nice. Last week, 'Disgraced' (Par) and 'Best of Enemies' (Fox) poorest pair in long time, with expected effect, poor $5,500.

suburban doing very nicely, after its disastrous one week's trial with stage show. This one looks like $3,700, good. Last week 'Warrior's Husband' (Fox) caught on for the same figure.

Philly's Fox, Earle, in Stage Show Battle; 'Temple' 11G's, 'Hold Man' 12G

Philadelphia, July 24.

The two houses employing a stage show policy in the downtown sector are laying considerably more emphasis on this feature of their programs this week than they have for some time.

The Fox, in particular, has given more attention to its stage headliners, perhaps because its rival, the Earle, is advertising an unusually varied show and is giving it extra advertising and plugging. Fox has Georges Metaxa (who played two engagements of 'The Cat and the Fiddle' and in '$25 an Hour' and hence has something of a following here) and Venita Gould as headliners with three other acts billed. Picture is 'The Devil's Love,' which doesn't rate very high for trade. The Earle has Joe Penner, who has played much time in Philly, Ernie Stanton, Eddie Conrad and the Washboard Serenaders. Picture is 'So This Is Africa,' with Wheeler and Woolsey. This combination looks good for between $14,000 and $15,000, which is well above house average at this time. The Fox is hardly likely to climb over $13,500, which is definitely under house normal.

The Boyd has 'Temple Drake,' coming in very late and plenty cut. It won't beat $11,000. The Stanley has 'Hold Your Man,' which ends its stay tonight.

Nothing startling, although an improvement over last two pictures. Ought to get $12,000. 'College Humor' comes in tomorrow (Tuesday).

Karlton's 'When Ladies Meet,' a neat hit when at the Boyd, and ought to land a $3,500 (average) week while 'Girl in 419' doesn't figure for more than $2,200 at the Arcadia.

Nothing exciting is lined up for the downtown houses for some weeks to come, although there are indications that the managers have awakened to the mistake of booking heavy dramatic pictures at this time of year and are hauling in some comedies.

Last week's array didn't do anything startling, as predicted, but there was some fair-to-middling business. 'Sweepings' was most disappointing at the Boyd, despite good notices. Biz was considerably worse than expected and those expectations weren't high. Just touched $10,500. Fox, on the other hand, was a trifle above predicted figure with $13,700 for a mediocre program.

Estimates for This Week

Arcadia (600; 25-40-50)—'Girl in 419' (Par). Nothing over $2,200 expected for this second showing. Last week 'Peg o' My Heart' (MG) pretty good week, especially matinees; $2,650—over average by good margin.

Boyd (2,400; 40-55-65)—'Temple Drake' (Par). Much delayed and plenty deleted, won't beat $11,000. Last week 'Sweepings' (RKO), bare $10,500, despite fine notices.

Earle (2,000; 40-65)—'So This Is Africa' (Col) and vaude. Joe Penner headlined with Ernie Stanton and Eddie Conrad also on bill. Ought to bring between $14,000 and $15,000 with this array of comedy. Last week 'Narrow Corner' (WB) and vaude. Heavy picture and flat stage bill, only $11,000.

Fox (3,000; 35-55-75) — 'The Devil'sLove' (Fox) and stage show. Georges Metaxa and Venita Gould featured. Ought to get $13,500—a little climb, but nothing exciting. Last week, 'Man Who Dared' (Fox) and stage show, $12,700, weak.

Karlton (1,000; 30-40-50)—'When Ladies Meet' (MG). Second-run and should get sound $3,500. Last week, 'Jennie Gerhardt' (Par) not quite $3,000.

Stanley (3,700; 40-55-65)—'Hold Your Man' (MG). Names meaning something, but picture no wow. Should get $12,000 and maybe a little more. Last week 'International House' (Par) keen disappointment at $10,000.

Stanton (1,700, 30-40-55)—'Gambling Ship' (Par). Another weak one, not over $6,500 figured. That's what 'Baby Face' (WB) got last week.

BIGGEST OPPOSISH IN ST. L. IS THE WEATHER

St. Louis, July 22.

With picture programs nothing to brag about and the weather man refusing to co-operate, there will be no box office records broken here this week. A couple of managers will see a little black, the others will see red.

Ambassador is again the pace setter but by a short distance only as Connie Bennett has lost her draw in these parts. She failed to impress reviewers much this time. The other house sure to be in the black ink is Loew's State, which keeps plugging along making a little profit every week—a little, but making it.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Bed of Roses' (RKO) and stage show. Good for $12,000. Last week 'Baby Face' (WB), helped by 'pinking' to $13,000.

Fox (Fox) (6,000; 25-35-50)—'Cocktail Hour' (Col) and stage show. Fair trade, $9,000. Last week 'Cohens and Kellys' (U), ditto.

Grand Central (Skouras) (2,000; 25-35-50)—'When Strangers Marry' (Col) and 'Silk Express' (WB). No dice, $3,000. Last week 'Terror Abroad' (Par) and 'Emergency Call' (RKO), better at $4,500.

Loew's State (Loew's) (3,000; 25-35-55)—'Stranger's Return' (MG). Good, $11,000. Last week 'Storm at Daybreak' (MG), pretty fair at over $9,000.

Missouri (Skouras) (3,500; 25-35-50)—'Melody Cruise' (RKO). Fair gate, $5,000. Last week 'Don't Bet on Love' (Fox) and 'Gambling Ship' (Par) about ditto.

Indpls. Heat Brutal, But 'Shuffle Along' Helps Circle to $7,000

Indianapolis, July 24.

Scorching heat over the week-end hurt the downtown houses here considerably, but there still seems to be a noticeable pickup in business over that of a month ago. The Circle is out front this week with 'Shuffle Along' on its stage, attracting enough of the natives to garner around $7,000. The picture, 'It's Great to Be Alive,' isn't helping a lot but the customers haven't had a chance to see a stage show for four weeks and the results are evident at the box office. The sets and baggage with 'Shuffle Along' didn't arrive until mid-afternoon of opening day, thereby making necessary the hanging of the drops in full view of the audience Friday before the first stage performance could be given at 3:30 p. m. Only three shows were given that day, but four were on tap daily for the remainder of the engagement.

'College Humor' is holding up satisfactorily in its second week at the Lyric and looks good for $4,250. The picture has clicked here in a big way, and it ended up in its first week with a record-breaking $9,300. This tallied a strong profit for the ground owners who only took over the operation of the theatre the week before.

The Apollo is moving slowly with 'Warrior's Husband' and won't reach more than $3,000, which looks small after a $4,500 week with 'Double Harness' for the stanza before. Loew's Palace isn't perking up a great deal yet and is hugging the $4,000 mark with 'Stranger's Return. This isn't any too good for a house which usually hits a figure much higher than that.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Warrior's Husband' (Fox). Looks lean at $3,000. Last week 'Double Harness' (WB) with Harding-Powell combination, meant a lot and finished strong to reach $4,500, very good.

Circle (Circle) (2,600; 25-40)—'It's Great to Be Alive' (Fox), and 'Shuffle Along' on stage. Battling heat, but it will reach $7,000 as result of the colored revue on stage. This doesn't mean much, if any, profit, but it isn't bad. Last week 'Heroes for Sale' (FN) did a dismal $3,000.

Lyric (Burton) (2,000; 25-40)—'College Humor' (Par). This musical is cleaning up the town and it will make money in its second week with a gross of $4,250. Last week 'College Humor' set up some new marks to shoot at with a resounding $9,300.

Loew's Palace (Loew's) (2,800; 25-40)—'Stranger's Return' (MG). Lagging a little with a figure of $3,900. Last week 'Storm at Daybreak' (MG) didn't do anything either with only $3,750.

Whitbeck for RKO?

Looks good for Frank Whitbeck to go on the RKO payroll soon in some exploitation capacity.

Indications are that Harold Franklin may set Whitbeck in as a traveling exploiteer to make the rounds of RKO's out-of-town spots as a pepper-upper on biz. This task was formerly performed by Ben Serkowich for RKO, but considered unnecessary by Franklin then.

Whitbeck has been lately in New York. He formerly was associated with Franklin at Fox-West Coast.

PAR THEATRE PARTNERS

Cagney-Puppets Booking Not So Smart in Balto

Baltimore, July 24.

Picture business got under way this week under a heavy handicap, the thermometer, which had been acting pleasantly for some weeks, suddenly remembering its summer duties and shooting up into the 90's again. It sent long lines of passenger-packed autos out in the highways, and left the town somewhat deserted over the hot week-end. It looks like a b. o. blow of some weight.

Majority of grosses therefore on the down side after having climbed into excellent figures for the past three weeks. Only one or two attractions in town really carry sufficient punch to pull 'em away from the quiet bridge tables down into the loop. Particularly noticeable is a lack of femme strength pictures at the major houses. In two spots the big attractions are strictly on the male side, and they don't count much for picturegoers in comparison with the lady fans.

For all these reasons, the Hippodrome will do the best general business of the week with 'Double Harness', the only flick in town that's meat for the femmes. And with the co-star strength of Harding and Powell had little trouble in getting away cleanly and indicates a spreading gross to top figures. Excellent notices helping plenty.

Only other picture with some femme flash, 'What Price Innocence', is a late starter. May drag in some of the shoppers but otherwise shows small chance of going very far in the money.

'Little Giant' at the Stanley and 'Mayor of Hell' at the Century are showing no smacking strength. 'Giant' is showing a better pace of the two, 'Mayor' being in a peculiar position, conflicting brutally with the 'Piccoli' stage show, which is for children, primarily.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65) 'Mayor of Hell' (WB) and 'Piccoli' (marionettes) on the stage. Stage show and picture in bad confliction and hurting each other. Mothers who want their children to see the stage show won't let 'em come because of the brutal aspects of the features. And those who go for Cagney piece staying away when they hear about the 'Piccoli.' All in all, a bad piece of booking. Demonstrating the body blow at the b. o. with a sharp letdown currently to $10,000. Last week 'Baby Face' (WB) held nicely to $12,200.

Hippodrome (Rappaport) (2,600; 2,600; 25-35-40-55-65) 'Double Harness' (RKO) and vaude. No vaude strength to any degree currently, the headliners being William O'Neal out of radio and still largely associated with 'New Moon' and Roscoe Ails. It's the flicker and no mistake. Women by the carload and bringing the men along; heigh-ho at the register, $12,000. Last week 'Emergency Call' (RKO) was overshadowed by the Singer's Midgets on the rostrum, who played Pied Piper to all the kids in town, which gave the matinees such financial strength that the weaker nights didn't matter; $9,800, which was fine money and profit under the present hook-up.

Keith's (Schanberger) (2,400; 25-30-40-50) 'Don't Bet On Love' (U). Not much hope here, despite the earnest endeavors of selling the feature players as Lew Ayres of 'State Fair' and Ginger Rogers of 'Gold Diggers,' the latter picture at the Stanley day and dating it with 'Love.' Soap tie-up is helping very slightly on the two-for-one angle. Maybe $3,000, fairish. Previous session somewhat better with 'Forgotten Men' (Indie) at $3,300.

New (Mechanic) (1,800; 25-30-40-50) 'What Price Innocence' (Col). Title is helping but lack of name strength is hurting. Evidencing fair coin power for matinee drop-in trade at indicated $2,000 take. Last week was better with 'Cocktail Hour' (Col) at $2,400.

Stanley (Loew-UA) (3,400; 25-35-40-55-65) 'Little Giant' (WB). Depending almost entirely on its night business for results. Getting build-up, however, on excellent word-of-mouth reports. Looks like $11,000, okay. 'Gold Diggers' (WB) despits pans was a box office cinch at smashing $18,400 last week.

Buffalo's One Spot Where The Heat Doesn't Bother

Buffalo, July 24.

It's warm out this way, but the heat waves aren't putting the usual wrinkles in Buffalo's business, most of the theatres doing pretty well considering the drawbacks.

Shea's Buffalo looks to come close to equaling last week's business on a chance for $11,000, while the Century, double-biller, remains up on a pace suggesting $6,500. Lafayette, indie, falls back through the heat.

'Be Mine Tonight' at the Hollywood in its 10th week is maintaining its $600-$700 gait.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'Mama Loves Papa' (Par) and stage show. Comedy holding business up to a chance for $11,000, better than spring average. Last week 'Private Detective 62' (WB) and stage show got $11,600.

Century (Shea) (3,400; 25), 'Disgraced' (Par) and 'Don't Bet on Love' (U). The folks in this town like double features, as indicated by good $6,500 in sight currently. Last week 'Melody Cruise' (RKO) and 'Blondie Johnson" (WB) also received support, $6,200.

Hipp (Shea) (2,400; 25-40), 'Heroes for Sale' (FN). Doing better than expected, with $7,000 probably in the till on end of engagement. Last week 'Baby Face' (WB) brought in $5,600.

Lafayette (Ind.) (3,400; 25), 'Thirteen Women' (RKO), 'Black Beauty' (Mono). Sweltering heat dipping house to $5,000. Last week 'King of Jazz' (U) and 'Destination Unknown' (U), slid to $6,000 after a big start.

Generally Poor Product No Help to Lincoln's Biz

Lincoln, Neb., July 24.

Pix this week are averaging less than fair in b. o. texture, making the second week in a row that first runs haven't been anywhere near par. Besides this, there are more houses in operation this summer than there have been during the hot months for a number of years. However, biz is better on the average than the summer of '32, at least the aggregate of dough for shows is greater.

In spite of the number of houses operating, Bob Livingston plans to open the Sun, an old grind house, and put in three changes a week for a dime. Plans are being made also to shove the 10-cent-anytime Capitol up to 15, since there has been a lot of friction resulting from repeating high-priced Stuart pics three or four months later at 20% the admish. For instance, last week Mae West's 'Wrong,' running seven times a day for three days, played to twice as many fans as it did formerly in a week. Other houses plan to jack up admish with the coming of fall.

Shortage of first-run product for George Monroe has led him to go in for the roadshowing sex pictures to furnish bills. 'Seventh Commandment' did nice biz for a week, and there are a couple more of the 'mama-didn't-tell-me's' being tentatively considered. 'Back to Nature,' nudist pic, was screened on the big-screen in town the other night to give the reviewing gang a break.

There's a big howl around now about selling beer on Sunday when it comes in. If vote is allowed and carries, it might revive the Sunday show idea, although everyone is satisfied seemingly with six days.

Estimates for This Week

Colonial (LTC) (650; 10-15-20), 'I Love That Man' (Par). Not so hot $600. Last week 'Mayor of Hell' (WB) and 'Arizona to Broadway' (Fox), split, did neatly all the way, $900.

Liberty (Indie-TC) (1,400; 10), 'So This Is Africa' (Col) and 'Fighting Parson' (Mon). Week okay at $700. Last week 'Jungle Bride' (Mon) and 'Breed of the Border' (Mon) fairish $550.

Lincoln (LTC) (1,600; 10-15-25), 'Made on Broadway' (MG). Also fairish, $1,500. Last week 'Devil's Brother' (MG) and 'Peg o' My Heart' (MC), split, did a whale of a biz on the last half. Very nice $1,900.

Orpheum (LTC) (1,200; 10-15-25), 'Devil in Love' (Fox) and 'Man Who Dared' (Fox). Light stuff, $500. Last week 'Hallelujah, I'm a Bum' (UA), sure was, $650.

State (Indie-TC) (800; 10-15-25), 'What Price Innocence' (Col). Being exploited sexy and looks clicky, $1,000. Last week 'Rebel' (U) worse than awful, $500.

Stuart (LTC) (1,900; 10-25-35-55-60), 'Mama Love Papa' (Par). Slim material at this price, $2,300. Last week 'Cover the Waterfront' (UA) dribbled along, $2,400.

STEVE LYNCH AS THE CHECKMATE

Showmen Give Lynch Credit for Knowing His Onions —Southerner Outspoken and Handy with Pencil

HOPES FOR REPEATS

Steve Lynch as chairman of the Paramount creditors' committee and in charge of the Par theatres isn't the enigma the Paramount theatre partners tried to make him. The partners have decided instead that Lynch knew what he was doing in the handling of the Par theatres and it might be better to trail with him than to continue to fight him. On top of that Lynch seemed to have two of the three Par trustees on his si .

Perhaps the trustees concluded Lynch knew what he was doing as he is a theatre man and the trustees are not.

Lynch's outspokenness is somewhat new in the present day show circle where the execs try to put on the soft pedal while speaking and figure themselves big business while doing it. Lynch talks right out. If he thinks somebody is trying to put over something in the theatre way he says so. And not to outsiders but to the people who are trying to be too shrewd.

They are commencing to find out that Lynch is pretty handy with a pencil and paper, too. His ability to counter-figure and show where Paramount is getting the

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MUSICALS BEST MONEY IN SEATTLE; 'HUMOR' 9G

Seattle, July 24.

Stage shows halt at the Roxy for the summer weeks, planning resumption about Sept. 15. In meantime Don Smith and band will be in pit, this musical bunch shaping up right along, while Smith's singing well liked.

Cecil and Sally, ether act, 'The Funniest Things', 55 minutes playlet in three acts, is being moved opening July 28, from Fifth Ave. to Paramount, to bolster b.o. there, while Fifth has 'Tugboat Annie' (MG) premiere, which had shots made along Seattle's waterfront and Lake Union, for added local interest, so stage show not figured needed. Helen Audiffred, known here for her dramatic work with Duffy Players, couple years ago, in cast.

Tail end of Fleet Week frolic helping grosses, as free street shows have pretty well spent their fury, rating much local talent and amateurish.

Liberty steps out with 'What Price Innocence' tilting the fare to 35c. for this one, and ballying it heavily. 'Back to Nature' holds second week at Embassy, going fairish. 'Gold Diggers' at Music Box still okay, going into fourth week, with fifth week also assured. This makes long-run record for this house since 'Singing Fool' (WB) in early talker days, which ran eight or nine weeks. Last March '42nd Street' (WB) did four weeks. Solid biz at all of these runs, too.

'College Humor' at Fifth Ave. is going places. At $9,000 it tops the town. Paramount using big space for its dual, Kay Francis played up in 'Storm at Daybreak', with 'Gambling Ship' given equal billing.

Frolic week, officially declared by city council and the mayor, brought many visitors to town, being built around battle fleet anchoring in the bay here.

Manager Kent Thomson of the Met is angling for resumption of light opera, possibly with Perry Askam as lead.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40) 'College Humor' (Par). Bally midnite mat 10 days ago helped, for this one rates good, and a big $9,000 is in prospect. Last week 'When Ladies Meet' (MG) okay for $7,400.

Roxy (J-vH) (2,300; 25-35) 'Ann

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Comparative Grosses for July

Total grosses during July for towns and houses listed as previously reported weekly. Dates given are the closing day of the week.

NEW YORK

	June 22	June 29	July 6	July 13
CAPITOL (5,400; 35-75-99-$1.65) High..$110,400 Low.. 16,000	Devil's Brother $30,000 Stage Show	Reunion in Vienna $46,300	Ladies Meet $49,700	Hold Your Man $40,000
PARAMOUNT (3,664; 35-55-75) High.. $95,000 Low.. 14,000	Jennie Gerhardt $32,200 Stage Show	Jennie Gerhardt $22,000 (2d week)	College Humor $35,600	College Humor $27,700 (2d week)
MUSIC HALL (5,945; 35-55-75) High..$115,000 Low.. 48,000	Ann Carver's $48,000 (New Low) Stage Show	Loved You Wednesday $70,500	Melody Cruise $64,000	Bad of Roses $77,000
ROXY (6,200; 25-35-55) High..$173,600 Low.. 7,000	Trick for Trick $15,000 Stage Show	Strange People $16,200	Emergency Call $16,100	Tomorrow at Seven $23,000
MAYFAIR (2,200; 35-55-85) High.. $53,800 Low.. 9,500	Whoopee $7,000	Corruption $6,000	Silk Express $6,000 (9 days)	The Sphinx $6,000
STRAND (2,900; 35-55-75) High.. $78,800 Low.. 6,500	Golddiggers $46,300	Golddiggers $43,300 (2d week)	Baby Face $16,800	Mayor of Hell $21,700

CHICAGO

	June 22	June 29	July 6	July 13
CHICAGO (3,940; 35-55-75) High. $54,500 Low.. 18,500	When Ladies Meet $38,900 Stage Show	Jennie Gerhardt $41,100	Loved You Wednesday $32,000	College Humor $54,400
PALACE (2,583; 40-65-83) High.. $30,000 Low.. 5,000	Silver Cord $16,000 Vaude	Cocktail Hour $16,700	Melody Cruise $17,000	Professional Sweetheart $30,000 (New High) Jack Benny on stage
UNITED ARTISTS (1,700; 35-55) High. $20,000 Low.. 3,300	Waterfront $8,000 (2d week)	Little Giant $10,000	Little Giant $3,300 (New Low) (2d week)	Warrior's Husband $8,100

WASHINGTON

	June 22	June 29	July 6	July 13
EARLE (2,424; 25-35-50-60-70) High. $27,000 Low.. 6,000	Gold Diggers $23,500 Vaude	I Love Man $11,500	Baby Face $13,000	Heroes Sale $11,000
FOX (3,434; 15-25-35-50-60) High: $41,500 Low.. 11,000	Nuisance $16,800 Vaude	Loved Wednesday $16,100	Girl in 419 $15,900 (Stoopnagle and Budd on stage)	Midnight Mary $20,400
KEITH'S (1,830; 15-25-35-50-60) High. $20,000 Low.. 4,500	Professional Sweetheart $8,000 (Gene Dennie on Stage)	India Speaks $5,500	Melody Cruise $5,900	Price Innocence $3,300 (6 days)
PALACE (2,363; 15-25-35-50-60) High. $29,300 Low.. 6,000	Ladies Meet $18,000	College Humor $16,000	Peg o' My Heart $14,000	Hold Man $14,000
COLUMBIA (1,263; 15-25-35-40) High. $19,000 Low.. 1,100	Ladies Meet $5,000			Sunset Pass $2,000

LOS ANGELES

	June 22	June 29	July 6	July 13
DOWNT'N (1,800; 25-75) High. $38,500 Low.. 5,000	Private Detective $12,000 Vaude	Heroes For Sale $7,200	Ex-Lady $7,500	Mayor of Hell $9,800
HOLLYW'D (2,756; 25-65) High. $37,800 Low.. 3,100	Private Detective $13,000 Vaude	Heroes For Sale $7,400	Ex-Lady $7,800	Mayor of Hell $11,000
PARAMOUNT (3,595; 25-40) High. $57,800 Low.. 5,600	I Love That Man $14,000 Stage Show	College Humor $23,100	College Humor $16,500 Bing Crosby on stage (2d week)	Jennie Gerhardt $15,800
STATE (2,024; 25-40) High. $48,000 Low.. 5,000	Warrior's Husband $8,700	Peg o' My Heart $11,100	Reunion in Vienna $16,000	Loved You Wednesday $16,300

BROOKLYN

	June 22	June 29	July 6	July 13
FOX (4,000; 25-35-50) High. $00,000 Low.. 00,000	Kiss Before Mirror $11,500 Stage Show	Hold Me Tight $14,500	Jimmy Dolan $13,500	Trick for Trick $10,000
METROPOLITAN (2,400; 35-55-75) High. $00,000 Low.. 00,000	Eagle and Hawk $18,000 Vaude	Reunion in Vienna $21,200	When Ladies Meet $22,500	Hold Your Man $17,500
ALBEE (3,500; 25-35-55) High. $40,000 Low.. 10,000	Warrior's Husband $11,300 Vaude	International House $14,800	Adorable $11,000	Loved You Wednesday $14,000
STRAND (2,000; 25-35-50) High. $28,500 Low.. 4,000	Elmer the Great $8,600	Ex-Lady $7,600	Silk Express $6,000	Baby Face $7,000

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PARAMOUNT, N. Y.

An experiment at the big Par this week that will be interesting to watch. Whether or not picture house audiences can be sold a 60-minute highly arty stage show ('Run, Little Children') is the question and on the face of it, the theatre looks to be in for trouble.

But there are several conciliatory features. Most important is the fact that the picture 'Mama Loves Papa' is a good comedy and a cinch word-of-mouth builder. That may overbalance the thing as the week goes along. On the other hand, even here, is a snag because the picture has no draw names and the title doesn't mean very much. That Paramount itself wasn't quite sure of how to handle the release is indicated by the fact that first advertisements billed the show above the film. Then the ads were switched to give the picture an even break and first mention.

Several other tough angles to the stage show that wouldn't ordinarily be there, but are definitely to be considered currently. Loew's State, a block away, has an all-colored show with Ethel Waters, a band and some definite colored names. A bit further down the street, at the Capitol, is Harold Arlen with a colored choir. But the Paramount's colored show, in spite of its legit background and critics' notices, is still just a colored show and no names. What it really amounts to is Harlem hotcha pulling against negro art.

'Run, Little Children' was a last seasons' legit show. It ran about four months at the Lyric to very small business but got swell notices and was a sort of high-brow lure. The smart set talked about it, but very few people went to see it.

In a picture house that's naturally even worse. But, on the other hand, it's been condensed and nothing kept, but the two big scenes and the house front can blow up some swell critics' notices. (Which, incidentally, was done).

It's not enough. It should have been cut down to one scene, half the time, and some more meaty entertainment piled up around it.

Hall Johnson wrote the play for his choir to romp in. First scene is a flashy affair in the Jersey swamps with a revival meeting as the central point. Second scene is a plain, old-fashioned negro church with an old-fashioned prayer meetin'. That last scene is authentic and expertly staged. It's pretty thrilling after it gets going. And the first scene is very colorful and ends in a highly exciting mood.

But the show in its entirety strikes as being too long and with too many dull moments for the regular mob. Half of it would have been about twice as attractive.

Among the cast are the Hall Johnson choir, Fred'l Washington, Alston Burleigh, Alga Burgoyne, Jack Carr and Lloyd Hickman, but no way of identifying anybody separately. A voice between curtains explains the story prior to and between the two acts.

As a prelude to the show is the orchestra in an 'Orpheus' overture, with Jackie Held, a boy of seven or so waving the stick at the men. Kid has a pretty accurate sense of time which makes it all right.

Paramount newsreel and a short fill out the program. *Kauf.*

PALACE, CHICAGO

Chicago, July 21.

Milton Berle making his first appearance at the Palace in his status as comedy headliner. Some years ago, then not known to fame, he played here with a big act. Today he's booked for two weeks and given the whole show. Chicago fancied his style, his gags, and his energetic self and it seems that his popularity in this burg will ripen with acquaintance.

Business started off excellently Friday. That can scarcely be attributed to Berle, an unknown factor. Rather Ann Harding and William Powell teamed in Radio's 'Double Harness' are dragging 'em in. It was pretty hot again from Thursday onward after two blessed weeks of cool weather. Thermometer may or may not hold the week's ross in the vacuum of its mercury.

'World's Fair Frolics' is the name for the current divertissment consisting of Berle, Irene Bordoni, Chilton and Thomas, Owen McGiveney and 12 good-looking Virginia O'Brien girls. Show is framed along revue lines with Berle working throughout and McGiveney's turn hoked up as of yore. Public was in a satisfied mood all the way although Miss Bordoni got by on her artistry rather than any inherent merit in her material, the weakest group of songs she has had in years. Perhaps a friendly reminder to this star that she used to be rated as a light comedienne is in order.

Miss Bordoni was a good sport about stooging for Berle whose hokum is rather broad for a performer of her refinement. At moments the combination of the two was extremely incongruous. Miss Bordoni is scarcely identified with wrestling!

Chilton as always, smacked 'em for a clean hit. McGiveney, too, was liked with his up-to-date version of the English music hall favorite. He played the State-Lake a year ago when that house was operating vaudfilm under RKO auspices.

As typical as today's newspaper, Berle cracked about the ladies room at the World's Fair and added 'you've got to be a millionaire.' His idea of real speed was Hitler running down Maxwell Street. He didn't pay income tax. He told them he was a banker. All of which convulsed the loop. *Land.*

MUSIC HALL, N. Y.

This week's stage show is the nearest thing yet to Roxy in his old-time form. It has a world of class, much pictorial beauty and a flavoring of novelty in one spot that clinches the impression. Shapes up nicely in tone and atmosphere to go with the feature, 'Double Harness' (Radio), an in-betweener for general purposes, but one of those quiet Ann Harding subjects that attracts a high grade clientele.

Layout is in three sections, two handsomely staged spectacles opening and closing, and a smashing novelty called 'The Big Fight,' set midway. All three items won enthusiastic response from an audience that was within very little of capacity on this midsummer evening. Consistency of the opening show attendance within the last month or so suggests that the big Music Hall is gradually attracting a steady list of regulars, the possible result of the show type recently crystallizing into something definite.

There's a new atmosphere about the whole house. For one thing, they have programs available now, the former system—introduced during one of those economy panics—of throwing program announcements on a draped curtain, having been changed. This gets rid of one great annoyance. Those printed announcements thrown on a drop broke into draped folds, were calculated to promote teeth-gnashing.

Current stage program opens quietly with a rather heavy overture in 'Il Guarany.' A program note explains that the selection is used in commemoration of the 150th anniversary of the birth of Simon Bolivar, South American liberator, whatever that may mean to modern musical tastes.

Indefinite start is immediately corrected with the parting of the traveller on a handsome stage setting as background for the Rubinstein 'Melody in F.' There is a suggestion of a chateau terrace at the o.p. side, with the choral ensemble in stately court dress posed about the stage and the principal singers, Dora Rinelart and Ross Graham, occupying the terrace in old-time medieval costume. Rest of the stage is dim and mostly vague drapes. As the song goes on the back drop develops into a transparency for a dance number by the ballet corps under medium side floods, working up to a sweetly done principal dance number out front by Patricia Bowman with M. Vodnoy and Nicholas Daks assisting.

The Big Fight' follows, making an effective contrast in atmosphere. Opening is the front gates of a fight arena, with the Roxyettes in impressionistic ushers' uniforms, doing a characteristically brisk drill routine. Arena front turns on the revolving stage, to disclose a typical prize fight ring flooded in powerful lights and occupied by the two boxers and a referee with mechanical sound effects of a roaring crowd indicated off stage.

Boxers have a splendidly graphic pantomimic dance idea, conveying much more strongly than any mere boxing skill could do, the drama of a fistic conflict. Ends in a knock-out and the whole bit is tremendously effective in a slight and novelty way, besides the drama contained in its action.

Newsreel intervenes, having a capital assortment of topical clips. Then into the finale. Stage is arranged as a courtly drawing room scene, conveying the spirit of the title 'Gay Vienna.' Song assignment here goes to Jan Peerce and Miss Rinehart, leading the choir in typically lilting Viennese numbers. Costuming in the Austrian court style with the brilliant uniforms of hussars lending special color. Violin solo is nicely handled by Jacques Gasselin, while Miss Bowman has another solo dance session, done in her always compelling manner.

Climax of the festivities is another drill by the Roxyettes line of 32, this time in a trim version of the hussar uniform, mostly expressed in gold bodices, fleshings and red boots, with a graceful feather head-dress suggesting a horse's mane. Number was the high point in audience applause, and deserved it for a stimulating display.

Ballet corps is on as the climax begins to build, doing a new and intricate version of the fan drill, using huge red and pink fans worked into bouquet formations and giving new effects to groupings. Finishes on a striking bit of stage picture, rounding out one of the most thoroughly satisfactory stage shows the big house has had since its opening. *Rush.*

CAPITOL, N. Y.

Ethel Barrymore is here in person this week, doing her favorite curtain raiser, Sir James M. Barrie's 'Twelve Pound Look.' It's on her that the Capitol depends this week for the major portion of draft. Picture doesn't look like box-office of more than mild account. It's 'Storm at Daybreak,' with Kay Francis and Nils Asther paired.

In the middle of the stage show Miss Barrymore does her stuff. She is a little slow in warming up, not being used to such large theatres as the Cap, and together with Harry Plimmer has difficulty in forcing her voice to the required pitch. From the mezzanine divans, about half way back, it was necessary to strain to get what was being said.

Plimmer particularly was hard to understand, not only because his voice wasn't carrying Friday night but also because in some measure of poor diction.

Miss Barrymore is getting $2,500 on this engagement, her first in any picture house. The first lady of the legit stage has done 'Twelve Pound Look' in vaude. It suits her well for a picture theatre date such as this, though the Cap is rather a vast house to play a sketch to. It was tried once before, not so long ago, when Warren William and Bette Davis, from the Warner lot, worked under like difficulties.

At the $2,500 for Miss Barrymore, Cap production department has had enough left on its usual budget to build a pretty strong show around the legit star. Supporting talent does not consist of any other names, but as to production there's much more than the average.

This may be indicated by the 62 minutes devoted to the stage. It's getting the Cap more into the Roxy and Paramount class, both of which lately have been padding their shows to an hour or more.

Ross and Edwards, often up here and often around elsewhere in New York wide houses, the dance team of Harrison and Fisher, Phil Spitalny's band and Harold Arlen, with a colored choir make up the rest of the show.

Arlen outdistances the supporting group. The composer of 'Stormy Weather' is one of the few song-writers who, in appearing on a stage, can show personality and voice. On later he's no Caruso or McCormack, but generally agreeable, doing well especially in the way he sells 'Stormy Weather.'

Cap lets Arlen do a medley of his compositions first, then backs him up strongly with a colored choir led by a hot-singing girl who's a popular figure up Harlem way among the late night spots. She leads the chorus in an okay way on 'I've Got the World On a String,' whole group closing with Arlen at helm singing his latest song, 'Shame On You.'

Ross and Edwards, on ahead of Miss Barrymore, are trying out some new material, part of it around topical stuff, but it gets nowhere. The old material still in the act, notably in the way the King's English is killed, saves them.

Spitalny opens the show and the dance team, with the Chester Hale Girls close. It's a nolsy beginning and a charming close. In line with the black and white color scheme figuring prominently in the production of this week's show, there's no tinsel at the finish, no whirling gewgaws or a dozen different kind of rainbows. A pleasing variation and it includes the Hale lassies in fetching costumes. Hale seems to get his costume material thinner and thinner.

Girls are on ahead of and after Harrison and Fisher, whose impressionistic stuff brings them the solid rewards.

In order not to spoil the black and white idea, Spitalny and his men, plus the two girls in the band, carry out this color combination against black backdrops. Spitalny's band includes a group of seven men on a vocal assignment. Three numbers offered by the band, including 'St. Louis Blues' and 'Second Hungarian Rhapsody.'

On both of these the playing is louder than required, and Spitalny overworks in conducting. Nice piano silhouette finish, with seven girls backstage, probably faking at the ivories. Lighting effect excellent.

Public not in here in droves Friday night, business being about average. *Char.*

PALLADIUM, LONDON

London, July 11.

It's tough enough for the management to find headline importations; but it is tougher to find a headliner at a moment's notice. Boswell sisters suddenly notified the management they could not open on their second week, due to Connie being stricken with mumps.

An S.O.S. was sent out for a replacement. Yorke and King, due to open here next week for fortnight, were the first asked, but team declined, as they had made arrangements to spend a few days in Scotland. Marion Harris, whom the Palladium has been wanting for several months, but could not get together with on salary, the crooner wanting $1,500, with the management insisting on $1,250, was next located, with the management finally acquiescing to her demand.

George S. Melvin was another billed but failing to appear. In his case, the billing was premature, as Melvin is on a motor tour, with chances of location almost nil. Billy Danvers replaced.

Program as a whole was not of the best calibre; too many single man acts partly responsible for letdown. Three American acts were the real standouts.

Nicol and Martin, comedy cyclists, stay on too long, with best part of act being the drunk bit.

Claude Lester, assisted by a femme foil, has possibilities, but relies for his comedy on familiar material.

Gloria Gilbert, assisted by Pearl Adelaide and Mary Sawyer and the Eight Hollywood Girls, comes straight from the Ambassadeurs restaurant, Paris. Hollywood girls were recruited in Paris, while Adelaide and Sawyer were formerly half of the Four Western Stars. Added people are just to build offering into a flash, as the act is all Miss Gilbert. She only takes a couple minutes, but it's long enough to stop the show.

Billy Danvers is a comic of the old school, hard to sell in modern vaudeville.

Three Bredwins, just back from America, in fast acrobatics, punctuated with plenty of comedy, well liked.

Marion Harris, playing her first vaude date in England after cabareting and recording, came on to a reception. She put over three numbers to excellent results, with the audience asking for more.

This concluded first half, not overburdened with laughs. Opening second half was 'The Act Superb,' posing turn, presented by Tom Gray. Offering is a cinch for England.

Herb Williams and his gang let loose next. It seems unbelievable that it is five years since Williams was here last. Buffoon was on for 20 minutes, giving the crowd the first solid laugh of the evening. There is no doubt about Williams's welcome.

Three Wiers brothers, Continentals, who emulate the American style, are fairly well established here. Boys have nice personality, with fair comedy style.

Billy Bennett, doing most of the material he has done at this house on several occasions, still grossed a large quota of laughs.

Stella and Partner, gymnasts, were liked. *Dyer.*

NEWSREELS

EMBASSY

Some day some smart agent is going to this theatre once too often. After that the newsreels will have to pay to review Stitch McCarthy and his mob. There's every reason for Stitch's success in vaudeville. For that matter he and the other Delancey St. mayors could star in any series of shorts. And they'd be real subjects. Right now, however, McCarthy and the boys seem content to perform gratis. They still indicate that much modesty.

For once Hitler got a rousing reception, one which drowned all hisses, in the Embassy. It was a Sat. mat. and the house was well filled when F-H dared the first close-up of the Chancellor in action which it has projected in months. Another German clip initiated the audience into Hitler's idea of mass marriage. Just 47 couples repeated the words. Flash of Max Schmeling and his bride were included at same time.

Balbo and his airmen led off both houses. Luxer evidently sheared Pathe's coverage to the bone, but it sufficed. Fox-Hearst played the subject up big, with some camera angles worthy enough to be perceived and appreciated by the average spectator. Trailing alongside one of the planes from the time it struck the water until it moored was outstanding among these. Embassy as well was the only newsreel house to show the New York parade.

Beautiful camera shadings and studies were offered by F-H of the recent Long Island Sound regatta. Both houses dug into their files for Wiley Post material after using a view of the latest take-off. Embassy also covered the start of the other two ill-fated trans-Atlantic airmen. While on the air subject, Paramount followed some gliders and F-H took another look at the Mollisons.

Embassy showed Dempsey at his wedding breakfast. It had English royalty at the stock show, smaller monarchs at a Latvian musical festival, Mussolini reviewing this time.

The California kid orchestra is always good. The youngsters, other than their playing, are cute and provide an occasional laugh. Other clips: Strangler Lewis, Picard, Chinese marshall, Maine Coast Guard, Farley on repeal, Jones' beach, Japanese darby, Spanish bulls. Re-issue of Magic Carpet, Italy in Tripoli, to coincide with the front-of-the-house pro-Balbo bally. Got plenty of the spaghet' trade. *Waly.*

TRANSLUX

Raymond Moley knows all the answers. The next time the newsreel contact men plan to interview him they'll probably rehearse the questions. The main brainster made terrible dubs out of his interrogators. They couldn't get him to go on record even by inference. And they wound up by apologizing, a journalistic violation which a decade ago would have meant capital punishment for any metropolitan scribe.

The difference between posing with a hat on for one picture and off in another is striking in the instance of the Abyssinian envoy. At the Embassy, where his high forehead was exposed, the visitor impressed as a man of bearing and dignity. In the Luxer, with a fedora askew, the same individual was at a clownish disadvantage.

An unusual character study of reforestration men around a campfire listening to President Roosevelt's broadcast was offered by Pathe. Same reel got the victim of Chicago kidnappers to go on record against them. Pathe also interviewed Ellsworth before his voyage to the pole and showed that straw was an excellent substitute for now for Michigan skiiers.

Universal had the Chicago stockyards fire, an Atlantic City blimp, California girl varsity, cactus students and Helen Wills foreign tennis victory. This week Luxer is setting back to the old shorts policy. Some of the subjects currently shown are at least two years old. *Waly.*

FOX, DETROIT

Detroit, July 22.

One called the 'Black and White Varieties' is another of the vaude revue type. Using standard vaude acts with an embellishment of good production making the acts used seem like more than they really are. Like all shows, however, they stand and fall by the calibre of talent involved.

Acts used this week are good and coupled with a nice middle production number this one will mean dollars at the b. o. Acts include Radcliffe and Rodgers, the Great Remy, Carter and Holmes, Ben Bernie's Sepia Nephews, Three Cossacks, and Jessita.

Opening with line production number in 'one,' all acts use black drops with the exception of the Three Cossacks and with production scenery used only in the middle production number called 'Harlem.' Opening line routine brings in one of the line girls out for a fast specialty. Gal named Martha doing a first rate specialty.

The Great Remy on next doing hand balancing of a great ability. Looking very youthful, kid impressed by such seeming impossible stunts as walking on stilts with his hands and also roller skating on hands. Kid starts where plenty of grown-ups leave off.

On next, Bob Carter Joe Holmes offer a slap stick act with a lot of entertainment. Carter does business similar to that he did with Bobby May. Act okay and can fill similar spot in most houses.

Bernie's Sepia Nephews on next vocalizing and playing string instruments for a nice effect but useful mostly to bring on the 'Harlem' scene. In this, doing a modern impressionistic dance. Oumansky has done a nice piece of modern work. Number is solo also, however, by the ability of Jessita. Known mostly for her rhumba work, this girl turns in a capital performance, doing a straight modern strut that opened their eyes. Platinum blond girl making an eyeful dressed in a pretty beach effect for an unusual impression. Assisting was Lee Maimeth from the line.

One next Radcliffe and Rodgers stopped the proceedings with their high calibre gagging and music.

Cossacks for the finale offer a workmanlike act closing things up with a bang. A good show all-around.

For the overture Sam Jack Kaufman does okay with a 'Popular Overture'. Frankie Connors followed a week of Ross MacLean and showed that he too has what they want. Singing 'Lets Call It a Day' he stopped the show before it got started.

Picture 'Don't Bet on Love' and biz good. *Lee.*

LOEW'S STATE

The Loew people have an affinity for Barrymore and Harlem as joint features. The Capitol de luxer this week has Ethel Barrymore in person with Harold Arlen's 'Stormy Weather' (colored) choir headed by the Caucasian composer of that very popular jazz lament—as the sub-feature. The State has John Barrymore starred on the screen ('Reunion in Vienna') with the Cotton Club revue in its entirety transplanted from the Harlem nitery to the stage.

The tremendous popularity of the song sees 'Stormy Weather' billed along with the troupe. That's extraordinary for a variety house. Only in the past have certain production songs been so identified with their legit staging, but not so in vaude.

Ethel Waters and George Dewey Washington are billed over the 'Cotton Club on Parade' which credits Danny Healy for staging and Ted Koehler and Harold Arlen for book, lyrics and score. It's the same treatment as presented at the Capitol some weeks ago with Duke Ellington's orchestra backing up Miss Waters. This was just before Duke went to London and made a hit with the Prince of Wales.

The new band combo is the Mills Blue Rhythm Band. It's headed by a very likely jazz-beau with a nervous baton who looks okay up in front of this unusual orchestra. Baron Lee was the former maestro. He's out, whereupon Irving Mills thought he'd lend his name to the unit, since he owned it, and labeled it Mills—Musical Playboys. That sounded too hokey so it's 'Mills' Blue Rhythm Band, and okay in every respect.

The colored complement of the transplanted cafe floor show besides the starred Waters and Washington holds the Nicholas Bros., 4 Flash Devils, Hamtree Harrington, Dusty Fletcher, Katherine Smith, Cora La Redd, Josie Oliver, Sally Goodings, Henry Williams, Talbert Choir and a line of 14 fast stepping dusky girls. They're sure-fire any time. As for the other principals, practically all billed seem to be represented with perhaps one or two exceptions.

This is the cream of colored nite club entertainment and its b. o. appeal for a 55c. house is potent as soon as it's ballyhooed that this show represents a $2.50 couvert and a trip to Harlem, besides other expenses.

Miss Waters' handling of the highly popular 'Stormy Weather,' backed up by a large choir, seemed to be a bit overboard on the reprise stuff but they went for it, along with her other lyric ditties, done in her own individual manner.

Whatever the captiousness on the choice of her material, through its familiarity hereabouts, it's indisputable that Miss Waters treats it in a style all her own, and gets over with the customers. She's rather under wraps as to the choice of the more torrid material which she previously popularized, but that's something that must be reserved for the late hour customers. After all there is a diff between 55c. and $2.50. Miss Waters is slated for a $4 Broadway musical this fall. *Abel.*

CHICAGO

Chicago, July 21.

Having played the Palace, it was inevitable that the Sinclair Minstrels should play the Chicago. This is not a wise remark at B&K's expense but rather a commentary on how tough getting attractions is and the fact that the two houses exchange headliners with unfailing regularity. Palace follows the Chicago as often as vice versa.

As it happens the Sinclair Minstrels are a good bet and buy for the Chicago. Better probably than they were for the Palace last spring. For the reason, not hard to decipher from the unmistakable omens, that the vast floating population of out-of-town tourists provide a natural audience for the minstrels whose popularity is generally deemed more intense outside than inside the boundaries of Cook County. Business was very strong opening day with little else to credit for it outside of the Minstrels, 'Strangers Return' (M-G) with Lionel Barrymore, Miriam Hopkins, and Fay Wray as Tone on the marquee is scarcely an explanation.

Sylvia Froos, of course, may be helping, she also being a radio personality as well as a gal that is wisely learning how to perform on a stage without the aid of microphones. Let it be set down right here all in the stadium-like Chicago she got over most handily, indicating a proportiontaely greater effectiveness for smaller auditoriums.

Quite naturally Lou Lipstone framed and built the stage show in minstrel fashion. A group of female singers are on the platform and behind them the house orchestra. Everybody is in white satin, but only Cliff Soubier, Mac MacCloud, Fritz Clark and Bill Childs cork up. Evans ballet, again adhering to pearly shimmering fabrics, float in and out betwen times to add terpsichorean touches. Totality is a picture both bright and summery.

Strength of the minstrels is their singing, although they have selected their gags much better than when at the Palace. Whereas then they had many a chautauqua wheeze, this time only one or two puns are of the kind that cause groans. In regard to these gags, the boys are, of course, under no illusions because on the radio they specialize on quips submitted to them by radio fans. In a sense, therefore, they can alibi their comedy material as by public demand.

Joe Parsons' powerful bass voice was the individual high scorer on applause among the minstrels. He worked white face, as did the middle man, Gene Arnold, founder and ringleader of the Minstrels. Boys as a group and individually stood out better than at the Palace, which was their baptism. Maple City Four is now with them.

An appropriate booking for this week was Mel Klee, blackface monologist, announced by Arnold as one of the last of the old school. Pops and Louie also on the bill, which had a prelude in the shape of an interpretive overture. Chernlavsky in the pit, the girl singing ensemble, Ruth Pryor, premier danseuse, the Evans platoon and a mixture of pastel costumes and soft lighting made an attractive secondary presentation.

Newsreel was calculated to spread respect for Italy. Included was the Italian naval maneuvers with Mussolini in personal attendance, and later the Balboites arriving in Manhattan. *Land.*

ACADEMY, N. Y.

Business here Saturday afternoon was brutal. The magnificent modern theatre didn't have 300 people seated at the start of the stage show at 4 o'clock. As usual an audience as thin as that was unresponsive to an entertainment layout of routine calibre.

It was a formula bill and formulas don't seem to work in this particular operation. Audience here reveals astonishing reactions. Standard material often sails along without a ripple while mediocre stuff frequently evokes a small riot of approval.

In this layout the Rimacs rumba band with trimmings of hotcha femme wrigglers, appeared to have the call on billing and attention. Turn is the uttermost hoke of the gaucho technique, weakened and adulterated with American small time vaudeville ideals. Why 14th street should go for it, isn't apparent, but apparently that was the item in a quiet bill that piqued their interest, mildly, to be sure, but more than anything else.

'Bed of Roses' (Radio) with Constance Bennett might be expected to have a matinee draw here. Title suggests spicy doings and all the exploitation is along sexy lines. Results, as revealed in a count of the house, are substantially nil. Outside of the Latin rhythm band there wasn't anything on the five-act bill to attract.

Next to closing has Don Zelaya, more South America by inference, but really a class musical turn with comedy embroideries. Not under any circumstances to be classed as wise choice for the heavy spot on a neighborhood bill. He did well enough considering the situation, but that didn't mean much.

Rest of the bill was machine-made. An acrobatic opener, singing male quintet for No. 2, indefinite dance flash for No. 3; Zelaya for next to shut and the Rimacs for the bow-out. Just a heigh-ho layout for a spot that apparently needs shrewd analysis and really treatment in supplying what the clientele will go for. It seems to be demonstrated that a conservative policy isn't what the situation calls for.

Don Valerio, wire walker, opens. Capital turn of its kind. Latin looking principal has a blonde girl assistant who does a so-so toe dance as preliminary to the work on the strand. Shapely girl of solid proportions is an eyeful. Valerio's work on the wire is excellent with a sensational sliding split in balance (he uses a parasol), and for a finale, striking charleston steps on the slender support.

Honey Boys mix old-time minstrel singing and gag exchange with modern crooning effects and make a good impression in the light No. 2 position. Work in flamboyant minstrel clothes of mess jackets and white flannels and make a nice appearance, but have nothing outstanding, unless a 'symphonic' harmonizing of 'Trees' for the finish may be regarded in that light.

Chester Fredericks is a graduate of former presentation units, a nice appearing youngster and a capital dancer in eccentric and acro departments, but this frame-up is just one of those half-rehearsed, and soon abandoned flashes. Employs two girls, svelte blonde and provocative brunet—Mary Dowling and Artley George by name—who can sing well and dance not so. Here they're consigned to stooge roles. Sketch background never gets anywhere. They start to build and then forget it. Indication of how shapeless the thing is is conveyed in the finish when Fredericks does a good acro routine and then all three walk off on an exit so bald that it scarcely got a patter. *Rush.*

PALACE, N. Y.

Agreeable five-acter on display this week, but no bait tempting enough to lure the house over average business. 'Private Detective 62' (WB), which proved fine box office at the Radio City Music Hall a couple of weeks ago should find fairly good support here on second run.

Nearest approach to a name on vaude show is Leon Belasco and his St. Moritz Sky Garden orchestra, with a specialty dance team and a singer. An entertaining attraction, rating No. 1 on the bill in worth, Belasco and his orchestra should attract some business through being on the air for both networks. On Aug. 1 he returns to CBS on the Oldsmobile program.

Belasco has a good eight-piece string combination and himself entertains amusingly, singing novelty numbers in various languages. His attraction hits, however, largely through Vivien Janis, whose selling of songs is there 100%, and the society dance team of Minor and Root, doing two beautifully routined and executed numbers.

Miss Janis went so well Saturday afternoon, she nearly jammed the proceedings. After doing a special calling for an impression of Zasu Pitts and a follow-up in 'Lazy Bones,' she admitted that she hadn't rehearsed a third number, apparently not expecting to go so well.

Audience, in a better frame of mind than some time, also went powerfully for Jack Pepper and, in particular, that ace stooging comedian of his. This chap, a funny sight to see, but also a clever comedian, is likely to get ahead rapidly.

Pepper and his two assistants, singing and clowning, worked to better advantage here than they did a week ago at the Albee, Brooklyn, where Bas Samuels, ahead of them, took the steam out of the audience on a strong hit.

Dick and Edith Barstow, long standard, occupy middle of the bill in their neat dance offering, boosted into a strong finish through the tap double on toes, up and down stairs and on the stage floor.

A single fresh to vaudeville, Johnnie Woods (New Acts) was dropped into second place by the Pal bookers. He did okay there in a series of impressions of radio personalities, most of them good, a few not so forte.

Aussie and Czech, whip-cracking and axe-throwing turn, opened noisily as the man gets his whip barking. A little too much of this, but a lot of skill displayed in cutting paper, cigs, etc., as well as minute accuracy in tossing the axes. Outstanding the manner in which a handkerchief is whipped completely out of a small pocket from the coat-tuxe worn by the girl.

Palace nice and comfortable, better cooled than many theatres, but its show not compelling enough Saturday afternoon to fill up more than about one-third of the seats. *Char.*

STATE, L. A.

Los Angeles, July 20.

Ed. Lowry's St. Louis rep must have preceded him here. The reception, plus the capacity house which greeted his initial coast appearance at the State today should go a long way toward establishing the confidence necessary for a long engagement. Once he has felt his way out, Lowry, based on his successful debut, ought to go a long way in these parts.

Here's a unique type of stage m. c., possessing personality, a breezy style, an infectious smile, loads of showmanship and ability to do things in an intimate sort of way, without becoming in the least bit offensive, such as has been the fault of too many coast m. c.'s in days gone by.

Lowry works hard, never seeming to tire, and without apparent energy. Backed by a smart orchestra, there's plenty enough diversity of fare to make it something worthwhile at the wicket. Aside from a tendency toward a little too much hoke, Lowry's opening day can be rung up as a solid click, and a master of ceremonies whom the State patrons are going to like.

No attempt made at pretentious staging; just plain drapes, with a few huge pennants, indicating a desire to provide entertainment, rather than spectacle. Lowry loses no time hitting his stride. Opening with a few gags that partially reveal his cleverness, he introduces Wally and Verdin, brother and sister, who hoof through several tap routines, displaying a nifty lot of steps.

Then into the only band number, a hokey selection, with Lowry and other members of the outfit chanting, clowning and gagging. It is spontaneous stuff, but only mildly received. Next introduced are the Aber Twins, on for a bit of comedy with the m. c., and then one of the attractive blonde femmes working into a blackout with Lowry, with Sammy Cohen, screen comic, switched for the girl in a love embrace for the denouement.

Cohen works all the way through with Lowry, offering a lot of nonsense, in which he portrays four different comedy roles in a great bit of burlesquing. The pay customers manifest their approval loudly at the finish. Aber Twins back for a violin duet, which has one of the band boys soloing the refrain, while the girls play and dance. The twins put it over nicely and deserve everything they get.

Bee-Hee Rubiatte troupe of Arabs, in unusual feats of pyramiding and tumbling, inject a lot of hoke into their offering with the aid of Lowry, who even essays to function as an understander for the six acrobats. They've got a fast moving tumbling finish that has everybody worked up to an enthusiastic pitch.

'Hold Your Man,' with the Clark-Harlow combo, gets top draw credit, although Lowry must not be overlooked in the final reckoning. News completed screen fare. *Edwa.*

PARAMOUNT, L. A.

Los Angeles, July 20.

A distinct departure in pic house stage fare out here, current bill consists of two lengthy ballet numbers and Will Mahony. Latter supplies the name and laugh draw, whamming them, and the hoofery provides the production and beauty balance.

Fanchon & Marco, the Saturday previous, had presented 'Ballet in Blue' at the Hollywood Bowl with the summer symphony orchestra. They've taken that choreographic endeavor and lifted it onto the stage of the Paramount. At the first show, unfamiliar indoor set and approximate halving of space resulted in several scrambles. First of the ballets, 'Blue Danube,' is the strongest of the pair, with Ada Broadbent on her toes for the solo stuff. Costumes, props and lighting all contribute to a tasteful blending of ensembles. About 62 people used.

Mahoney steps in to hold the audience for 20 minutes of his usual routine, as done here previously at the Chinese and Loew's State, and still captures as many, if not more, laughs as on his initial appearance.

Then comes 'Rhapsody in Blue' by the ballet, too long and not sufficiently strong to close after the first two segments, but still interesting ensemble work. Rube Wolf's orchestra plays the dance music capably. Show runs about 35 minutes and biz capacity at opening performance, due to a street parade heralding the initial sequences of 'Tarzan the Fearless' (Lesser serial), and the free admission of about 1,000 kid marchers. Feature is 'Midnight Club' (Par.). *Leny.*

LOEW'S ORPHEUM

Tricky layout, but it serves because the RKO house across the way offers no competition. Leaves the Orph to do as it pleases on anything and currently it smacks with the Great Lester, prestidigitator. He closes the last 26 minutes of the bill for the biggest value on the show. Biz only fair when caught Friday (opening) night.

The Orph layout begins with a jaw act, Stanley Bros. and Attree, good, but if they keep returning to this spot too frequently it won't help them or the theatre.

The three middle turns on an Orph layout are never meant to be strong, except by accident. Nothing as fortuitous as that happens this half. Just three lightly pleasant acts. Interesting enough also, because two may be classed as new, so far as the flies go. These are Bill Aronson and Co. (company meaning the pianist, presumably) and the Samuel Brothers' Revue. The revue end is Harriet Hayes and Kay Warner, one a blonde, other a brunet. Both girls lend allure and color to the three-day dancers who do comedy precision in the flash manner. They manage to continue giggles started lightly by Aronson.

Aronson does radio impersonations. He's the same Aronson of Aronson, Fayre and Lane. He had an easy time, when caught.

Next-to-shut is Wally Jackson and Eddie Gardner, abetted by Cherry Frayne. Miss Frayne is a plumpy blonde with plenty allure and she traipses into the Jackson-Gardner gaggy antics by being introed to sing, but instead she couches. Over, and then the Great Lester.

He projects many tricks, but the most interesting are the electric chair and the gallows thing. He makes the individuals disappear right out of their deathly cassocks. Fast illusionary stuff and Lester got ample rewards. Uses two girl assistants for the disappearing stuff and otherwise has a couple of dressed up deckhands to move things about.

Lester opens in 'full' and combines a wire balancing trick with some ventriloquist stuff. Takes this time also to do the wine and water trick.

Newsreel and Laurel and Hardy short round out the film end, which has 'I Cover the Waterfront' (UA) as feature. *Shan.*

CHINESE

(WORLD'S FAIR)

Chicago, July 20.

Great opportunity was muffed in not putting in a genuine Chinese drama such as can be seen and probably could be booked in San Francisco and New York. That obviously is what many of the people that plank down two bits for the Chinese show at the World's Fair expect. What they get is small time American vaudeville as interpreted by orientals.

Heading this troupe and practically the only bona fide talent in the show is Honorable Wu. For many a season his soft-voiced personality was identified with vaudeville units, the least of which was about seven miles ahead of the make-believe entertainers with which he is now surrounded.

Undoubtedly the poor grade talent is a reflection of economics. In a theatre with 360 seats there were about 100 filled at 25c during the peak evening hour. Performance runs about 30 minutes. Wu probably can't afford to adhere to his own former standards.

Show is adjacent to the Republic of China's pavilion. Around the corner is the Japanese building, which, oddly enough, chooses to operate only from 10 a.m. to 8 p.m., and shuts its portals in the face of the evening crowds. There is also the Temple of Jehol nearby so the particular section of the grounds is thoroughly impregnated with the Orient. Incidentally, in late July the backyard of these Asiatic buildings is still full of debris which, ostrich-like, they seem to forget can be seen by the Greyhound buses whose right-of-way fronts on nothing but backyards.

In view of the fact that the Chinese performers outside of Wu himself have talent ranging from the meagre to the imaginary, giving a half hour performance is no cinch. Troupe works entirely in full stage with Chinese drapes and other dragon art to decorate the platform and the company of some 12 persons. A member of Mr. Petrillo's musicians' union pounds the piano for the musical accompaniment. Incidentally, the piano needed tuning.

All pop American songs are used —'Farewell to Arms,' 'Ireland Must Be Heaven,' 'I Can't Give You Anything but Love,' and so forth. There is Wu's usual 'Florodora' number with the girls. Wu does a nice bit of serious acting in an abstract scene from 'Roar, China,' but his monumental mistake, and unbelievable in its bad taste, is singing a flag-waving song called 'Buy American,' the theme, lyrics and sentiments lifted bodily from Hearst papers. Coming from a foreign performer in an all-Chinese show in an international exposition, this is about the ultimate in bad guessing. Together with the American mannerisms and perfect English of the Chinese girls and the comic's use of such phrases as 'That goes double with me' and 'My brother's got a new racket,' it's pretty hard to believe billing matter attributing the company to China.

For 25 cents the average out-of-town visitor, however, will probably feel he has received his money's worth. While showmen will wonder how they muffed the Chinese drama that might have become a highlight of the exposition with its continuous performance and authentic oriental flavor, it is to be remembered that the typical tourist comes to the World's Fair with his mouth agape and his eyes popping. There was some grounds for believing the majority of the audience except for that 'Buy American' false note enjoyed the performance. *Land.*

MET, BROOKLYN

Fair show here this week, with a couple high spots. It'll probably get its share of business.

Borrah Minevich is the chief attraction and the harmonica maestro always gets his. He closes the five act vaude layout and mops up, having a tough time getting off.

Will Demarest, billed in type just a shade smaller than Minevich's, is centered for laugh purposes, which is probably just as well. He supplies all the comedy for the bill and does it in his usual easy manner. Act seems to be somewhat shorter than it used to be, therefore tighter and impresses better. Hope Vernon, with Demarest, a singer with a trick voice, does well by herself and the team goes a long way toward establishing the audience in the right mood. That 'Strange Interlude' bit is especially good and looks like Demarest might make more out of it by writing it up a bit.

Show starts slowly with the Three St. John Brothers opening and Dean and Meyers in the deuce. St. Johns are oke hand to hand lads that crescendo their tricks nicely. Dean and Meyers are a boy and girl team. Both dance and both go for double jointed body and leg bending. It's pretty good for the type of act, but not especially impressive.

In the next to closing spot is a girl Alice Dawn, who doesn't show up in the office files. She's young, good looking, and has a fine voice. Just the usual type of solo vaude singer a few years ago. Today she

(Continued on page 34)

Talking Shorts

'CASE OF TOM MOONEY'
Socialistic Subject
25 Minutes
Cameo, N. Y.

First Divisi

This two-reel subject is anonymous as to producer and addresses itself to special audiences, notably those which form the sure-seat clienteles. In this spot, which specializes in Russian Red releases and others of special interest, it is billed over the current feature, 'A Shriek in the Night' (M. H. Hoffman), an indie murder mystery.

That sort of featuring doesn't mean anything in a trade way, since it assumes that the famous Mooney case is depended upon to attract the special group of radicals that frequent this particular spot.

'Mooney Case' is not commercial material, in the sense that it will not interest the broad generality of fans.

The subject is a mere assembling of such screen evidence as is available bearing on the famous capital vs. labor case which is about to be revived by a new trial for the supposed victim of a frame-up who has spent 17 years in San Quentin prison.

A quantity of newsreel shots showing the Preparedness Parade that was interrupted by the bombing outrage, and scenes in court during the trial of Mooney and his co-defendants are used. The snapshot taken by an amateur photographer, purporting to show Mooney and his wife far from the scene of the crime, has been reproduced, and there are pictures of other incidents in the case.

This material is preceded by a long harangue by an anonymous champion of Mooney, running more than five minutes, and at the finish there is a brief address by Mooney himself, making his plea for justice in the new trial.

Subject is badly done in a technical sense, in that there is no showmanly parade of the cause. This is perhaps its chief virtue as propaganda, since the very crudity of its presentation is the best evidence of the passionate sincerity of its makers. It makes out a pretty convincing case for Mooney, but it isn't entertainment. Not for the commercial theatre. *Rush.*

'WORLD'S GREATEST THRILLS'
Newsreel Compilation
19 Mins.
Rialto, N. Y.

Universal

A useful idea. Outstanding photographic records from Universal's newsreel files strung together. The ad plug is heavy for U but it's not flaunted so openly so that there will be complaints. Audiences may rate this two-reeler as one of the best of the year.

It's exciting and different. After raham McNamee has built up a word picture as to the daring of camera-toters, the organization a newsreel company has to maintain, comparing it to a daily newspaper, he goes offscreen for narrative purposes.

Several fires, war, floods, storms, revolts, dangerous sports, plane crashes, etc. Included are U's scoop of the plane smash in an effort to set a new speed record and the picture of a man falling to his death after one of the tie lines of the Akron had lifted him in the air. Other thrills, all well photographed and easily bearing out McNamee's introduction are also present. One good clip is of a storm near which it would seem unlikely any newsreel man and his camera could last.

Short excellently assembled. Blotting out and fading in of scenes is fine technical work. *Char.*

'THE DOUBLE-CROSSI COLUMBUS'
With Charles Judels, Maxellos
Musical Comedy
19 Mins.
Strand,

itaphone Nos. 1527-28

Judels plays the Columbus role in this burlesque. He's okay, but in one or two spots his lines miss fire a bit. Costume stuff made funny by utilization of modern mechanics and dancing. Okay program matter anywhere. Group singing and a line of girls thrown in besides expensively set backgrounds.

Judels is found on opening, phoning his wife that he can't come home. He has to be with the Queen. The Queen is watching Vanessi and girls do a Philmag. Also, Maxellos in tumbling tricks.

When Judels sets sail for America and lands he's about to take a squaw when the Queen shows up. Seems she flew over or something. Old gag about the Indian Chief with a Hebe accent used, but still a laugh, and City Hall herein is just another Indian tent. Also use the key-to-the-city gag.

Photography and ing okay. *Shan.*

FATTY ARBUCKLE
'How've You Been'
Comedy
20 Mins.
Strand, New York

Vitaphone Nos. 1525-26

Fritz Hubert supports Arbuckle in this one. It's one of two subjects of the series which the late comedian made for Warners, yet to be generally released. Typical Arbuckle as the old silents used to know him, and okay.

The 'bean' thing in the title comes from the fact that Arbuckle and Hubert are attending a pal's wedding and war memories recalls the army beans. Arbuckle cooks some for a surprise and they turn out to be Mexican jumping beans. Result is a jumping group of wedding guests.

Prior to this, Arbuckle and Rubert are presented as small town storekeepers to offer an opportunity for slapstick throw-about matter.

Recording and photography okay. *Shan.*

'SKIPPING ABOUT THE UNIVERSE'
Travelog
9 Mins.
Mayfair, N. Y.

Educational

Highlights of a world tour but nothing that hasn't been seen a lot since scenics started to multiply. Third rate filler.

Release is of the Lyman E. Howe Hodge-Podge series and carries a narrative as action hits Naples and moves to Athens, Jerusalem, Egypt, India, Singapore, Bali, Korea, Japan and finally Hawaii.

Photography not up to standard. *Char.*

'THE VEST WITH A TAIL'
Comedy; 20 Mins.
Roxy, N. Y.

Educational

This starts out with neither head or tail. A couple of lads seem to be forcing a Wheeler-Woolsey parody. For no reason, as well, they wind up in a night club. After being thrown out innumerable times, a guest is killed and the short then tries for inspiration.

A man in a checked vest did the shooting. So the team continues changing vests until the 20 minutes are up. All of which is just too bad. *Waly.*

STORM AT DAYBREAK

Metro-Goldwyn-Mayer production and release. Stars Kay Francis and Nils Asther. Walter Huston, Phillips Holmes, Eugene Pallette support. Directed by Richard Boleslavsky. Based on play, 'Black-Stemmed Cherries,' by Sandor Hunyady; adaptation, Bertram Millhauser; musical score, Dr. William Axt; lyrics, Gus Kahn; photography, George Folsey. At Capitol, N. Y., week July 21. Running time, 78 mins.

Irina	Kay Francis
Geza	Nils Asther
Dushan	Walter Huston
Csaholy	Phillips Holmes
Janos	Eugene Pallette
Pante	C. Henry Gordon
Militza	Louise Closser Hale
Danitza	Jean Parker

This is a story Metro purchased more than two years ago. Effort to strengthen it, via a fine cast, and a good musical score is not successful enough to insure satisfaction at the box-office or with audiences. The Capitol has Ethel Barrymore on the stage with this picture.

Except for Nils Asther, with his accent, 'Storm at Daybreak' seems ill-suited to others of the cast as adapted in Hollywood. Kay Francis obviously feels out of place. A better edge goes to Walter Huston as mayor of a small Serbian village where a romance develops between his best friend and wife. Miss Francis is the wife.

Yarn that could be told in half the 78 minutes required, this one ties up the triangle formula with Serbian-Hungarian hatred of tradition and the war which it supposedly brought about. It thus possesses much that is military but it dwells on that point in the absence of plot and situations.

Picture starts slowly and never attains any real tempo until the final reel when Huston discovers his best friend, a Hungarian officer, has stolen his wife and she's willing to remain plunder. For a long stretch the story strives to develop itself but on virtually every attempt it fails to move very far, the situation remaining about the same after five reels as at the end of the first.

The play from which it is adapted, produced in Budapest and Vienna, may have been effective on the stage and gotten lost in the adaptation. The dialog is far from brilliant. It includes some silly love interest chatter and even a few expressions too typically American to fit the case.

Phillips Holmes, Louise Closser Hale and Eugene Pallette are almost completely wasted. *Char.*

Miniature Reviews

'Storm at Daybreak' (MG). Good cast unwisely spent on weak material. Doubtful as a grosser. Kay Francis, Nils Asther, and Walter Huston top cast.

'Mama Loves Papa' (Par). Exceptionally funny comedy, with Mary Boland and Charlie Ruggles starred. Sort that word-of-mouth building will help more than anything to the extent of overcoming weak cast and title.

'Song of Songs' (Par). An overly arty, rather slow Dietrich starrer which leaves it up to the star to draw and tain. Sudermann romance should appeal primarily to the femmes.

'Double Harness' (Radio). Sexy, romantic comedy, played with utmost restraint by Ann Harding and William Powell. Underplaying and restrained writing fail to build up its broad appeal, but it is right down Miss Harding's alley.

'Heroes for Sale' (WB). Barthelmess satire on unemployment. Bitter and rather logy yarn that detracts from interest. Looks doubtful.

'Sleepless Nights' (Remington). English-made musical farce that should go fairly good with American audiences. Not as British as many films made over there and might be sold, forgetting origin. Stanley Lupino (English), Polly Walker (American) head company.

'Shriek in the Night' (Allied). Satisfactory indie production, with Ginger Rogers and Lyle Talbot. Murder mystery woven into reporter romance. Sustained melodrama, nicely acted and produced for its grade.

'Arizona to Broadway' (Fox). Lower admission houses craving action can banner this one. Okay.

'The California Trail' (Col). Buck Jones once more as a cowboy Robin Hood in an unimaginative yarn of old California. Okay for the easy trade as a second feature.

MAMA LOVES PAPA

Paramount production and release. Stars Charlie Ruggles and Mary Boland. Directed by Norman McLeod. Story, Douglas McLean and Keene Thompson; screen play, Nunnally Johnson and Arthur Kober; camera, Gilbert Warrenton. At the Paramount, New York, on grind, week July 21. Running time, 70 mins.

Jessie Todd	Mary Boland
Wilbur Todd	Charlie Ruggles
Mrs. McIntosh	Lilyan Tashman
Mr. Kirkwood	George Barbier
Mr. McIntosh	Morgan Wallace
Tom Walker	Walter Catlett
Sara Walker	Ruth Warren
Basil Pew	Andre Berange
Mr. Pierrepont	Tom Ricketts
The Radical	Warner Richmond
The Mayor	Frank Sheridan
O'Leary	Tom McGuire

Surprisingly good comedy. Not strong from billing or title standpoints, but a cinch builder. With some selling aid from the theatre it ought to do very nicely. Lot of folks who know comedy are mixed up in the writing of the story, which explains a good deal. Norman McLeod, director, took advantage of every possibility and developed every line. Added to which Ruggels' performance is a howl.

Miss Boland and Ruggles are papa-mama. Middle class couple getting along comfortably when mama decides it's time for papa to become important. She dresses him up in a cutaway and striped pants, which bring nothing but trouble to him. Funniest part is a sequence in which Ruggles and Lilyan Tashman get stewed at an important party. That 10-minute sequence a yell.

Beyond the Misses Tashman and Boland and Charlie Ruggles, no one acting anything much. George Barbier, Walter Catlett, Morgan Wallace have bits.

Pacing very good, with firm limited to bit over an hour, meaning that the laughs are pretty well condensed and kept from stretching too far. *Kauf.*

Frank McHugh Married

Hollywood, July

Frank C. McHugh, comedian, married Mrs. Dorothy Spencer MacIsaacs at Beverly Hills, July 23.

Wanger Abroad

Hollywood, July 24.

Walter Wanger will leave for Europe about Sept. 1, after Greta Garbo completes 'Christina.'

He will be gone three months.

SONG OF SONGS

(With Songs)

Paramount production and release. Stars Marlene Dietrich. A Rouben Mamoulian production. From Hermann Sudermann's story and the play by Edward Sheldon; adapted by Leo Birinski and Samuel Hoffenstein; songs by Ralph Rainger and Leo Robin; camera, Victor Milner; Nat Finston, musical director. At the Criterion, N. Y., July 19, twice daily, $1.65 top. Running time, 85 mins.

Lily Czepanek	Marlene Dietrich
Waldow	Brian Aherne
Baron von Mersbach	Lionel Atwill
Mrs. Rasmussen	Alison Skipworth
Walter von Prell	Hardie Albright
Miss von Schwartzlegger	Helen Freeman

No panic and Dietrich will have to do all the drawing. Beautiful and artistic in montage and cinematography, but these elements have been permitted to eclipse the basic boxoffice intent.

What matter the beautiful pan shots, idyllic scenes in the wildwood, the cinematic portrayal of the unsophisticated, peasant girl's amorous outpourings if it doesn't entertain? That the theme has been done before is almost negligible if it's recreated in fetching fashion. Even the ornate souvenir book with its data that Sudermann has given histrionic opportunities to Duse, Bernhardt, Modjeska, Pola Negri, and Elsie Ferguson (who twice before made 'Song of Songs' for the silent screen) can't compensate the sound film auditor for a boresome evening.

Dietrich is glamorous. She's an eyeful and a potent drag for women on past and current performance, but she has nothing but a Theatre Guild stager's directorial artistry to augment the innate qualities which the film fans demand in their flicker fodder. There are moments, of course, for Mamoulian couldn't help but assert himself, but there are also long stretches of dreary talk and tedious detail until the obvious is attained.

After the second reel the fallen woman formula writes itself on the screen as if it were etched in the same marble which creates the statue from whence the title. The unsophisticated maiden, the artist and the craven colonel are a cinch formula, especially if the artist is Brian Aherne. Lionel Atwill makes the German colonel a lecherous a.k. character.

There are some excellent performances. Alison Skipworth's dipsomaniacal part is a gem in realism. But Atwill has no difficult an assignment that even this capable trouper permits it to get away from him in a couple of spots, such as that ten-twent-thirt leer on the bridal night. Aherne, debuting in flickers, does not connect as effectively as another debut performance, that of Helen Freeman, the Theatre Guild co-founder and a veteran legit actress. Aherne, who first came to attention over here as Katharine Cornell's male lead, has not assimilated the ease and repose of the flickers. He makes his mooning lover role a stiff performance save in the earlier sequences.

Miss Dietrich tries to live up to all the glamorous attributes ascribed to her. She more than registers even if those artificial inch-long eyelashes don't camera any too well in spots.

Cameraman Victor Milner more than rates recognition. His cinematography is superb, with excellent use of the soft shots for good impression.

The appeal, of course, in the main will be to the femmes. They may want to enjoy another in the series of women who love too well. Although the formula will disclose no new variations in treatment other than the technical. Concerning which, it is to be feared, there is little appeal to the fans who take their emoting straight and are not prone to intermingle their concern over the heroine's welfare with any exclamations of appreciation for the cameraman's lens skill or the director's ultra manipulations.

They will like, however, the routine how a baron tries to school a peasant girl into a lady through painstaking tutoring in piano, languages, terpsichore and other social graces. The femmes will also sympathize with the love which makes the artist surrender his model to the covetous baron. They'll also like those scenes in gay Berlin cafes and that naughty Johnny' number (as well the other smatch of linguistic song in the drawing-room of the baronial castle), with which Rainger and Robin have supplied Miss Dietrich and which she does so charmingly.

The skillful pan-shots of the nude statue from the irised-out model (Miss Dietrich) may hold the boys earlier in the footage and also give the space-hounds a few opportunities for spreads. The Italian sculptor, S. C. Scarpitta, created the 'Song of Songs' statue model of the star. Judicious press use thereof should figure no little in the selling. *Abel.*

Mayo Renews at WB

Hollywood, July 24.

Archie Mayo has been signatured to a new long termer by Warners, following expiration of his old contract.

DOUBLE HARNESS

Radio production and release. Starring Ann Harding. William Powell opposite. Directed by John Cromwell. Screen play by Jane Murfin, from the stage original of the same name by Edward Poor Montgomery. Associate producer Kenneth MacGowan; executive producer, Merian C. Cooper. Cameraman, J. Roy Hunt, and film editor, George Nicholls, Jr. At R. C. Music Hall week July 20. Running time, 70 minutes.

Joan Colby	Ann Harding
John Fletcher	William Powell
Colonel Colby	Harry Stephenson
Monica Page	Lillian Bond
Dennis	George Meeker
Valerie Colby	Lucile Brown
Butler	Reginald Owen
Eleanor Weston	Kay Hammond
Leonard Weston	Leigh Allen
Farley Drake	Hugh Huntley
Postmaster General	Wallis Clark

Something of an innovation for Ann Harding in this ultra-sophisticated role in an extremely sexy story, but the thing is managed with such reticence that at no time is there a note of offense. This class actress again triumphs over her surroundings, and the picture will please her large following. Teaming up of Miss Harding with William Powell here very helpful to the b. o.

Subject derives from a play of minor importance, but in the celluloid version has been built up and shaped into a better unity than it had in its stage form. There probably was a temptation to ginger it up, but the course of better judgment was followed in this restrained, suave studio work. Restraint rather errs on the side of conservatism. Emphasis has been put on its smart modernity, the sparkle of crisp, interesting dialog and always in the foreground is this actress's gift for expressing homey types of fascinating femininity.

Choice of Powell for the lead opposite is perhaps debatable, but ok commercially. His flair is scarcely along the lines of this story. The other peole are first rate, with a special bow in the direction of Henry Stephenson as the father. Lilian Bond does nicely with a vamp type, played with excellent moderation. Reginald Owen does one of his comedy butlers in a style approaching high comedy, and contributes one of the highlights of the footage.

If memory serves, the original play had a brief career, mostly out of New York, and made but a mild impression. It's a light idea, difficult to sustain for a full feature length, but it has a great deal of elegance, and the treatment is a model of class handling.

Story has to do with a girl who goes out deliberately to trick a rich man into marriage. Inference is left rather plain that she actually was having an affair with him when plotting to have her father catch them in a compromising situation. Situation is delicate handling on its ethical side. It is saved from sordidness by the device of making plain that the girl really loves the man, and her aim is to save the loose-living playboy from ruining himself.

The candid way in which she goes about her unladylike campaign is disarming. She scorns leering coquetry, but goes directly to her point with engaging frankness, and that handling saves a situation that could easily have been mishandled. Treatment here and in other respects has a most engaging tone of modernness, and dialog has been shrewdly framed to carry out the appropriate effect. Talk passages frequently have excellent sparkle in a crisp, up-to-date style, safely skating over thin ice by the bold method of cheerful gayety.

Picture may develop into a money release through the combo. It will please the women and aid Miss Harding, who needs it after the butchering that has fallen her film way of late. One or two more sensibly made like this and a brilliant star who was almost ruined may be saved. *Rush.*

HEROES FOR SALE

First National production. Warner release. Starring Richard Barthelmess. With Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Berton Churchill, Grant Mitchell. Directed by William Wellman. Screen play by Robert Lord and Wilson Mizner. Photographer, James Van Trees. At Strand, New York, July 20. Running time, 71 minutes.

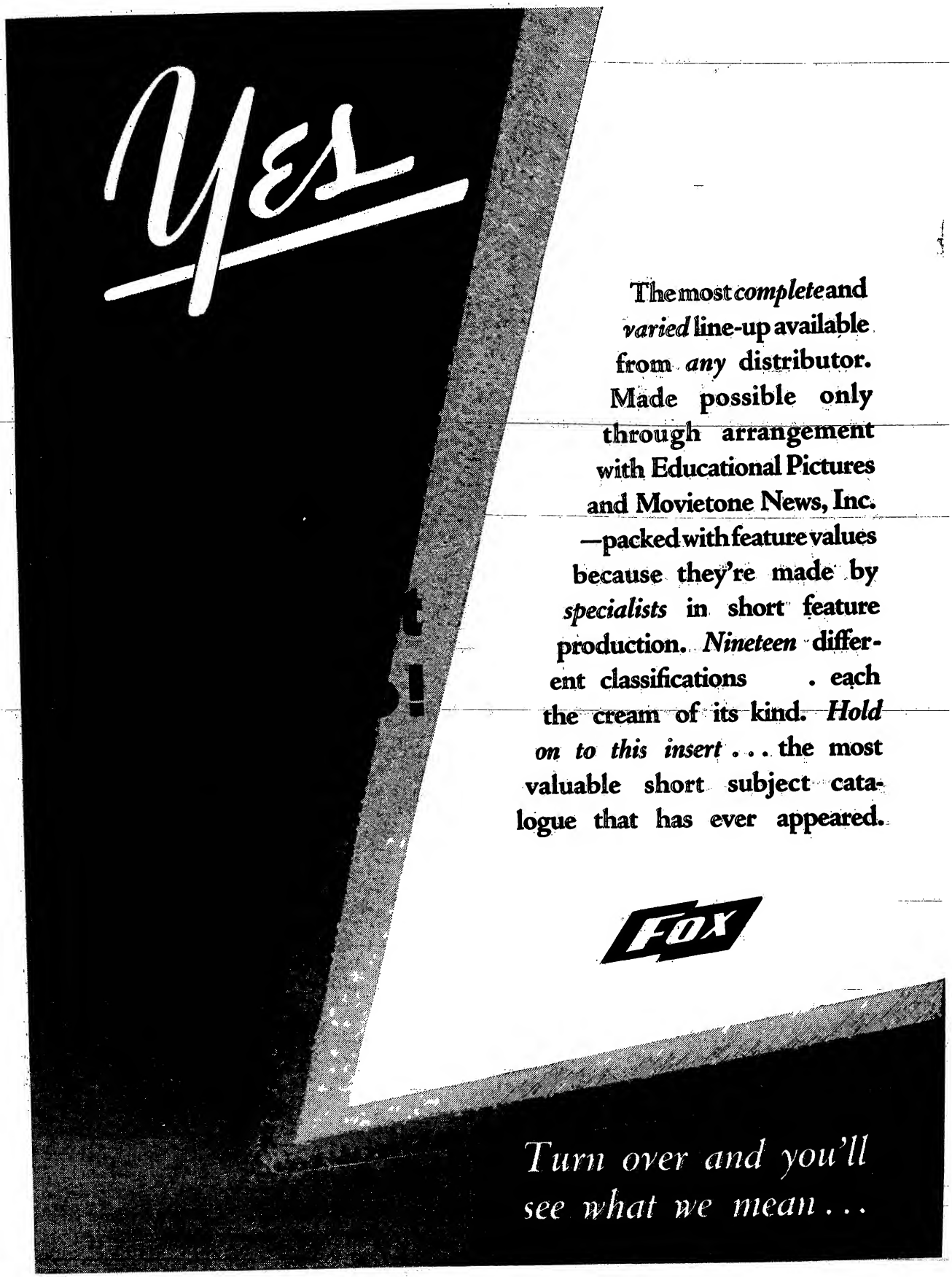
Tom	Richard Barthelmess
Ruth	Loretta Young
Mary	Aline MacMahon
Roger	Gordon Westcott
Max	Robert Barrat
Mr. Winston	Berton Churchill
George Gibson	Grant Mitchell
Dr. Briggs	Robert McWade

This attempted satire on unemployment conditions just prior to the Roosevelt election is not well told. It's a question whether this subject, apparently picked for its topical importance, rides in sympathy with the present-day attitude of the country. That is where the rub comes mostly in considering the b. o. worth of this film and which makes it doubtful.

Too much hoke to please the professional critics. Yet, that same hoke is likely to sell the public were it possible for a skillful operation to be performed on parts of the yarn to make it more cohesive and less confused.

Story is overburdened with unnecessary situations. That one, for

(Continued on page 34)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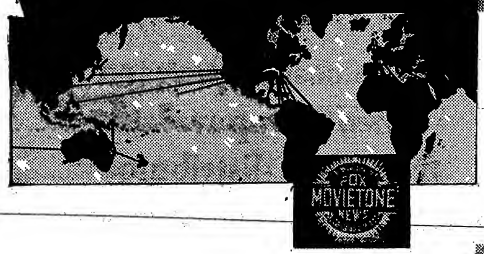

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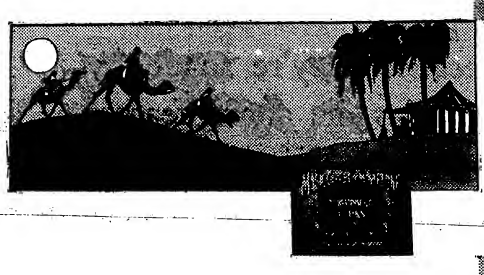

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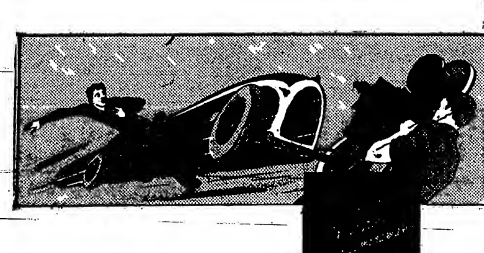

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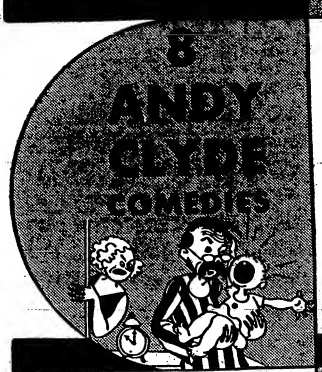

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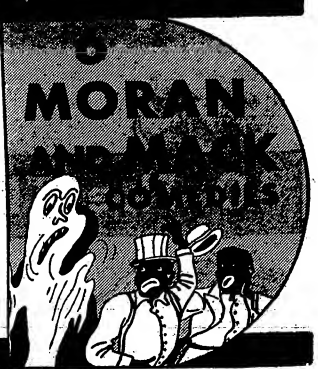

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FRENCH QUOTA NOT SO BAD

Chinese Filmers Inspire Trick Law That May Force U.S. Out of Market

Shanghai, July 8.

The position of American film distributors in Shanghai—which really means all China—is probably the most obnoxious in the world, inasmuch as there is a definite organization at work to prevent the furtherance of American films in China. This in spite of the fact that China, the only great nation on the silver standard, utilizes less silver bromide film than any modern nation.

By way of explanation—two years ago, a certain professor raised a vehement protest against the screening of the Harold Lloyd picture, 'Welcome Danger,' in the lobby of the Grand theatre, intimating that the picture was inimical to the best interests of China. Although recognized by the Chinese authorities as a Communist, he is at present the lobbyist for the Chinese producing companies.

Impossible Titles

At the moment, his latest outcry against the foreign films in China is that the talkers should carry subtitles in the Chinese language. These would cost a minimum of $500 in any Hollywood laboratory.

His lobbying brought about a Nanking edict that since July 1, all films, whether they have been imported before that date or not, must carry these titles. Only one laboratory in Shanghai is able to insert them, and with no equipment available to compensate for the break in musical score occasioned by this interruption.

The Motion Picture Distributors Association have commissioned committees to confer with the Government, but without effect to date, although the execution of the edict has been postponed temporarily. Last week's conference came to no definite end.

American distributors have almost decided to take all their films off the market, should the Government continue firm in their position. They point out that the average profit on an ordinary film would not warrant the additional expenditure of $500.

The only point in their favor, however, would be the complete absence of British, French, and German films from the China field.

Thrice Censored

Distinctly to the disadvantage of film distributors in Shanghai is the method of censoring imported pictures. Three boards act and have power to ban. Firstly the Nanking board may ban pictures to be

(Continued on page 54)

Cochran Can't Come Over

Fox has word from C. B. Cochran in London that he can't come over to New York and Hollywood at present, because he has a show to prepare. He's producing 'Bail in Savoy,' a musical.

Sid Kent wanted Cochran to come over for conferences on his new duties as European story and talent supervisor for Fox.

Part of the Cochran-Fox agreement, it is now learned, is that Fox automatically gets a first option on all Cochran's London productions. Deal grew out of Fox's taking of 'Cavalcade,' Cochran-produced show.

Kuchenmeister Wash-Up

The Hague, July 13.

The curtain has come down on the Kuchenmeister fiasco. By an agreement the International of Tobis Co., Ltd., took over assets and liabilities of Kuchenmeister International and Kuchenmeister International Radio.

By this arrangement it was possible to reduce the Kuchenmeister loss to level of the share capital. The balance sheet of the liquidators of Kuchenmeister shows that there are no assets left, so that no final dividend is in sight. The final balance sheet shows on one side the share capital of $800,000, and on the other side the total loss to same amount, so it is all over now.

Dutch Bankers Go Cold On Financing Pictures

The Hague, July 15.

Report of Chamber of Commerce at the Hague, dealing with film business, mentions that trade experienced a set-back in 1932. German films or films with German versions dominated the field.

Though the cinemas saw trade shrink, rentals for films remained at a high level, caused by a shortage due to bankers having retired from financing productions. Of the amount of footage promised at the beginning of 1932, only 60% materialized.

The year has proved that in all the cinemas the high-priced seats are hard to sell, so that alterations were imperative in order to devote more space to low-priced seats and cut part of high-priced ones out.

There are 12 cinemas in the Hague (population, 400,000).

U. S. CUTS DOWN FILM EXPERTS

In line with economies practiced by the government, C. J. North, head of the Motion Picture Division of the Department of Commerce has been dropped, with two assistants also out. N. D. Golden, formerly North's assistant, will handle the work himself from now on.

For a while government had been playing with the thought of dropping the entire motion picture division, but has now decided to carry through with Golden in Washington and George Canty in Berlin.

North had been with the Commerce Department for 10 years and had been active head of film work for eight years. Development of system of foreign reports was largely his accomplishment. He has been in active contact with every branch of industry. North has no plans for the immediate future.

Soviet Calls Its U. S. Film Envoy Back Home

Victor Smirnov, president of Amkino, has been recalled to Russia for a discussion of current film situation in the U. S. and prospects of Russian films here for the coming year. Possible he may remain in Russia.

Smirnov is the third president of Amkino since its incorporation. Amkino's policy being to shift Russian films men about to U. S. and other spots in order to give them wider world experience.

Negri Swaps Producers On One French Picture

Paris, July 15.

Pola Negri, who was to have made 'La Glu,' by Jean Richepin, for Tobis Films, has switched stories and producing company. By amicable agreement with Tobis, Negri has gone to Via Films with Pathe-Natan distribution. She will start work at the Joinville studios July 28 on a French costume production, 'Fanatisme,' adapted by Gaston Ravel from Max Maurey's stage play, 'La Savelli'. Gaston Ravel will wield the megaphone.

Negri must finish this Via production in four weeks, as she is scheduled to be in New York Sept. 3 to rehearse for 'A Trip to Presburg'.

Plan is to distribute 'Fanatisme' in America in its original French version with English sub-titles.

UPS NUMBER OF DUBBED FILMS

Native Producers' Demand for Total Exclusion of Imports Ignored—Pressure for Material from Exhibs Influences Govt.—Restrictions Unchanged on Foreign Language Originals

140 DUBBS ALLOWED

Paris, July 24.

French government has finally passed the new quota law for the year, with a considerable victory for American producers as a result. Law is retroactive to July 1 and, while limiting imports of films considerably is nevertheless quite a relief from the type of restriction that has been threatened here for the past couple months.

Not likely that American films will be hurt at all, it becomes apparent after a study of the new rulings.

Considerable interest had been attached to the new law because the French Chambre Syndicale, film trade body, had adopted a resolution asking the government to stop all imports of films for one year. Government, instead of doing that, has limited dubbed films to 140 a

(Continued on page 54)

GERMANS COLD TO NAZI FILMS

Berlin, July 14.

The fact that successful film production cannot be attained in a few weeks and without expert aid may be the reason why the new productions of a pronounced Nationalist character are not clicking with the German public.

Both press and audience have turned them down. This was particularly the case with the purely propagandist film, 'Bluten des Deutschland,' but also in a lesser degree with 'Under the Black Flag' and also with 'S. A. Mann Brand.'

It is just a repetition of the experiences made with war plays on the legit stage. Director and players may be excellent, but the audience is not willing to see in the theatre or cinema of an evening repetition of the theme, which is discussed all day and everywhere.

The public may accept a little politics clothed with a dramatic theme, but it rejects decisively pure politics and propaganda.

Biggest DeLuxer West Of Frisco in Shanghai

Shanghai, July

June 14 witnessed the grand opening of the new Grand Theatre on Bubbling Well Road, the most luxurious cinema house west of San Francisco, with its seating capacity of 2,300.

Built by the United Theatres, which has a chain of six houses in Shanghai and about 40 throughout China, the Grand theatre is equipped with new Fidelity system, the first theatre outside the U. S. A. Three large foyers, three continuous running waterfalls, several lounges, and entrances from paralleling streets, with acoustic composition on the walls, the building leaves little to be desired, specially considering the 120-ft. tower, visible for miles round the countryside.

Grant Mark is president of the company, Lo Kan (Chinese) vice-president, and M. Butler general manager of the circuit.

Hints to English Producers on British Features Sent to Canada

Ottawa,

Word has been received Canadian capital that the Empire meeting in London of the Associated Chambers of Commerce has adopted a resolution urging all assistance for the marketing of British films throughout Empire, particularly in overseas Dominions.

Last year 59 British features were received in Canada but probably one third of them never saw the inside of a theatre and were shipped home as undesirable. Film men in Canada have said they should never have left England's shores because they were obviously unsuited to Canadian public acceptance. Other prints were given a trial in selected spots, but were quickly withdrawn because of emphatic disapproval by patrons.

If it were not for the selective policy adopted by Canadian film exchanges some months ago, British films would not have made the evident progress they have during the past year. In others words, Canadian distributors have raised the standard, or general average, of British features by refusing to show the worst even to their best friends and allowing only the pick of the supply to reach the screens. And when a British picture is bad it's terrible.

The answer is that British producers could save themselves a lot of time, trouble and expense by getting a line on what Canadians want in the way of film fare through providing direct contact with the Canadian market. Direct representatives in the Canadian field might fill the bill, but one short trip a year by an executive, the practice in the past, cannot be regarded as sufficient.

After a Canadian distributor picks a British film with potential value in the Dominion, then comes the problem of exploitation. The first thing to do is to throw away the press book without looking at it and then sit through the picture two or three times to work up the Canadian publicity angle. Newspaper advertising displays must be worked up afresh and new posters, new cuts for newspapers and new lobby material must be prepared—something to compare with advertising accessories from the United States. This is generally a rush job, perhaps a make-shift, and the general result is not as effective as it should be.

Exploitation

The answer to this is that the British producer should take a leaf out of the average pressbook of the U. S. producer and prepare exploitation material that would hit the mark on this side of the water. The British studio should realize that what is acceptable in the Old Country is quite foreign to Canadian taste. Every Canadian exhibitor will tell you that. This means more contact with the Canadian public on the part of the British company.

The three Canadian distributors now handling British films regularly could continue to look after the film renting but it would pay everybody concerned if the British producers would take steps to find out what the Canadian public wants, permit themselves to admit that the average Canadian knows what he wants, then select the pictures for the Canadian market that fill the bill and, finally, turn out exploitation material that will sell the picture both to Canadian exhibitors and Canadian theatre fans.

The day of remote control in film distribution is long since gone.

Fox Closes for Six French Films by Fred Bacos

Paris, July 15.

J. C. Bavetta has concluded an arrangement with Fred Bacos whereby the latter will produce a series of six French sound pictures for Fox Films. Bacos, before joining the Fox organization, was associated with Paramount at the Joinville studios and will now be back on his old stamping ground.

First subject assigned to Bacos is 'Matricule 33' (Register Number 33'), which is adapted from the stage play by Alexis Madis and Robert Boucard. Charles Anton is to direct and the cast includes: Andre Luguet, Edwige Feuiliere and Abel Tarride. This will be followed by 'L'Inconnu du Sleeping' ('The Stranger from the Sleeping-Car'), also founded on an Alexis Madis play. Latter is a musical.

ENGLAND LOOKS TO L. A. FOR WRITERS

Hollywood, July 24.

Previously seeking a number of Hollywood's top notch directors, British Gaumont is now dealing through agents Hollywood writers.

English company complains that writers who have gone to England were mostly failures in Hollywood, and couldn't deliver for British pictures either.

Unlike the demand for directors, however, Gaumont wants as writers only British subjects. Nationality of the meggers didn't make any difference.

LONDON PAL METRO'S ENGLISH SHOW WINDOW

London, July 24.

Metro has leased the Palace theatre from C. B. Cochran for eleven weeks starting with the second week of September. House will be used for roadshow purposes, either 'Dinner at Eight' or 'Eskimo' going in as the first attraction.

Meanwhile the theatre will remain dark.

Metro uses its own Empire for the regular Metro run films.

No Retire, Says Eleanor

Paris, July 24.

Eleanor Boardman is here vacationing.

She has not retired from film work.

Empire Takes Control of Educational in Canada

Toronto, July 24.

Empire Films of Canada have assumed control of Educational Films in this country, according to the announcement of Oscar Hanson, president of the first-named company.

New distribution policy has Manny Brown as general sales manager, and Ernie Geyer in charge of publicity and advertising.

New Elephant Film

Brussels, July 10.

Belgian Sound Studios, Brussels, now editing and cutting a film of the capture and training of elephants in the Ucle, Belgian Congo.

Subject was taken by M. Paul Philippson and Comte B. van der Burch. It will be entitled 'Tembo.'

U Releasing Mascot in England

Hollywood, July 24.

Universal will release in England the Mascot independent picture, 'Laughing at Life.' Film is being released in the United States through state right exchanges.

Gaumont was also negotiating for the British distribution. Mascot is now seeking a release for France, in which event the indie featur would get superimposed titles.

FILM DAILY speaks to "THOSE WHO BOAST ABOUT STAR POWER!"

From Film Daily, July 19, 1933

Two Signs . . . drawing 'em without blare

By Don Carle Gillette

STOPPING for a night in a down-east village while vacation touring, we noted two movie houses almost next door to each other advertising their current attractions. One displayed a conservative printed sign with only the words "Jean Harlow and Clark Gable in 'Hold Your Man'," and it was packing them in.

The other had "most daring drama," "thrills," "shocking" and other sex-implying superlatives emblazoned all over its front, and the cashier was reading "True Stories."

AT LEAST a couple of good pointers can be taken from this incident.

One is that when you have something which the public wants, you don't need to bombard them with adjectives in order to get their patronage.

EXTRA! AS WE GO TO PRESS!

Just previewed Marie Dressler and Wallace Beery in "Tugboat Annie." Positively their grandest show yet!

"You'll have no difficulty identifying the M-G-M Stars!"

EXPLOITATION

By Epes W. Sargent

Zone Distribution

Exhibitors who use much distributed matter will find it profitable to lay out distributing routes by zones instead of making distribution in a hurry when extra advertising is decided upon. This is particularly important in some neighborhoods where the character of the residents sharply changes.

One Brooklyn manager, for example, found that for several months distributors had been circularizing a Negro neighborhood merely because they were told to put out material to every house within a radius of eight blocks. In another section there was small colony of Spanish in an area of four blocks, not a quarter of which spoke any English.

The best way is to employ some competent person to make a survey and then lay it out by zones. The first four zones cover the houses in territory from which regular patronage may be expected. This generally is half way to the next theatre. These are laid out by streets between certain other streets, with due notice of a few lumber and coal yards in one section.

Second set of zones cover an additional five blocks, and these are covered only on exceptional pictures, while an additional set of eight zones cover the still wider territory which may be supposed to be appealed to by the first showing of a picture of roadshow quality.

Approximate number of bills required for each zone is noted to permit printing orders to match. It may take a couple of weeks to zone, but it saves the cost.

Mailing Lists

Some mailing lists go as much as 25% dead in the summer, due to vacation time, and it's not always possible to check up from the post office returns, since most of these are delivered to the addresses, though there is no one there to read them.

It's an expense reducer to trim the mailing list for July and August and then start a new one in the fall. There are a number of means of reviving the list when the vacationers return, and that is better than losing the cost of printing and mailing, perhaps a quarter of the output.

Careful managers require a renewal of the mailing list 'subscriptions' during the summer, by means of reply post cards, with a renewed inquiry to the entire May list in the fall, generally a couple of weeks after Labor day.

There's no percentage in spending two or three cents a week to sell tickets to someone who is out of town.

3-Sheet Fan Letter

Two gags, never before used in Omaha, came to light as ballyhoo for run of 'Gold Diggers' at Paramount. One was a mammoth fan letter which was posted at the city's busiest downtown corner for passersby to sign. Letter was addressed to stars of production and was about size of a 3-sheet. Girl attendant acted as come-on and directed placing of signatures. Cost to theatre was slight fee to attendant and mailing costs of letter.

Pub Man Charlie Schlaifer's second gag was a tie-up with an ice company. Ice company froze one-sheets plugging show and itself in 400-pound cakes and set cakes on busy downtown corners to melt away and whet crowds' desire for coolness.

Stunt Now a Business

The Walt Disney Mickey Mouse, Ltd., is a new corporation in London, with William B. Levy as manager director. The company will function as sole licensing agent for the British Empire and continental Europe to make deals with manufacturers, publishers and others to utilize the name of Mickey Mouse for their products.

The use of the name of Mickey Mouse in connection with toys, etc., was inaugurated by Levy several years ago, primarily as a publicity and exploitation stunt, but the cartoons are now of such importance manufacturers of numerous articles pay handsomely for the privilege of the Mickey Mouse name.

Assuring Attendance

One of the older of the kid clubs, started seven years ago, has been using a simple scheme to ensure regular attendance at the meetings and it has been working the past four years.

Gag is simply a matter of precedence. When the idea was sprung the membership list was printed up in alphabetical order. After that the roll was called each meeting and those who were absent were dropped to the bottom of the list, again in alphabetical order. List is displayed at the door at each meeting and is eagerly consulted by the youngsters, who regard a position toward the top of the list as a distinction. Only excuse for non-attendance is absence from town or illness, and latter has to be serious. New members are started at the bottom and work up as the delinquents' names are dropped below their own.

List is simply kept. Names are set in 12 point display type and kept on galleys at the printer's. Printer supplies three galleys for each meeting. One is posted, another is checked for roll call, and the third corrected from this and sent to the printer for rearranging. Charge is 50c. a week for the use of the metal and rolling up the galleys, the printer doing the rest of the work for the house. Management figures that the device more than returns its cost.

How About This?

Grabbing off something at the ball park is a common ambition, but it's not always easy to think up something new. When he was in Boston for Paramount, Buddy Stuart pulled literally big league stuff that will be just as good in the small town if conditions are right.

Stuart had a bathing beauty contest at the Fenway, with paid models for background. They were to do some line work the following week, and Stuart arranged with the Boston Braves to bat out one inning with the girls as a puller for extra attendance at the game and a plug for the theatre. The girls wore bathing suits, and they did not slide for bases.

If you can frame up a line of girls, or have a tab booked, this will be a natural any time the team plays the home grounds.

Jigsaw Sign

One of two theatres have taken advantage of the jigsaw craze to revive the puzzle sign which is more or less like an incomplete jig in its initial stage.

Idea is to lay in the groundwork of the sign, but in such a manner that it is almost impossible to read it. A capital 'B' may lose its lower hook and resemble a 'P,' while another letter may be either a 'c' or an 'e,' according to the final work with the brush.

The entire sign is partly painted and left for the curious to worry over, and then a rush job finishes off the lettering and everyone wonders why they didn't think of that title before.

It takes a little planning, since it requires the most detail with the least revelation, but properly done it beats even the undated 24-sheet or the girl sign painter.

Special Checks

Regular bank checks for from one to five cents used to be a favorite gag with a lot of ad hustlers, but checks are out and have been for some time.

One skipper worked it in a new way lately. He had his checks printed up for 10 cents, good at 'the Bank of State,' which was the name of his theatre.

Form letters in which they were enclosed told the recipient it was payment for the time he spent reading the advertising on a certain particularly interesting picture. Checks were good only for the run of that picture and only for face value, other tickets being regular box office price.

Out of 150 checks sent out, 138 returned and only three of these were turned in on one ticket. The others carried from two to five admissions. Much of this probably would have come in anyway, but figured that the attention arrested helped.

Special Attention

House with a daily change uses a three-sheet size board to announce the attractions. These are listed with the current attraction at the top and the others in regular order, all cards being moved up one place at the end of the day and a new one added. Other cards are used on the left with the day of the week lettered in. Current bill has a 'Today' and the underline 'Tomorrow' instead.

All strips are cutout letters, backed by colored tissue, but only the top or 'today' section carries a dark flasher lamp which shines through the tissue, getting special attention for the film it is most desired to put over. Cutting out the letters is little more trouble than painting, and it gives a much greater emphasis value. Until backed by a light the effect is that of a straight color, all of the tissues being fairly dark, to provide contrast.

Emblem Ads

Roadside advertising these auto days is a matter of reading in a hurry. It is seldom that the smaller lettering on a roadside board gets a chance, and not always the title.

It is a wiser plan to advertise the house along the road. Best way to do this is to select some distinctive emblem, tie that into the house identification and advertise more by shape than words.

Some years ago a house known as the Empress adopted a coronet design as the 'sign of a good show,' and instead of stringing painted boards along the roadway, the house used four times as many emblem signs, which were recognized even though they could not be read, and at each spotting brought the house freshly to mind.

It is not only cheaper, but it is much more effective.

All Helps

Joe Weil, who does the promotional work for Universal, is in again with another bright thought. He is sending out actual photos of a dozen of the beauts in 'Moonlight and Pretzels.'

That by itself would be appreciated by the recipients, but that isn't Weil's idea of a stopping point. He thoughtfully adds a magnifying glass for near-sighted A. K.' That makes it a real stunt.

New Label

One manager thinks he is getting some extra business in a daylight saving town by renaming his last showing, which in summer starts at 9.30, 'The Cool of the Evening' show. Spent a few dollars to popularize the idea with 'Meet me at the Grand in the cool of the evening' and it has become almost a local gag.

Manager figured that if railroads found it profitable to name their crack trains, it might help to give the show special designations. In the fall he plans to switch to 'Make the nine o'clock deadline' to indicate the hour at which the last full show starts.

New Again

If you have worn the edges off the 'invisible goldfish' gag, here is a newer one from out of the past.

A house boss advertised a display in the lobby a tank of goldfish which could change their spots, with a line of patter about the rarity of these fish specially imported from the Amazon.

After people gawked at a bowl of ordinary goldfish for a time and started to ask how some they didn't change spots, there was someone around to explain that they were constantly changing their spots as they swam around the tank.

A gag like that can only be worked about every so often, but it's good for a laugh that helps the house.

Peep Hole Gets Laughs

Los Angeles.

Somewhat different angle of the peep-hole idea for picture exploitation used by Loew's State in advance showing of 'Hold Your Man' (current). Large plush-covered box installed on mezzanine floor with a peep-hole cut head high from the floor. Lure reads: 'Do you look like Jean Harlow?'

Answer is conveyed by means of a mirror set on back of box, directly opposite the peep-hole, revealing the gazer's own countenance. It's good for a lot of laughs.

Giggle Cards

Fox's 'Hold Me Tight' is another good opportunity for a throw-out card for the younger set. Printed with the title in very large type, with sales copy reduced to a minimum. Preferably at the Jason theatre' with the date.

Card should be light colored stock with the text in a strongly contrasting color. They should be slipped only to the younger set and not tossed out for general consumption. Soda counters, candy stores and similar places will be the best means of distribution now that school is out.

FRESH SANDWICH MEN

J. J. Franklin Sent Them to Opposition Theatres—Nobody No Like

Apoplexy or something nearly bust out among the theatre operators including circuit spots in and around Brooklyn last week when the managers suddenly discovered sandwichmen marching up and down the fronts of their houses with billing for the public passersby hie to the RKO Albee, Brooklyn.

Curious part is that some of the sandwichmen even were paging the public in front of RKO neighbs. That lent a screwy angle and the complaints came in fast to RKO, with some being none too polite about that kind of plugging.

Seems as if the sandwich thing was one of the first exploitation angles sprung by J. J. Franklin in taking over the management of the Albee, for RKO. Latter is brother of Harold Franklin and when the squawks came in to the head man of the RKO theatres, the matter was quickly rectified.

BEHIND *the* KEYS

Phoenix, Ariz.

Construction has commenced on the 550-seat Studio theatre in Prescott to open in September. Same Stetson management as the Studio here.

Lebanon, Pa.

John A. Jackson, head of the Jackson Theatre Enterprises, this city, has taken over the five-year lease of the Capitol theatre, owned by Louis and Samuel Samler, of New York.

Los Angeles.

All Fox West Coast district managers in the Los Angeles territory are now housed in the home office building here.

Zanesville, O.

Zanesville Theatres, recently chartered, has taken over three of the four houses formerly operated by the Brown Theatrical Co., in receivership for several months. Houses are the Columbia, Liberty and Imperial. Sam Lind heads the new company, with Caldwell Brown, formerly head of the Brown Syndicate, manager.

Birmingham.

Athens left without a theatre with Ritz closed. Earle F. Oscar, of Ritz, moved to Moulton to operate theatre there.

Bronx, N. Y. C.

Abe Cogut, who operated the Prospect, Bronx, with Yiddish vaude some seasons ago, again has the house for a summer try with the same policy.

Bronx, N. Y.

A number of houses have curdled partly or completely because of the heat. Arcadia and Miracle theatres open week-ends only, and New Royal and Morningside have shut for summer.

Hartford.

Dock Dornman, Paramount exploiteer, after being moved back and forth between various cities will locate in Hartford after August 1, handling the Allyn Hartford, Paramounts in both New Haven and Springfield.

Nat Greenwood, poster artist, from New Haven Paramount to Allyn, Hartford.

Flavia Sloat vacationing in Massachusetts.

Lew Schaefer and wife return to Hartford after 2,000-mile motor trip through New England and Canada.

John Fogarty leaves Capitol theatre for World's Fair and Coast.

Bill Flannagan pinch hitting as manager of Regal.

Newark, N. J.

Sweeping changes among Warner managers include the employment of C. Robinson from outside to manage the Union, Union. W. Michalson goes from Union to Cranford, Cranford; F. D. Kane to Millburn, (N. J.) from Cranford; Stanley gets M. Ingram from Millburn; Walter Jacobs leaves Stanley for Capitol; Sol Ullman from Capitol to Branford. Robert Paskow of Branford on vacation and not assigned, but rumor has it that he goes to the Stanley, Jersey City.

Memphis.

Orpheum leased to Mort L. Goldberg, of Chicago. Lease on percentage of gross basis with minimum guarantee. First-run pictures and 5 stage acts.

Dubuque, Ia.

Spensley theatre has been leased to Mort Singer, of Chicago. Under direction of Morgan Ames, reopening Sept. 1.

Los Angeles.

Anaheim (formerly Fairyland) in Anaheim, nearby town, has been reopened by Fox-West Coast, with Milt Arthur, Sr., in as mgr. House has been shuttered for almost a year.

Pittsburgh.

Harris Company has taken over Olympic, Beechview, naborhood house here, and Adelphi and Liberty in Reynoldsville, Pa.

DEMBOW AND WALSH IN UP-STATE PAR REPORTS

If Paramount decides to sit down with Sam Dembow, Jr., to discuss an operating alliance with the Publix v.p. of the 12 upstate New York houses, George Walsh may go in with Dembow on the deal. Otherwise Walsh might put in his own bid for the theatres. Walsh has been operating them for Par for some time.

So far as known, one but Dembow has actually approached the Par trustees for operating control of the upstate group, taking in houses in Empire State and Netco holding companies, operating in Syracuse, Rochester, Glens Falls, Poughkeepsie, Newburgh, Peekskill, and Stapleton, S. I. They are one of the best money-making links in the Par system.

Walsh has not indicated whether he will go in with Dembow or not, if Dembow succeeds in landing his bid with the reorganization committee and trustees, something that cannot be predicted as yet with any accuracy.

In any event Dembow is expected to resign his various corporate posts in Par, becoming trustee's liaison officer with Par's partners if nothing else.

SONGWRITER COLD

So Mrs. Coslow Describes Her Sam —Wants to Lose Him

Los Angeles, July 24.

After being separated since Jan. 15, Dorothy Coslow filed suit for divorce here against Sam Coslow, asking for $175 a week alimony and custody of the pair's 2-year-old son. Grounds were mental cruelty.

A property settlement has been in effect for seven months whereby Mrs. Coslow has received $175 a week, car and furniture.

She charges in her suit that the songwriter, who croons on the air as 'The Voice of Romance,' was cold, aloof and indifferent.

Sennett Judgment

Los Angeles, July 24.

Estate of Katherine S. Gwynne was awarded $109,819 in a suit on a note against the Central Motion Picture District, Inc., and 16 other defendants, including Mack Sennett, Inc., by Superior Judge Parker Wood.

Amount is balance due, plus accrued interest and costs, on a note for $235,000 secured by property in the dist., where the Sennett studio is located. Suit was handled for the Gwynne estate by Frank J. Scherer, administrator.

Par Shorts F-M Kids

Hollywood, July 24.

Paramount and Fanchon & Marco have made a deal for the studio to make a short of the F&M kiddie show, recently produced and staged at the Par theatre, here.

Short will have the same title as the stage presentation, 'Young America.'

Ned Marin's 1st

Hollywood, July 24.

Ned Marin's first supervisory assignment with Metro ill be 'Wicked Woman.'

No star picked for the film yet, since Helen Hayes left for the east.

Simmons Term

Hollywood, July

Mike Sinmons has completed work on 'The Bowery' for Twentieth Century.

He starts tomorrow (Tuesday) on a termer with Charles Rogers productions.

Herb Fields at Col.

Hollywood, July 24.

Herbert Fields has gone to Columbia. He will work on a story for a musical.

WARNER BROS.' ANNOUNCEMENT FOR 1933-1934 WILL KNOCK YOU OVER NEXT WEEK

• • • with its honesty, sincerity, plainness and absence of time worn "ballyhoo". We've taken our time. We've talked to exhibitors. We've got the right thing to say about plans so big they don't need bunk. You'll get a straight-from-the-shoulder presentation from Warner Bros. in this paper next week.

Vitagraph, Inc., Distributors

Comparative Grosses for July

(Continued from page 11)

SEATTLE

	June 22	June 29	July 6	July 13
FIFTH AVE. (2,400; 25-40) High $26,000 Low 2,800	Adorable $7,400	Little Giant $5,800	Reunion in Vienna $6,100	International House $7,100
ROXY (2,800; 25-35) High. $22,500 Low.. 4,000	Be Mine Tonight $5,700 (4th week)	Mine Tonight $4,900 (6 days) (5th week)	Cocktail Hour $4,800 (8 days)	King of Jazz $6,500
PARA-MOUNT (3,100; 25-40) High. $21,000 Low.. 2,700	Eagle and Hawk $5,800 (9 days)	Made on Broadway $3,500	I Love Man and Warrior's Husband $4,100	Gerhardt and Hold Tight $4,000
LIBERTY (2,000; 10-25) High. $12,000 Low.. 2,100	Soldiers Storm $4,000	Uptown New York $4,000	Ironmaster and Black Beauty $3,700	Hidden Gold $3,800
MUSIC BOX (900; 25-35) High. $17,000 Low.. 2,100	Christopher $3,100	Silver Cord $3,000	Waterfront $4,700	Gold Diggers $9,600

MONTREAL

	June 22	June 29	July 6	July 13
PALACE (2,700; 60) High. $18,000 Low.. 7,000	Barbarian $11,500	International $10,000	Hell Below $7,500	Ladies Meet 7,000 (New Low)
CAPITOL (2,700; 50) High. $30,000 Low.. 5,500	Eagle Hawk and Sleepless Nights $10,000	Warrior's Husband Temple Drake $7,500	Little Giant and Our Betters $5,500 (New Low)	Reunion in Vienna and Nuisance $6,000
LOEW'S (3,200; 60) High. $18,000 Low.. 6,000	Made on Broadway $12,500 Vaude	Gabriel $10,500	Central Airport and Jimmy Dolan $6,000 (New Low)	Peg o' My Heart and Picture Snatcher $6,500
PRINCESS (1,900; 50) High. $25,000 Low.. 3,500	Wedding Rehearsal and Love Wheels $5,000	Water-front $6,500	Ann Carter and Soldiers Storm $3,500 (New Low)	King Ritz and Good Companions $6,000
IMPERIAL (1,900; 40) High. $12,000 Low.. 1,000	Le Picador $1,800 (all foreign films)	Jours de Clairette $1,750	Jours de Clairette $1,250 (2d week)	Le Bleus de Liamour $1,500

BIRMINGHAM

	June 22	June 29	July 6	July 13
ALABAMA (2,800; 25-35-40) High. $29,000 Low.. 3,500	Adorable $7,800	Hell Below $6,800	International $7,000	Ladies Meet $5,500
STRAND (800; 25) High.. $5,000 Low.. 1,800	Song Eagle and Phantom Broadcast $1,800	Temple Drake $1,000 (New Low)	Love Man $900 (New Low)	Below Sea and Ann Carver $800 (New Low)
EMPIRE (1,100; 15-25) High. $12,000 Low.. 1,000	Mind Reader and Zoo Budapest $1,000 (New Low)	Secrets $1,200		20,000 Years $1,500

BOSTON

	June 22	June 29	July 6	July 13
RKO (4,000; 35-55) MEMORIAL High. $41,200 Low.. 6,140	Professional Sweetheart $10,100 Vaude	Melody Cruise $14,000	What Price Innocence $16,000 (Polly Moran on Stage)	Big Brain $11,100
ORPHEUM (3,000; 30-40-50) High. $23,000 Low.. 4,000	Peg o' My Heart $9,500 Vaude	Devil's Brother $12,000	Ladies Meet $13,000	Nuisance $13,500
METRO-POLITAN (4,330; 30-40-65) High. $66,000 Low. 12,500	Little Giant $12,500 (New Low) Stage Show	College Humor $33,500	Jennie Gerhardt $15,400	Water-front $18,400

DENVER

	June 22	June 29	July 6	July 13
DENHAM (1,700; 15-25) High. $10,000 Low.. 2,000	Rome Express $2,900	Hello Sister $9,000	King of Jazz $3,100	Parole Girl $2,200
DENVER (2,500; 25-35-50) High. $27,700 Low.. 3,100	International House $6,300	Little Giant $3,400	Hell Below $4,700	College Humor $6,900
ORPHEUM (2,600; 25-30-40) High. $20,000 Low.. 3,750	Warrior's Husband $6,000	Kiss Before Mirror $5,500	Diplomaniacs $5,000	Loved You Wednesday $5,200
PARA-MOUNT (2,000; 25-40) High. $22,000 Low.. 1,700	I Love That Man and Supernatural $1,800	Waterfront $3,900	Devil's Brother $2,500	Barbarian $3,300

LOUISVILLE

	June 22	June 29	July 6	July 13
LOEW'S (3,400; 25-40) High. $23,000 Low.. 3,000	Devil's Brother $3,700	Waterfront $3,700	When Ladies Meet $4,900	Hold Your Man $4,200
RIALTO (3,000; 25-30-40-60) High. $16,000 Low.. 1,900	Picture Snatcher $4,800 Vaude	Lilly Turner $4,000	Little Giant $4,700	Girl in 419 $3,000
STRAND (1,730; 25-40) High. $12,500 Low.. 1,400	International House $3,500	I Love That Man $2,900	College Humor $3,200	Jennie Gerhardt $2,500
BROWN (1,500; 15-25-40) High. $14,000 Low.. 1,100	Ann Carver $1,300	Cocktail Hour $1,500	Melody Cruise $1,500	Bondage $1,100 (New Low)
ALAMO (950; 15-20-25) High. $11,600 Low.. 1,900	King of Jazz $1,400	Cohens and Kellys' Troubles $1,000	Professional Sweetheart $1,000	Pleasure Cruise $900 (New Low)

(Continued on page 25)

Seattle

(Continued from page 11)

Carver's Profession' (Col) with stage band in pit, Don Smith leader, but stage show out. Looks around $4,500, fair. Dropping of stage show cuts the nut 30%. Last week, 'Blondie Johnson, with new stage show, $6,800.

Paramount (Evergreen) (3,106; 25-40) 'Storm at Daybreak' (MG), 'Gambling Ship' (Par) dual. Billed equally as 'what a bargain,' with heavy plugging for Cecil and Sally stage show next; looks $3,500, fair. Last week 'I Loved You Wednesday' (Fox), 'Girl in 419' (Par) dual, some better at $4,100.

Music Box (Hamrick) (900; 25-35) 'Gold Diggers' (WB). Fourth week, going oke, looks certain for five weeks, headed for almost $5,000. Last week same film big at $5,700.

Blue Mouse (Hamrick) (950; 25-35) 'Private Detective 62' (WB), 'India Speaks' (RKO), dual, will reach around $4,000, big. Last week 'Professional Sweetheart' (RKO) with Ginger Rogers a hit in this one, did fair for $2,700.

Liberty (J-vH) (1,800; 15-25-35) 'What Price Innocence' (Col). Price up a dime for this one, which was no help. Looks fair for $3,500. Last week 'West of Singapore' (Shef) and 'Broadway to Cheyenne' (Shef) $3,400.

Coliseum (Evergreen) (1,800; 15-25) 'King Kong' (RKO) and 'Barbarian' (MG). With news, show runs over three hours; $3,600 looks good. Last week 'Rasputin' (MG) traveled along for nice $3,200.

Embassy (Joe Danz) (1,000; 25-35-50) 'Back to Nature' (Shef). Second week, billed sensationally with line 'nothing left to the imagination,' nakeded stressed in advertising, lobby display same way, which forces up the b. o., doing fair for $3,400 indicated; last week, same film, strong at $5,800. Fleet week helped.

PIRATES' PULL DENTS PITT'S B.O.; 'MAMA' 9G

Pittsburgh, July 24.

Terrific heat, together with flock of Pirate-Giant doubleheaders in their fight for National League lead, knocked week-end trade into a cocked hat, and doubtful if the boys will be able to stage a comeback unless the mercury does a sensational nose-dive.

Closing of Fulton was expected to release a few grand weekly to downtown's remaining four first-run sites, but so far this has failed to materialize. Extra coin probably went into cold-storage for summer inasmuch as Fulton, working on a two-for-one coupon business, has a clientele strictly its own, it seems.

'Mama Loves Papa,' heralded as a world premiere, got some great newspaper breaks, but it's doubtful if Bolland and Ruggles mean enough at the box office to pull 'em in. Their next one will, however. At any rate, $9,000, not so hot, will have to be considered a pretty fair break. Stanley has a cluck in 'Melody Cruise' and very doubtful of tipping $7,000.

Davis had a surprisingly good getaway with 'She had to Say Yes' and 'From Arizona to Broadway,' but combo is unlikely to hold up. Maybe $2,300, maybe not. At the Warner, 'Don't Bet On Love,' an ordinary programmer, will have to be content with $3,000, if that.

Estimates for This Week

Davis (WB) (1,700; 25-30-40)—'She Had to Say Yes' (FN), and 'From Arizona to Broadway' (Fox). Both weak sisters but fortunately a few cast names to hold 'em up somewhat. Around $2,300 looked for. Last week 'Forgotten Men' (Indie) a respectable warm-weather click at close to $3,000.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'World Gone Mad' (Indie). House now down for summer. This one closed it, getting only four days, at $2,000, punk.

Penn (Loew's-UA) (3,300; 25-35-50)—'Mama Loves Papa (Par). Swell comedy but it's unlikely that cast names are big enough yet to get them in. This one, anyway, should set the Boland-Ruggles team for future undertakings. Around $9,000. Last week 'Storm at Daybreak' (MG) about the same.

Stanley (WB) (3,600; 25-35-50)—'Melody Cruise' (RKO). Weak musical and with nobody of any cast importance, doubtful of touching $7,000, poor. Last week 'Bed of Roses' (RKO) fair at $9,000.

Warner (WB) (2,000; 25-35-50)—'Don't Bet On Love' (U). Blah programmer skidding this site to woebegone $2,900 or thereabouts. Last week 'Best of Enemies' (Fox) about $3,100.

Saunders Elevated

Hollywood, July 24.

John Monks Saunders gets an elevation to direction at Radio and will meg the film 'Balloon Buster."

He replaces Bruce Humberstone, pencilled in for the picture.

WB Alleged to Have Slipped in On Fox Houses in Wisconsin

Feeling is high against the Warners and reports of reprisals from allied major circuit interests as the result of charges that WB took advantage of Fox Mid-Wesco lease readjustment negotiations with landlords to snipe off at least 12 of the latter's theatres in Wisconsin.

Monday (25) when it became known that Warners are invading the far west and negotiating for several theatres, specific denial was made by WB theatre executives that any of the houses contemplated have a Fox connection. Warnerites also declared that their company would not attempt to cut in on Fox.

While Warners, held to be among the first to approach their own landlords on lower rentals, were adjusting their own theatre budgets, no other circuit attempted to take advantage of the situation. The Brothers have previously reiterated their intention to play a lone hand.

Lease adjustments early in the economic program at the box office were considered a most important step. There was, in so many words, 'a gentleman's understanding,' that while one circuit was talking with its landlords other chains would abide by the outcome. Monday afternoon the Hays office reported it had received a verbal complaint from the Skouras headquarters. Whether a written complaint has been sent directly to Will Hays in Hollywood is not yet known in the east. The Hays New York end was inclined to the belief this is not an association matter, that there are no codes governing the relation of affiliated theaters, and that in the long run it may be construed as a problem to be handled by the two parties in question.

Columbus Discovers That Vode's Back at Pal—Gross Up 100%

Columbus, July 24.

The heat finally is driving the crowds into the cooled theatres, after it began to look as though the cooling systems meant nothing but expenses this year. All of which means that at least three out of the five major local spots will be in the money this week, for a change.

Palace is getting the call plenty heavy over all others, with excellent vaude bill and bathing girl revue added to 'Mama Loves Papa' the fairest draw hereabout in many moons. Town has been vaudeless for months. Ohio's 'Jennie Gerhardt' also well above par, with the Columbus angle of the film heavily played up in ads and publicity. Others not too hot.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'Mama Loves Papa' (Par) and vaude and bathing revue. Strong enough to insure $8,500, pretty good. Last week 'Bed of Roses' (RKO) only $4,800.

Ohio (Loew-UA) (3,000; 25-40)—'Jennie Gerhardt' (Par). Drawing nicely and should take at least $5,500. Last week 'I Cover the Waterfront' (Par) better than that with $6,000 take.

Grand (Neth) (1,100; 25-40)—'Mayor of Hell' (WB). Light and not a local natural, about $2,500. Last week 'Private Detective No. 62' just topped $2,000.

Broad (Loew-UA) (2,500; 15-30)—'Best of Enemies' (Fox) and 'The Sphinx' (Mono). Double bill may hit a bare $2,500. Last week 'I Love That Man' and 'Daring Daughters' $2,400.

Majestic (RKO) (1,100; 15-30)—'She Done Him Wrong' (Par). Return engagement after recently playing Palace only $1,800. Last week 'Ann Carver's Profession' (RKO) just managed to hit $1,600.

STOCK 'LADIES' PROD. AIDS FILM IN DENVER

Denver, July 24.

The Denver is doing better than on the past few weeks with the film, 'When Ladies Meet,' that was in stock at Elitch Gardens theatre a couple of weeks ago, and the word-of-mouth plugging which the play received is now benefiting the film.

Barbara Stanwyck is proving a steady draw at the Orpheum and looks to be 50% better than last.

Paramount and Denham are down considerably, with Aladdin looking to just about tie last week.

Amusement parks and Elitch theatre, both with cut prices, and two or three popular night clubs are too tough opposish, hence theatre grosses are suffering. Mountains and fishing popular and cutting in also.

The Tabor with second runs and stage shows hit its lowest in weeks, $3,000. Fanchon & Marco stage shows are due for the Orph in three weeks.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40)—'Don't Bet on Love' (U). Exactly the same as last week, 'Arizona to Broadway' (Fox), a fair $3,200.

Denham (Hellborn) (1,700; 15-25)—'When Strangers Marry' (Col). Off, $2,500. Last week 'Sucker Money' (Holly) a fair $3,200.

Denver (Huffman) (2,500; 25-35-50)—'When Ladies Meet' (MG). Helped by recent stock engagement, $6,000. Last week 'Jennie Gerhardt' (Par) only $5,500, but even so, it was the best gross in town.

Orpheum (Orpheum) (2,600; 25-30-40)—'Baby Face' (WB), and Fred Schmitt's orchestra. Steady for $5,000. Last week 'Silver Cord' (RKO) took the house downward and turned in only $4,700.

Paramount (Huffman) (2,000; 25-40)—'Temple Drake' (Par). Can't get going, $2,600; too heavy fare for this weather. Last week 'The Nuisance' (MG) turned in $3,500 for a good week.

For Dressler and Harlow

Hollywood, July 24.

Metro has bought 'The Vinegar Tree,' by Paul Osborn. It also has acquired the rights to Louis Bromfield's 'Living in a Big Way.'

Latter is intended for Marie Dressler and Jean Harlow.

PORTLAND IN GENERAL UP; 'GAMBLING SHIP' 5½G

Portland, Ore., July 24.

Parker houses exploitation of Greater Show Season getting results in the face of hot weather opposish. 'When Ladies Meet' held for nine days at the Broadway for pay off biz. 'I Loved You Wednesday' goes into the United Artists this week and clicking from a long advance build-up.

Plugging major pix several weeks in advance of showing dates is latest Parker exploitation wrinkle and seems to be getting results in a normally flat show period.

'Gold Diggers' in its fourth week at Hamrick's Music Box won't hold another. Biz fell off third week after a strong first and second. Total gross about equals that of '42d St."

Road show opposish started this week with 'Only Girl' company into the Playhouse all week. Guy Robertson and Charlotte Lansing, leads. Roadshow scoring on the burg's stage famine.

'Jennie Gerhardt' good for only one week at the United Artists. Pic belongs to a type this dorp doesn't go for in a big way.

Liberty, with Cecil and Sally, CBS radio act, on its vaude bill, and 'Elmer the Great' not so hot.

Serious hot weather opposish hurting pictures, helping dog races and nite baseball. But most b. o.'s answering healthily to generally improved biz conditions.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Gambling Ship' (Par). Getting a good break in spite of hot weather slump and may close for okay $5,500. Last week 'When Ladies Meet' (MG) topped the burg's b. o. biz for swell $3,300, 9 days.

United Artists (Parker) (1,000; 25-40)—'I Loved You Wednesday' (Fox). Answering to exploitation several weeks in advance of showing. Going strong for this house at $4,200. Last week 'Jennie Gerhardt' (Par) didn't click, $3,000.

Music Box (Hamrick) (1,500; 25-40)—'Gold Diggers' (WB). Going a fourth, probably closing week for fair $2,500. Biz fell off third week to $3,700; second, nicely $7,200; first, big $12,100.

Oriental (Hamrick) (2,500; 25-35) —'Ann Carver's Profession (Col). Doing about average for fairish $3,000. Last week 'Picture Snatcher' (WB) failed to get more attention than $2,600, poor for a Cagney.

Liberty (Evergreen) (2,000; 25)—'Elmer the Great' (FN). With major exploitation given to Cecil and Sally, CBS radio act, in person with vaude company of eight, $3,000 is disappointing. Last week 'Song of the Eagle' (Par) with five acts, nicely for $3,900.

ONE OF THE FINEST PICTURES RKO-RADIO EVER MADE . . . and *that's saying a lot!*

ANN HARDING "DOUBLE HARNESS" WILLIAM POWELL

with
HENRY STEPHENSON
LILLIAN BOND
GEORGE MEEKER
REGINALD OWEN

FROM THE PLAY BY
EDWARD POOR MONTGOMERY

DIRECTED BY JOHN CROMWELL
Associate Producer, Kenneth MacGowan

RKO RADIO PICTURE
MERIAN C. COOPER, Executive Producer.

MID-WINTER FIGURES IN MID-JULY WEATHER!

★

BOSTON
$6,350.00 Better than the June Average.

★

WASHINGTON
Doubles the entire Summer Average and equals best mid-winter attendance.

★

INDIANAPOLIS
Equals "King Kong" Figures record holder for 6 months.

★

RADIO CITY
First Four Days Tops entire Summer business by substantial margin.

★

"We're not keeping 'em on ice"

BIG SHOWS! BIG STARS! BIG STORIES!

now!

Comparative Grosses for July

(Continued from page 23)

KANSAS CITY

	June 22	June 29	July 6	July 13
MIDLAND (4,000; 25) High. $35,000 Low.. 5,100	Devil's Brother $8,700	Waterfront $10,000	Barbarian $7,900 (6 days)	When Ladies Meet $15,800 (8 days)
MAIN-STREET (3,000; 25-35-50) High. $32,000 Low.. 3,700	Below the Sea $14,200 (75c top) (Bill Robinson on stage)	Silver Cord $6,100	Woman I Stole $21,800 (75c top) (Cab Calloway on stage)	Melody Cruise $6,500
NEWMAN (1,800; 25-40) High. $33,000 Low.. 4,000	I Love That Man $7,000	Jennie Gerhardt $7,000	Private Detective $7,000	College Humor $11,000
LIBERTY (800; 10-15-20) High. $13,400 Low.. 1,500	King's Vacation and Ladies Talk $1,800	No More Orchids and Grand Slam $1,800	Private Jones and Keyhole $1,800	Parole Girl and Girl Missing $1,800

MINNEAPOLIS

	June 22	June 29	July 6	July 13
STATE (2,200; 40) High. $28,000 Low.. 3,800	Eagle Hawk $10,000 (Thurston on Stage)	Temple Drake $4,100 (6 Days)	International $7,300 (8 days)	Hell Below $5,400 (6 days)
ORPHEUM (2,890; 40) High. $25,000 Low.. 2,200	Below Sea and Parole Girl $11,500	Silver Cord $5,000	Melody Cruise $3,000	Price Innocence $7,500
LYRIC (1,300; 25) High. $17,000 Low.. 1,200	Zoo in Budapest $1,200 (New Low)	Devil's Brother $2,900	I Love Man $1,800	Girl in 419 $1,900

PORTLAND, ORE.

	June 22	June 29	July 6	July 13
BROADWAY (2,000; 25-40) High $21,000 Low.. 2,900	Adorable $3,300 (2d week)	International $4,800	Made B'way and Baer-Schmeling $6,000	Nuisance $4,600
UNITED ARTISTS (1,000; 25-40) High $13,000 Low.. 1,200	Waterfront $3,600	Peg Heart $3,600	Warrior's Husband $4,000	Little Giant $3,500
ORIENTAL (2,500; 25-35) High. $24,000 Low.. 2,000	Rome Express $2,700 (5 days)	Mine Tonight $4,700	Mine Tonight $3,503 (2d week)	Silver Cord $3,300

SAN FRANCISCO

	June 22	June 29	July 6	July 13
PARA-MOUNT (2,700; 30-40-55) High. $36,000 Low.. 5,000	White Devil and Manhattan Tower $10,000	Peg o' My Heart $11,000	College Humor $13,500	Jennie Gerhardt $8,000 (6 days)
GOLDEN GATE (2,844; 30-40-65) High. $19,000 Low.. 7,000	Silver Cord $10,500 Vaude	Ann Carver $16,000	Melody Cruise $12,000	Cocktail Hour $13,000 (Carnera-Sharkey fight film)
WARFIELD (2,700; 35-55-65) High. $48,000 Low.. 8,200	Eagle and Hawk $18,000 Stage Show	Working Man $17,000	Loved You Wednesday $16,500	Baby Face $21,000

TACOMA

	June 22	June 29	July 6	July 13
MUSIC BOX (1,400; 25) High.. $5,800 Low... 1,000	Little Giant and Keyhole $2,800	Central Airport and I'm a Bum $3,700	Tomorrow at Seven and Melody Cruise $2,600	Golddiggers $4,200 (9 days)
ROXY (1,300; 10-15) High.. $7,000 Low... 2,000	Barbarian and Men Must Fight $3,400	Be Mine Tonight $5,600 (8 days)	Devil's Brother and Fast Workers $3,200	Peg o' My Heart and Hell Below $3,500

CINCINNATI

	June 22	June 29	July 6	July 13
ALBEE (3,300; 25-50) High. $33,500 Low.. 6,500	Out All Night $8,400	When Ladies Meet $7,900	Jennie Gerhardt $8,100	Hold Your Man $9,900
PALACE (2,000; 25-50) High. $28,100 Low.. 5,500	Peg o' My Heart $5,200 (6 days)	College Humor $9,000	Hold Me Tight $5,300	Price of Innocence $7,000
LYRIC (1,285; 25-50) High. $23,900 Low.. 3,300	Warrior's Husband $5,000	Looking Forward $3,300 (New Low)	Cocktail Hour $3,700	Melody Cruise $8,600
KEITH'S (1,500; 25-40) High. $22,100 Low.. 3,200	Golddiggers $14,700	Golddiggers $9,000 (2d week)	Golddiggers $6,800 (3d week)	Golddiggers $6,700 (4th week)

PROVIDENCE

	June 22	June 29	July 6	July 13
STATE (3,200; 15-40) High. $28,000 Low.. 2,500	Devil's Brother $9,600 Vaude	Waterfront $11,800	When Ladies Meet $7,000	Hold Your Man $13,900
MAJESTIC (2,200; 15-40) High. $00,000 Low.. 00,000	Warrior's Husband and Hold Tight $4,800	Picture Snatcher and Nagana $6,000	Golddiggers $6,000	Golddiggers $8,000 (2d week)
PARA-MOUNT (2,200; 15-40) High. $18,000 Low.. 2,200	International House and Terror Abroad $5,500	Supernatural and Whoopee $4,500	Destination Unknown and College Humor $5,300	Paramount on Parade and Jennie Gerhardt $7,000
ALBEE (2,500; 15-40) High. $20,000 Low.. 3,000	Professional Sweetheart $5,000 Stage Show	Melody Cruise $7,000	Price of Innocence $6,000 ('Hot Chocolates' on stage)	Big Brain $7,000

LEMAIRE'S DOUBLE DEAL MAYER AND ZANUCK

Hollywood, July 24.

Rufus Le Maire, when released by Fox last week, signed tickets with both 20th Century and Metro. He goes with the Schenck-Zanuck organization for three months as an executive aid to Zanuck. About Oct. 15 he goes over to Metro as a production executive under Louis B. Mayer, selecting casts and scouting talent.

If Le Maire's work is satisfactory, Metro has a term option on his services, with the possibility that any time the 20th Century organizaation requires his services he will be loaned or returned.

Triplets

Hollywood, July 24.

Nacio Herb Brown and Arthur Freed are on three songwriting assignments for Metro. They are doing the tunes for 'Stage Mother,' 'Prizefighter and the Lady,' and 'Paid to Laugh.'

Albertina Rasch will stage the dances for 'Mother.'

Nils Asther Released

Hollywood, July 24.

Dissatisfied with the part of the marquis in 'Bombshell,' Nils Asther has requested and received a release from his Metro contract.

He is now dickering elsewhere for a termer.

Winchell Laughs It Off

(Continued from page 3)

chin, following with a right to the same locality that dropped the gossip dispenser to the floor.

The house, which was filled and many picture people present, was in a pandemonium. Lew Brice, Walter Long, William Koenig and Hal Wallis jumped in to pull Jolson off the prostrate columnist, as Jolson followed Winchell to the floor for more socks. The four or five punches administered by the comedian had the effect of drawing claret from a cut on Winchell's lip, due, according to Jolson to his second swat, which floored the writer.

The combatants were separated, or rather Jolson was pulled off Winchell, who had not retaliated fistically. Jolson left the auditorium at the end of the eighth round, Winchell and his party remaining until the finish.

According to Dr. Harry Martin, state boxing commissioner and husband of Louella Parsons, June Winchell, when she saw the onslaught on her husband, pulled off her slipper and waded in with the evident intention of bedding the heel in Jolson's skull. The best she got was a good wallop on Hal Willis, one of the peacemakers.

After the fracas Jolson explained that Winchell had written a story for Zanuck's Twentieth Century Co., 'Broadway Through a Keyhole', which Louella Parsons, in her chatter column had alleged was written around the lives of Jolson and his wife, Ruby Keeler. Jolson stated that the so-caled libel had greatly upset Mrs. Jolson who had spent the night crying. When she saw Winchell approaching their seats, he said, tears came into her eyes, which made him see red and he just let loose.

Jolson had been burning all day over the item which had been printed the night before. He declared that he had no idea that Winchell would attend the fights, but when he saw him he forgot everything and let fly. Jolson added that he was not sorry that he had done so.

Jolson's Version

According to his recollection he first struck Winchell a blow in the face with his left, following with a right-hander which cut Winchell's lips and drew blood. After that he just kept on punching until he was pulled off.

According to Winchell, in a statement to VARIETY, he remembered being struck only once by Jolson, when he went down in a daze and thought someone else had ganged him. This was denied by the quartet of the rescue squad, who declared that Jolson had done all of the punching. Winchell added he had been tipped off that gangsters were planing to get him that evening as he left the Stadium. Winchell did not believe that there was any connection between this report and what happened inside.

Winchell claims that the film story in no way concerns Jolson and his wife, but that the story he sold Zanuck deals with the late Larry Fay and a Broadway show girl. Winchell named the girl, requesting that this be withheld, since she is now married.

Winchell's Version

Winchell jubilantly asserted that the socking is great publicity for his first film story and would be a help toward a box-office cleanup. He promised to induce Zanuck to give Jolson the role of the orchestra leader in the picture, originally intended for Russ Columbo and since thrown to Abe Lyman, should Jolson be willing to go into the feature. Winchell expressed regret that he had taken a flat $25,000 for the picture instead of the alternative of $10,000 and a percentage.

Asked if he would shake hands with Jolson, he said he would be glad to do so, but not for a few days, until the feud had had a chance to run its course in the newspapers. Asked if he would accept a proferred handshake, Jolson said he would not shake hands, but that if he were in the wrong, which he felt very certain he was not, he would make a proper apology.

Winchell had a by-line story in the 'Herald' Saturday evening giving his side of the attack, saying that 'a couple of hams trying to curry favor with your New York correspondent (meaning himself) tried to separate him from Jolson,' adding 'anyone else who wants to emulate Mister Jolson can do so, but we are warning them they will have to take their turn in line.'

Darryl Zanuck, in a statement given out Saturday, said:

"'Broadway Through a Keyhole' is based on true facts and incidents in the private lives of the great and near-great of Broadway. Those who fancy they have a lowdown on Broadway may see fit to recognize many of the New York celebrities in the characters of the plot. We refuse to admit that Jolson or Miss Keeler are among those characters. Let Jolson wait until he sees the picture. If then he is convinced that he is right, he will have no reason to feel that Mrs. Jolson has been done an injustice, for the chorus girl in our story is the star and heroine of the picture and is always shown in an admirable light.'

Jolson is leaving by plane for New York today (Monday) spending tonight in Kansas City and arriving in New York Tuesday.

NEW HAVEN

	June 22	June 29	July 6	July 13
PARA-MOUNT (2,348; 35-50) High. $21,000 Low.. 3,000	International House and Reform Girl $5,000	Jennie Gerhardt and Casey Jones $4,500	College Humor and Sunset Pass $6,300	Gambling Ship and Perfect Understanding $4,500
PALACE (3,040; 35-50) High. $20,000 Low.. 4,200	Peg o' My Heart and Hold Tight $5,000	Ladies Meet and Below Sea $7,200	Loved You Wednesday and Nuisance $6,100 (Lanny Ross)	Strangers Marry and Hold Man $7,900
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Golddiggers $5,800 (2d week)	Waterfront $5,100	Melody Cruise and Detective 62 $2,700	Baby Face and Silk Express $3,300

DETROIT

	June 22	June 29	July 6	July 13
MICHIGAN (4,045; 15-25-35-40-55) High. $58,100 Low.. 7,000	Devil's Brother and Love Man $7,000 (New Low)	When Ladies Meet $16,000	College Humor $10,800	Jennie Gerhardt $9,400
FOX (5,100; 15-25-35-40) High. $50,000 Low.. 4,000	Bondage $32,000 ('Scandals' on stage)	Zoo in Budapest $15,000	Hold Me Tight $12,500	Loved You Wednesday $20,000
FISHER (2,665; 15-25-35-40) High. $29,000 Low.. 3,500	Nuisance $4,800	Jimmy Dolan $3,500 (New Low)	When Ladies Meet $6,200	Gambling Ship and King of Jazz $6,000

PHILADELPHIA

	June 22	June 29	July 6	July 13
EARLE (2,000; 40-60) High. $27,000 Low.. 11,200	Jimmy Dolan $11,200 (New Low) Vaude	Private Detective $11,500	Murders in the Zoo $13,000	Heroes For Sale $12,000
Fox (3,000; 25-55-75) High. $41,000 Low.. 10,500	Whoopee $14,000 Stage Show	Loved You Wednesday $17,000	Best of Enemies $13,500	Arizona to Broadway $18,000 (Sharkey-Carnera)
STANLEY (3,700; 40-55) High. $37,000 Low.. 4,000	Golddiggers $25,500	Golddiggers $20,000 (2d week)	Golddiggers $14,000 (3d week)	Golddiggers $10,000 (4th week)

PITTSBURGH

	June 22	June 29	July 6	July 13
PENN (3,300; 25-35-50) High. $41,000 Low.. 3,750	Devil's Brother $3,250 (5 days)	When Ladies Meet $15,000	College Humor $14,500	Barbarian $8,300
FULTON (1,750; 15-25-40) High. $12,000 Low.. 1,900	Constant Woman $3,300	Warrior's Husband $4,700	Self-Defense $1,150 (4 days)	Made on Broadway $3,750
STANLEY (3,600; 25-35-50) High. $48,000 Low.. 3,750	Golddiggers $25,000	Golddiggers $11,000 (2d week)	Jennie Gerhardt $10,000	Baby Face $11,000 (Sharkey-Carnera fight film)

BUFFALO

	June 22	June 29	July 6	July 13
BUFFALO (3,600; 30-40-55) High. $42,000 Low.. 9,000	Eagle and Hawk $10,700 Stage Show	Jennie Gerhardt $9,000 (New Low)	College Humor $10,000	Waterfront $14,000
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Great Jasper and Girl Missing $4,500	Diplomaniacs and Girl in 419 $5,100	Silk Express and Barbarian $7,000	I Love Man and Big Cage $4,900
HIPPO-DROME (2,400; 25-40) High. $22,000 Low.. 3,600	Little Giant $7,100	Gold Diggers $17,300	Gold Diggers $10,500 (2d week)	Gold Diggers $8,400 (3d week)

Lyman and Foy, Jr., Now Set for 'Keyhole' Film

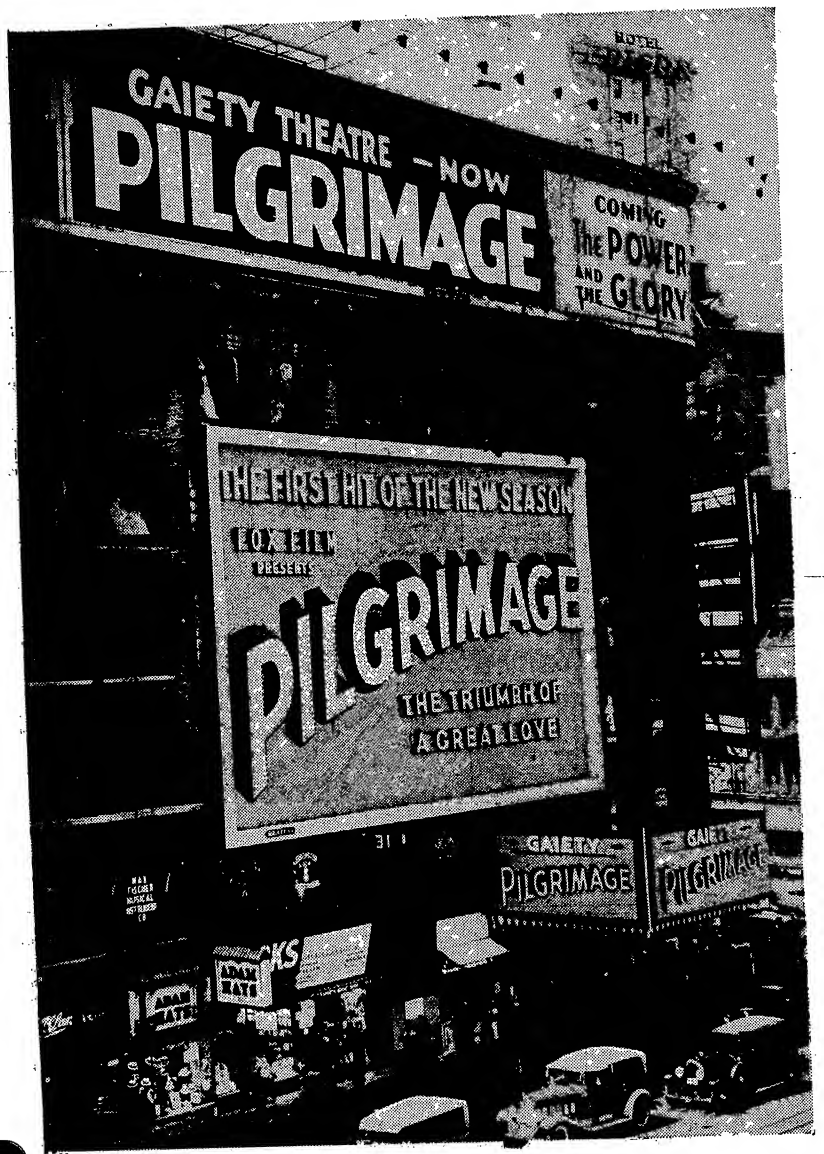
Hollywood, July 24.

Abe Lyman, instead of Russ Columbo, will get the role of the orchestra leader in Twentieth Century's 'Broadway Through a Keyhole,' the Winchell story. Lyman will use his orchestra in the production.

Eddie Foy, Jr., has been added to the cast.

First

HIT OF THE NEW SEASON



Coming

HITS OF THE NEW SEASON

The POWER and the GLORY

Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson.

PADDY the Next Best Thing

Janet Gaynor, Warner Baxter (immortal "Daddy Long Legs" team).

MY WEAKNESS

Lilian Harvey, Lew Ayres, Charles Butterworth, Sid Silvers, Harry Langdon. B. G. DeSylva musical production.

BERKELEY SQUARE

Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Beryl Mercer.

DOCTOR BULL

Will Rogers, Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan. From "The Last Adam" sensational selling novel by James Gould Cozzens.

ALL these 1933-34 FOX releases are *completed* or nearly completed. Advance reports stamp them as the greatest group of productions FOX has ever made. *You* will see them *soon* . . . and judge for yourself!

JOIN THE *UPSWING* WITH FOX

Studio Strike Ordered

(Continued from page 5)

all theatres affiliated with the studios; nationally, as well as locally.

All studios were working today, including Roach. Paramount starting early this morning at sound speed with dead mikes, rehearsing casts and training new sound men. United Artists got its replacement men from ERPI. Metro transferred men from recording department to sets, replacing them with radio and telephone men to handle inside technical work. Studio, however, had no idea the kind of sound it will get.

Several studios increased police force, although there had been no trouble yet with sound men, who picketed studios in peaceful manner.

At Radio studio, union members standing about entrance dispersed quickly when requested by police.

7,300 Responses

In response to ether appeal and newspaper advertisements more than 300 men applied at studios for sound work, most of them having held broadcast or telephone berths previously. While employing some of these men, studios meant to rely as far as possible on their own staffs and on members of IBEW. With studios on air Sunday in appeal for workers soundmen contemplated taking time on local stations to present their side to public.

Many claims have been made by soundmen officials, among them one that individual producers were loathe to face strike and were willing to settle but had been stopped by Pat Casey.

Studios also prepared to house and board men taking the place of strikers in case they want it through fearing violence when leaving studios or at their homes.

Despite the soundmen walked out Saturday (22) at midnight, any studios reopening this morning (Monday) were prepared to go ahead with crews assembled from among sound research executives and IBEW men, either already working or called in from among its members who are telephone and radio engineers.

Even though the strike was called late Saturday, two Fox companies and one Paramount unit were working yesterday (Sunday) as scheduled. Only production halted was a Roach 'Our Gang' short in its last day, but this was expected to finish today.

Thirty features were in work at the major studios and hoped to continue, according to the studio heads, with all unanimous in their determination to keep going and confident of making replacements for the strikers.

But five productions were slated to start today (24), 'Bombshell,' 'Hollywood Party' and 'Christina' at Metro; 'Without Glory' and 'Chance at Heaven' at Radio.

Producers inserted advertisements in Monday dailies seeking sound technicians, aiming mainly at unemployed telephone radio men. Most western technical schools teaching sound are soliciting studios for pupil jobs.

No disorder at any studios when the sound men walked Saturday night as two and three companies at every studio worked up to the midnite walking time.

The Columbia Jam-Up

Soundmen's action comes on the heels of the Columbia producers situation, which reached a blank wall Thursday (20) when Pat Casey for the producers said situation was matter of jurisdiction between the International Brotherhood of Electrical Workers and the International sound technicians, latter chartered by IATSE.

Thursday night Harold Smith, business agent of the soundmen, presented a formal demand on major producers and Bryan Foy for establishment of a uniform wage scale, giving them until midnight Saturday for an answer.

Saturday night Casey issued a statement that the studios were caught in the middle of a jurisdictional dispute and if they acceeded as soundmen's demands the IBEW would call a strike of their men, therefore producers could do nothing but refuse the demands.

Strike became an actuality while soundmen listened to a Smith report of every move and meeting during the past fortnight. This meeting ended with a unanimous vote of confidence in the Smith ultimatum. Another soundmen's meeting will be held tonight to acquaint members with strike developments.

Smith claims members of his organization have been offered straight two-year studio contracts without an IATSE clause, and that IBEW is approaching men, promising year contracts at studios if joining their body. IBEW claimed soundmen are bolters approaching them.

Soundmen claim they are in good financial shape and have been preparing for this recognition fight two years with working member reported giving 5% of their wages toward this fund and membership hot for a showdown since March.

48-Hour Week

The scale soundmen submitted, subject to bargaining with willingness for arbitration, is for a 48-hour week, time and a half is asked after eight hours, and double time after 16 hours. Screen credit formerly given, which has been eliminated, is to be restored and contracts were to run until March of next year.

Previously there were no standard scale, working time limit or overtime. Wages asked for, on a straight weekly basis, are first mixers, $190; second, $95; third, $78; assistants, $58. This is more than double the wages paid at present.

Producers claim the difference on this submitted scale means an added payroll of $1,000,000 yearly to them for wages of 625 men. Soundmen claim 675 members and the strongest higher learning union having 62% college graduates and 50% holding master degrees.

Only contracts soundmen hold are a few with Warners, but each has a clause recognizing prior obligation to IATSE, therefore all walked.

Harry Briggerts, national vice-president of the IBEW, in charge of all locals and with the last say for his international, denied that only seven of his men were capable of handling sound as the soundmen union alleges, but says 3,500 members in the Los Angeles area all worked in studios some time or other on sound. At the beginning of the sound era three times as many men were employed in studios as now and his men are currently working in radio repair and broadcasting. He corroborates the Casey statement that had studios negotiated with soundmen he would have pulled all his studio men who handle generators, power houses, etc.

Briggerts says, 'American Federation of Labor gave legal jurisdiction, through its board of awards to IBEW over studio sound, and any employer who agrees to pay our scale and provide our working conditions is entitled to get service in our jurisdiction and will get service.

Rely on President

Each side figures President Roosevelt will be the court of last resort, with sound men claiming they are trying to help the national recovery act, as raising wages in accordance with the act and producers feeling that government will order the jurisdiction dispute settled by unions rather than have jobs of thousands jeopardized and industry halted during the union's internal battle, as both organizations are chartered by American Federation of Labor.

Each side hired press agents, Don Eddy for Casey, and Edward Gibbons, formerly with the Academy, by the sound men.

Reason the Bryan Foy studio was included with the majors is because he releases mainly through Columbia and did not sign the independent producer agreement last March. Latter agreement runs until September.

Current union studio setup has the following members of basic agreement, that runs until March 1, next year: Carpenters, electricians (meaning IBEW) and musicians, all with their own Internationals and the following with IATSE charters: Projectionists, cameramen, local 37, consisting of set carpenters, props, electricians and two unions recognized since July 3, Lab. workers and transportation drivers.

Nineteen unions are not recognized by the major producers, but are working in studios. They are: Soundmen with IATSE charter; editorial cutters, split from Lab. workers with an IATSE charter unrecognized; assistant directors and script clerks; costumers; painters; ornamental plasterers; plumbers; local 235, consisting of art directors, scenic artists, draughtsmen, set designers, makeup men and hair dressers; utility, meaning laborers, machinists, pilots and stunt men; iron workers; upholsterers; pattern makers; stationary engineers, bill posters; sheet metal workers; moulders; pacific sailors Union.

Soundmen felt assured of victory partly on basis of the Pathe strike exactly two years ago. Their members ankled then because of putting $50 men into jobs formerly held by $150 salaryites. They remained out four days with Pathe hiring outsiders and the unionists returned victorious. They re-recorded everything made during the strike. At that time also the jurisdiction question came up.

Wants 'Boob' Back

Hollywood, July 24.

Margaret Mayo, author of the old stage play 'Poor Boob,' is negotiating with Paramount to buy back the silent rights to the piece. It is believed here that another company is in the market for it as a talker.

Paramount made a silent of the play several years ago with Bryant Washburn starred.

RKO Theatre Dept. Is Undisturbed by G. M.

Status of the RKO theatre operating side of the Radio-Keith-Orpheum Corp. has not changed with the entrance into the parent company of James R. McDonough as general manager for M. L. Aylesworth. What supervisory dictation may accrue in the near future is problematical.

Attitude within RKO operating circles is that McDonough as g. m. of RKO does not conflict in any way with the theatre subsidiary, or at least, shouldn't.

H. B. Franklin continues as general operator, with Phil Reisman as v.p. in charge of theatres, and Arthur Willi and Bill Howard as vaude bookers.

On the outside presumption is that Aylesworth has brought McDonough in with a view to exercising closer supervisory detail over not only theatres but production and distribution, which also come within the purview of the RKO business.

Par Covers Up

Paramount has bought the rights to the unproduced play, 'The Last Song,' by Jack McGowan, in order to clear the ownership of 'Murder at the Vanities,' play recently acquired from Rufus King.

Par considered that the theme and plot of 'Song' was too close to 'Murder' for safety. It bought the McGowan piece rather than let another company get it.

Roach's New P. A.

Hollywood, July 24.

Sam W. B. Cohn has been named publicity chief for the Roach studio. He replaces Lew Marin.

Too Many Operators; Too Short Hours; Exhibs in Md. Meeting Over Code

Oriental Back to Doubles

Hollywood, July 24.

Oriental, independent subsequent run pic house here, has gone floppo on single bills, and currently is running a double-feature program.

After frequently violating the exhibitors' agreement to stick to single bills, house recently was prevailed upon to show only single pix, when an agreement was reached for a minimum b.o. tariff of 25c by Fox-West Coast sub houses. Oriental's top is 20c.

Serial Crashes L. A.'s Deluxer, Paramount

Los Angeles, July 24.

First coast picture deluxer to take a whirl at a serial, as a part of its regular screen program is the Paramount (Partmer) which currently is showing the new cliff-hanger, 'Tarzan the Fearless.'

Serial, in 12 episodes of two reels each, has been booked on a twice weekly split, one episode running three days and another four days.

Esspee Ups Monahan

Hollywood, July 24.

Henry P. Monahan, known to the motion picture and theatrical people on the Coast for the past 25 years, has been appointed general passenger agent for the southern district by the Southern Pacific Railroad Company. This appointment makes Monahan the ranking official in the traffic department in the South.

His territory covers from San Luis Obispo to Yuma.

Hill Billies' Story

Hollywood, July 24.

Metro bought 'Hill Billies,' original by Lawrence Johnson, to team Marie Dressler and Polly Moran again for one picture.

Jack Cummings supervising.

Baltimore, July 24.

Local theatres are up a tree as far as the government's Recovery act affecting working hours is concerned, and the local Allied organization, the MPTO of Maryland, has called a meeting for Tuesday (25) to discuss the 35-hour week rule. Particularly as to its effect on the operator situation.

Neighborhood theatres in Baltimore use two operators, neither of whom works seven days a week, but both put in more than 35 hours each, weekly.

Theatres are already howling that they couldn't bear the financial burden of extra men up in the booth. Their chief contention against the bill of 35-hour week is that the bill is aimed at those industries which work their employees long hours for nickels and dimes, paying off $10 or $15, while the motion picture industry has always paid its employees above average salaries, and that operators, particularly, have had the highest labor pay in the trade.

Too Many

While nothing has been planned for the MPTO of Md. meeting, which will not even be in the nature of a protest get-to-gether but merely a round-table discussion, the exhibs locally are stating that it would be hardly possible to change the present system of operation in the booth. It would be a question, state the exhibs, of too many operators in the booth and too many cooks.

Of more importance is the fact, as pointed out by several exhibitor leaders, that if the 35-hour week was made a concrete rule for the industry, there wouldn't be enough operators to take care of the doubled demand. Operator unions, not only in Baltimore but throughout the country, have been extremely careful about their membership since they realized that there was such a natural law as supply and demand. In most towns the number of layoff operators is extremely small, not anywhere near enough to take care of the extra demand should the 35-hour week go into effect.

Operator unions have apparently made no move as yet, awaiting developments. Most of 'em are of the opinion that its the exhibitors' first move.

Samples of Cuts by Boston Censor

'Mary Stevens' Victim of Slashes—Elisions Used for Publicity

Boston, July 24.

Daniel Needham heads the censor board for Boston making the cuts and is the signator of a regular mimeographed broadcast telling about the cuts demanded.

With 'Mary Stevens, M. D.' (WB) first three reels are left alone, but from reel four on, things begin happening. Eliminations demanded are:

Shorten scene of kiss between Don and Mary in Don's room; eliminate view of them falling back on bed, in part 4. Dialogue, 'Darling, I'll never be free again as long as I live', 'Right. You start taking orders now. Come on, we're going back to town'. Dialogue beginning, 'Now, take a good grip on that desk—plant your feet firmly and prepare for the shock of your life', to and including, 'Yeah——if he thinks it's good news.', in part 5.

Dialogue from beginning of reel to and including, 'Yeah, well I'm glad what ails you isn't catching!'. (Begin reel with scene of Mary on deck sending radiogram.) After Mary speaks line to radio man 'Thank you', fade out and fade in on telephone switchboard with operator speaking line beginning 'Transatlantic operator 14 speaking, etc.' (The above eliminates French doctor's entrance and dialogue to and including speech, ending, 'Now, young man, you're going to get right asleep. Good night, darling.'). Dialogue, 'Courage, Donald, my boy. If these guys listen to reason, you'll soon belong to your own mother.' Dialogue, 'That is what you might call a wedding present in a big way. Come on.', in part 6.

Eliminate underlined words in following speech: 'Don, Don, speak to me—look at me. Look at me. Oh, my—my own baby. I couldn't save him, etc.'. 'Dialogue, 'Her baby and yours' to and including, 'Oh my ———'. Eliminate underlined words in following speech: 'He died two days ago. Poor Mary.', in part 7.

Dialogue, 'My life stopped when my baby died.' Eliminate underlined words in following speech: 'That's absurd. Mary, you have a definite duty to perform. Your work is important, etc.' Eliminate underlined words in following speech; 'My skill! My knowledge! A lot of good it did me. I couldn't save my own baby. I sat there watching him die before my very eyes.' After Doa carries Mary to couch and leaves room, eliminate all footage of Mary on couch, and double photograph of baby and Mary, of Mary going to window, of shot of street below, etc. (Cut to be made to Gus knocking at door, Glenda opening it and of their going into next room, calling 'Doctor'). (Cut will also include closeup of Mary leaning out of window, as voices are heard off calling 'Doctor!' ctor!,' in part 8.)

Handle Shifts Annoy U

Hollywood, July 24.

Universal is having trouble keeping its 'ladies' straight in the title of the E. A. Du Pont pic featuring June Knight and Neil Hamilton, now in the can.

Handle has been changed almost weekly, beginning with 'Lilies of Broadway,' and going through 'Park Avenue Ladies' and 'Four Wise Girls,' to 'Ladies Must Live,' current moniker.

Other leading femmes in the piece are Sally O'Neil, Mary Carlisle and Dorothy Burgess.

Collabing in Europe

Hollywood, July 24.

Leaving for Europe in five weeks, E. H. Griffith will join Horace Jackson in Vienna and the pair will collab on a stage and screen play.

Griffith will wait until his return before taking one of the three propositions offered by Metro, Radio and Universal.

Hitting the Col Branches

Los Angeles, July 24.

Abe Montague, general sales manager of Columbia, and his assistant, Rube Jacker, here for the company's sales convention, are headed east, with stop-off at exchange centers.

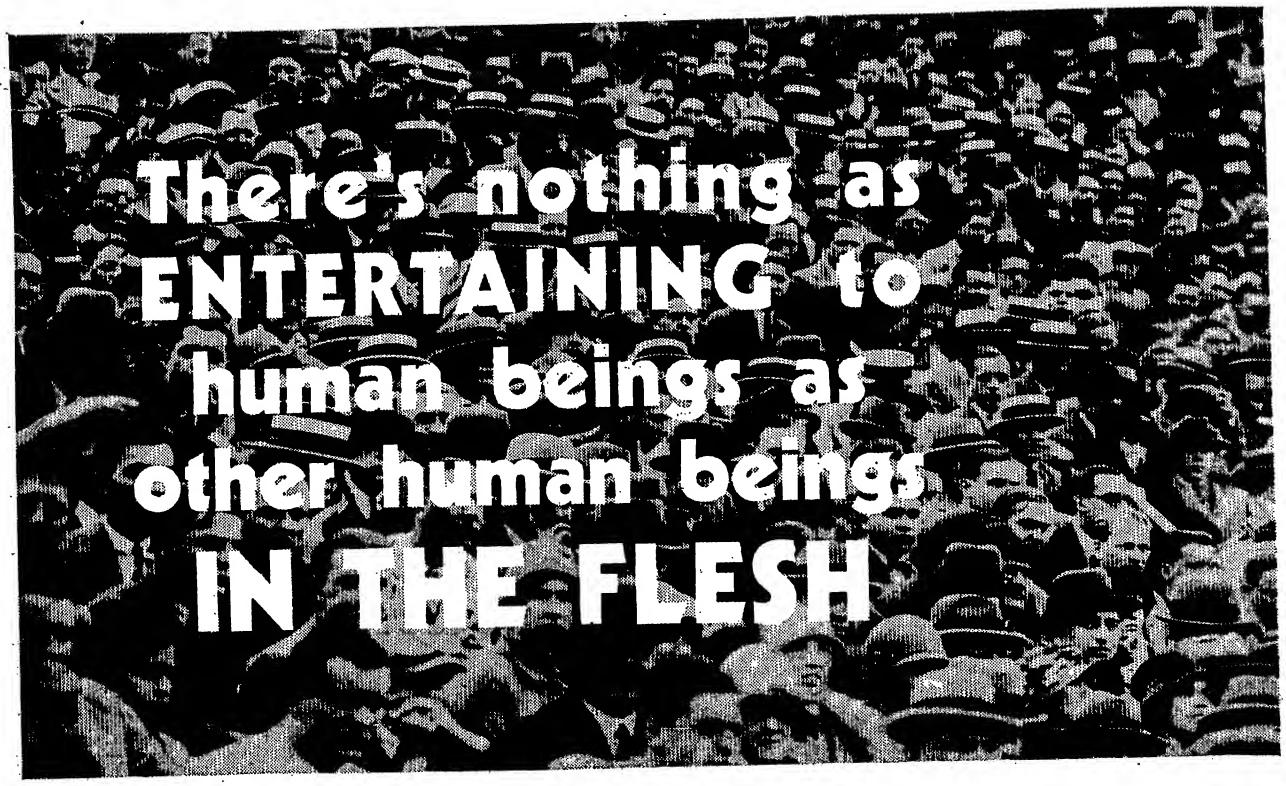
They arrive in New York this week.

2d Arctic Yarn

Hollywood, July 24.

Peter Freuchen, who wrote 'Eskimo' for Metro, will start on another arctic story for the same studio, 'The Diamond Queen.'

Walter Wise is working with the author on his original.



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Loew's Gets Away with Duals Against RKO, Without Comebacks

Harold Franklin has nixed retaliatory measures by RKO against Loew's for double featuring in the neighbs as against RKO spots. Thus talk of a battle between the two has dissolved.

Loew's, which was stated to be willing to hand over something like $400 weekly to RKO for the privilege of double featuring at the Loew's Spooner in the Bronx as against the RKO Empire, has decided not to pay anything. Empire was formerly operated by Syd Cohen, but leased to RKO on a 10-year deal.

A retaliatory feeling became intensified at RKO, when Loew's additionally began to double feature at its 7th avenue, at 124th street.

It looked certain RKO would send the Regent at 116th street into a double feature policy. It was also figured to give Loew's a rub in Brooklyn by double featuring at the RKO Bushwick.

When the time came to start, Franklin called everything off. Meantime, the RKO Empire, Bronx, is running behind weekly while the Loew's Spooner, which formerly averaged around $2,100 gross weekly, has jumped to over $4,000 since double featuring. The Empire's decline weekly is stated to be over $1,800 a week. Leaving Loew's Spooner in the money making class now, while the Empire is in the red.

Studio Placements

Arthur Richman, adapt-dialog, 'Dancer of Desire,' Radio.

Lynn Riggs, adapt-dialog, 'Stingaree,' Radio.

Nils Asther, Ted Healy and stooges, Una Merkel, Frank Morgan, Pat O'Brien, 'Bombshell,' Metro.

Mae Clarke, Charles Butterworth, 'Penthouse,' Metro.

John Roche, 'Beauty for Sale,' Metro.

Clark Gable, 'How to Treat a Lady,' Metro.

T. Roy Barnes, 'Stage Mother,' Metro.

Nick Grinde, co-direct 'Malibu' with Chester Franklin, Metro.

Howard Higgins, writing orig for Ken Goldsmith.

Arthur Stone, Henry Kolker, 'Love, Honor and Oh, Baby,' U.

Margaret Lindsay, 'House on 56th Street,' Warner.

Edmund Sullivan, Wallace Seward, script, 'Walls of Gold,' Fox.

Edward L. Marin, direct, W. T. Lackey, supervise, 'Sweetheart of Sigma, Chi,' Monogram.

Torben Meyer, Leonard Carey, Adele St. Maur, John Trent, Theresa Harris, Helen Chandler, 'Worst Woman in Paris,' Lasky-Fox.

Morgan Wallace, Leon Waycoff, Bruce Warren, Samuel Hinds, Jerry Flavin, Clarence Geldhart, 'Shanghai Madness,' Fox.

Kathleen Burke, William B. Davidson, 'Torch Singer,' Par.

Harry Axt to play a composer in 'Too Much Harmony,' Par.

Wynne Gibson, 'Aggie Appleby,' Radio.

George Meeker, Mary Doran, Jimmy Butler, 'Only Yesterday,' U.

Holmes Herbert, 'Invisible Man,' U.

Sidney Lanfield, direct, Nunnally Johnson, script, 'Moulin Rouge,' 20th Cent.

John Miljan, 'The Way to Love,' Par.

John Roche, 'Beauty,' Metro.

Elinore Jackson, 'Wild Boys of the Road,' WB.

Selmer Jackson, 'Red Meat,' WB.

Victor Jory, male lead in 'Hoopla,' Fox.

Mitchell Lewis, 'Ann Vickers,' Radio.

Ruth Etting, 'Hip Hips Hooray,' (Wheeler and Woolsey) Radio.

Chic Chandler, 'Sally Was a Lady,' Radio.

Contracts

Josephine Lovett, writing termer, Metro.

James Whale had a year option picked up by Universal July 17. He is directing 'Invisible Man.'

On a picture-to-picture basis at Radio, Otto Brower now goes on a directing termer for one year.

Fox exercised its option on the contracts of Mimi Jordan and Preston Foster for another six months each.

MOOS AND MARX ESTATES

Both Small—Offered for Probate in L. A.

Los Angeles, July 24.

Letters to administer the estates of two film men who died here recently were sought in Probate court this week. Amalia Moos requested permission to settle the $3,000 estate left by her husband, Sigmund Moos, who died July 9. Consists of $2,000 in cash and $1,000 in real estate.

Rachel Linden, secretary for the Marx Bros., applied for permission to act as administratrix of the estate of Samuel Marx, father of the comics, who left $1,428 in cash and $300 worth of personal property.

Paramount

(Continued from page 11)

wrong side of a proposition doesn't make the other showmen very happy, but there's no answer to the Lynch calculation.

Different Figuring

It is said that the group of Publix partners and all somehow coincidentally or otherwise arriving in New York earlier this month at the same time, decided last week that maybe Lynch did know best, with Lynch figuring only Paramount and the partners figuring only themselves. Lynch finally decided on a recovery clause in the partners agreement. This will enable Paramount to repurchase their theatres at any time in the future that may be deemed favorable with protection at that time for the partners.

Some of the showmen buying back theatres from chains think that this is just a temporary deal; that as business resumes normalcy and things go along for a while on an even basis, that the chains will again buy the theatres from its partners and when the boxoffice blows the next time, they will then get the theatres back again. Whether Lynch will be around that next time so that the partners will have to make another deal for the theatres as they are doing now or whether the chains will then give away the theatres as the partners expected them to do at the present time, only the future will determine.

Lynch is a Southerner. He may have been forgotten or perhaps was never known by many of the present day showmen. Lynch was the first exhibitor to sell his theatre circuit to a distributor. He sold Southern Enterprises to Famous Players. Southern Enterprises still exists as a corporation and considered one of the most solvent on the Paramount list of subsidiaries, Famous Players since then changed into Paramount-Publix.

Lynch when selling to Famous agreed not to re-enter the show business for a long term of years. Under the terms of his sale and with an annual income from Paramount by virtue of this agreement, Lynch happens to be one of Paramount's largest creditors and for that reason stepped into the head of the creditors' committee. In working for Paramount as he is now earnestly doing, Lynch is not only trying to care for all the other creditors and their claims but he has his own always in mind.

No one knows what Lynch intends to do after the Paramount affairs shall have been straightened out. Nor is it known whether the prohibition clause in the Lynch-Famous Players agreement stopping him again from engaging in the show business for himself, has been voided through the bankruptcy proceedings.

Meantime Lynch with hardly an effort on his part but acting in the way he deems best for everybody associated, has re-established himself as a leading showman akin to the same and similar reputation he held while building up Southern Enterprises.

Story Buys

Universal has bought Frank Craven's 'That's Gratitude.'

New L. I. Studios

Max E. Hayes and Charles W. Beall have formed a corporation to build a film studio at Oceanside, near Long Beach, L. I.

Beall is the property owner and money man. With Hayes he will produce shorts and possibly features.

Dent May Operate His Former Circuit with Death of W. E. Paschall

Dallas, July 24.

Louis Dent, now in New York, may return locally as the operator of the circuit which he built up in this state and turned over to Publix several years ago. This is made possible as the result of the death by accident of W. E. Paschall. Last summer in Publix's decentralization scheme, he became the operating partner of the chain, with offices here.

Just back from New York where he had gone over partnership matters with Publix and the theatre reorganization committee, Paschall met his death Monday night (17) when the car in which he was a passenger ran headon into a concrete pillar. Grover Campbell, local Par branch manager, was driving. With Paschall's family out of town, he and Campbell had gone out to the country for dinner. On the return trip they had to detour. Going through an underpass, another car's lights blinded Campbell, whose eyesight is none too good anyhow, and in avoiding a collision, he hit the pillar. Campbell was seriously injured but will survive.

Paschall had a 50-50 operating partnership with Publix over the Dent houses, worked out last summer by Leo Spitz.

The Paschall group is separate from the O'Donnell houses in the same state.

While Dent was in New York last week contacting the Par home office no arrangements were made with him as to future of the chain he built up in Texas.

If he does not choose to return to active operation the former Dent chain may be split up and apportioned to other Publix partners. In this direction E. V. Richards is favored through owning a 25% with Par in the Dent string.

Blystone Europe-Bound

Hollywood, July 24.

John Blystone leaves Wednesday (26) for New York on his way to a European vacation. Fox director not due back until October.

Blystone's last pic was 'Shanghai Madness.'

Split Away by Mono from Hays On Double Bills May Be Temporary

ACADEMY'S RATIFICATION

New By-Laws and Constitution in Effect, With Officers, Aug. 1

Hollywood, July 24.

The new constitution and amended by-laws of the Academy, banning producer subsidies and making it an organization of the five artist employee branches was ratified by a mail vote Saturday (22).

Election of new officers will be held Aug. 1.

26 Days in N. W.

Seattle, July 24.

Keighley & Roscoe vaude circuit takes in more geography with Montana and Idaho towns added, as follows: Great Falls (following Missoula already in); Lewistown, Billings, Livingston, Bozeman, Idaho Falls and Pocatello. Then to Logan, Utah, with the end of the trail at Ogden.

This makes 26 work days out of 37 days. Circuit starts with week at Liberty (Evergreen) in Portland. Negotiations on for week in Seattle.

Fifteen towns now in the circuit, making it top in far west.

Majestic Setting Dozen 75G Pix on New Program

Hollywood, July 24.

Twelve features, averaging around $75,000 each, will comprise the 1933-34 schedule for Majestic.

Herman Gluckman, president of the company, has been huddling with Phil Goldstone lining up stories so the entire program can be announced at the New York sales confab July 29.

Tex Back on Screen

Hollywood, July 24.

Tex Guinan arrives here from Chicago this week to pick up her picture career, halted with her first talker, 'Queen of the Night Clubs' (Warners) in 1929.

She will appear in 'Broadway Through a Keyhole,' 20th Century production.

Cortez Off Loan

Hollywood, July 24.

Still clamping down on player-loans, Paramount has refused to let Metro have Ricardo Cortez for the male lead in 'Dancing Lady,' with Joan Crawford.

Reported that three companies bid for Cortez.

Rift between Monogram and the Hays organization is regarded by major interests as temporary. They insist it won't be long now before Will Hays and others are calling Ray Johnston 'Brother'.

Explanation offered is that Mono figured the Hays outfit is conniving to kill off double features, biggest revenue-getter for the indie producer. Official allegation is that Haysites had nothing to do with it; that it was incorporated in the MPTOA code by the exhibs themselves.

This double-feature matter is one of the main thorns in the sides of code formulators. Circuits, themselves, in certain spots, are finding it necessary to dual, while several of the Haysian producing companies hold that they as well derive considerable playing time from the houses which double.

Important

From the way the whole matter shapes up now it will probably be one of the trade highlights in Washington's film look-in.

So far as the case of the indie which has been considering Haysian induction for the past year goes, Mono couldn't make up its mind when code-ism came along. When Pete Harrison's faction recorded against doubles, Mono figured Hays was the best bet. But when the MPTOA wing voted and Harrison withdrew his anti-dual clause, Monoites figured it had better band with the indies.

By the time the industry marches to Wash., Haysites are confident Mono will be one of the standard-bearers.

Anti-Academy

(Continued from page 5)

way alliance, plus a tie-in with agent members of the AMA in a pact that is now aimed at by the writers, which if passed will have the agents representing none but guild members, and none of the latter doing business except through AMA affiliates.

Significance of the writer alliance was seen at the first formal meeting with Lawrence Bielenson, attorney for the Writers' Guild, acting as attorney for the actor group, and Ralph Block, vice-president of the writers, making one of the addresses stressing the need of an actors' union with teeth in it.

Temporary Officers

Temporary officers of the new organization are Ralph Morgan, president; Alan Mowbray, vice-president; Keneth Tompson, secretary, and Lucille Gleason, treasurer. It was explained that these officers would resign as soon as sufficient actors become members to warrant a new election.

Following are three of the provisions in the contract which new members sign:

If a code is adopted no member will sign a contract with a producing company that does not conform to such a code.

Code may contain a clause so that no member will be allowed to work for a company engaging non-guild members.

No producer or company shall be deemed unfair to the guild unless on vote of three quarters of the members.

Strict Regulations

Purpose of the code is to establish rules, regulations and other provisions concerning the working conditions of actors, but code may also contain provision for co-operation with other employees in the industry. (This is assumed to cover alliance with the Screen Writers' Guild and any other affiliation later to be created.)

Where a member is found in violation of the code no other members, not bound by existing contracts, will work in a picture with the offender. In such case the violator would be subject to damages for lost work by other members, expulsion from the guild, injunctive relief, a fine up to $1,000, or any other remedy given by law or equity.

Contract is between the guild and its members and each other, and no resignation, expulsion or suspension from the guild relieves the member from the provisions of the contract.

Texas and Florida Deals Set

Hoblitzelle-O'Donnell and Publix—Sparks Other Southern Partner

During the past week Paramount's theatre reorganization committee and trustees reached accord on two key partnership deals, one with E. J. Sparks, the other with Karl Hoblitzelle and associates.

Latter deal tying in the Publix Texas group operating under R. J. O'Donnell with Hoblitzelle's Interstate circuit, was finally agreed upon Saturday (22). This partnership arrangement with the founder of the Interstate chain in the south and southwest calls for a set salary and a 50% split of the profits, with operating centering no doubt out of Dallas, where Hoblitzelle and O'Donnell both have made headquarters.

20 Houses

Public Enterprises, bankrupt theatre subsid of Paramount, figures into the deal through its control of Southern Enterprises of Texas, holding the Publix houses in the south of that state. About 20 houses are involved. The Publix-Paschall theatres, originally owned by Louis Dent, are not included.

Earlier last week Lynch's committee and the PP trustees set up a new partnership with E. J. Sparks to cover Florida. Before going to bat on a new deal, last year's arrangement with Sparks to cover Miami, Miami Beach, Palm Beach, Lake Worth, St. Petersburg and Jacksonville houses, on a percentage of profits as management fee, was wiped out.

In the superseding partnership worked out during the past week with Sparks, that southern operator gets all of Florida excepting Miami and Miami Beach, which the committee has left open for someone else.

Four in Miami and singleton at Miami Beach will be handled in some other manner but policy to govern not set. It may be a partnership or it may be that these theatres will be operated from out of the state. From h.o. mentioned, but doubtful.

Before Miami and other Florida towns were added to the Sparks partnership a year ago, Sparks had the rest of the state, around 60 theatres, on a 50-50 basis with operation under local control. New deal is along the same lines, calling for salaries from the theatres for management but does not include the former 4% the home office obtained for overhead, from Jacksonville, St. Petersburg, Lake Worth and Palm Beach.

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Trendle Given Publix Detroit Houses—Balaban Deals Rejected

Paramount trustees have elected to turn over the Publix Detroit situation to John Trendle, rather than John Balaban. Latter, with his brother, Barney, will stick to Chicago.

Trendle deal is now being negotiated and calls for him to be the sole operator of the situation but with Publish sharing 50-50 in the profits.

Selection of Trendle came after much consideration during which John Balaban presented a counter offer. This offer, which was Balaban's second, was only half of what Trendle was willing to pay for the same situation.

Additionally there was the factor that Trendle was a Detroit product himself and able to give the houses localized attention.

Previously Balaban had a deal which would have given him Detroit practically for nothing. This deal was one which was hanging over from the old Publix regime and made under the administration of Leo Spitz, who was then in charge of Publix' reorganization, but before the trustees came in.

Under that arrangement, Balaban would have just taken over the houses under a condition that figured the houses to lose something like $250,000 over the present summer and until Sept. 1. Par, after this date could buy in to the Balaban-Detroit situation by paying 50% of the net adjusted losses. On that arrangement Par was privileged to buy in for only 50% on its own properties.

Lopsided

The deal looked lopsided to the trustees in the final analysis and they were willing to consider a new one from Balaban. Latter then countered with a financial outlay of around $25,000 for a half interest in the profits and operation, besides a salary deal for operator. Additionally and before the trustees could get set to consider the deal, some friction broke out among insiders at Par with the whole Par proposition looking like certain insiders favorable to the Balaban thing contemplated a strike against the trustees et al, unless Balaban got his kind of a deal.

Certain outside forces also strung in. Mostly it looked like an inside job with additional reinforcements coming from high insiders jealous of the activity and management of S. A. Lynch, who has been fast reorganizing the Publix houses as authorized by the trustees. This agitation apparently failed, although at the time it looked to include Sam Dembow, E. V. Richards, Karl Hoblitzelle and others besides John Balaban.

Protection

Under the Trendle deal Paramount is protected on film product. If there is any disagreement on the film thing, it goes to arbitration.

Under Lynch's supervision as chairman of the reorganization committee, Publix is on the way to be about 75% reorganized within less than 40 days since Lynch was appointed to the job. Outlook is he will have had the whole of Publix' 800 situations in the U. S. on a clear financial basis and operated under selected manpower with localized direction before the close of 90 days, since his appointment.

Schuessler Stays

Hollywood, July 24.

Fred Schuessler, Radio casting director, withdrew his resignation when assured by B. B. Kahane that there would be no further interference with his duties from Frank O'Heron's office.

Schuessler gave notice two weeks ago, claiming interference in casting matters by O'Hcron had reduced his position to that of office boy.

O'Heron has been studio's contact man since Charles Sullivan left, but recently has branched out to do the caster's job.

'JORGENSON' OFF

Hollywood, July 24.

Paramount has shelved 'Jorgenson' after vainly trying to get a satisfacory script.

George Seitz, who worked on the Tristam Tupper yarn, is off the studio payroll.

Indie After Dietrich

Majestic Pictures has bought picture rights to 'An Entirely Different Woman,' German novel, from Paramount and has asked Par for the loan of Marlene Dietrich for the film.

Paramount bought the book some time ago, figuring it for Dietrich, but changed its mind.

Al Green on 'Orchids' As Hawks' Ideas No Jibe

Hollywood, July 24.

Al Green replaces Howard Hawks to direct the Richard Barthelmess pic, 'Shanghai Orchids,' at Warners. Hawks failed to agree with the studio as to story treatment.

Hawks, who was to have done 'Orchids' on a one-megger deal at the Burbank studio, has returned to MGM. Understood he will be called in by Warners on another picture yet to be designated. Green has just finished 'I Loved a Woman.'

Under supervision of Robert Presnell, 'Orchids' is getting a second rewrite, with Edward Choderov doing the job, for production starting Aug. 4.

F-WC's Santa Ana

Los Angeles, July 24.

West Coast-Santa Ana Theatre Corp., has been organized by the trustees of Fox-West Coast to take over the lease of the West Coast in Santa Ana. All stock in the new operating company is owned by the trustees of the bankrupt circuit.

Rent, under an original lease from Leibig and Smith, has been reduced to $400 monthly for the next year, and then jumps to $460 per month.

Promissory notes given by Fox-West Coast Theatres to C. E. Walker have been assumed by the company, with the expiration date of each note extended for three months.

NO. 306 WINS 3 SUITS

Each Matter of Union Operator's Contract Around N. Y. C.

Locals 306 and 640 (Nassau county) of the IATSE, representing the picture operators, have been ruled in the right in three suits on behalf of ousted union men against exhibs.

Harry Sherman as president of the M. P. Operators Union Local 306 sued Haring & Blumenthal on three theatre situations, in the Bronx and Brooklyn, N. Y., while another suit covered the City Hall theatre in downtown Manhattan. The Nassau county case by Local 640 covered the Casey-Wheeler Circuit (Chas. Casey and Irving Wheeler) along with Charles P. Winkelman, Joseph Weider and the Playhouse Op. Co., Inc.

Local 306, through its counsel, Rubien & Bregoff, is also currently in negotiation with Leo Brecher's five houses on a similar attempt to oust the union men and put in either a non-union or an Empire crew at shorter scale.

Decisions in the above cases late last week sustained the existing contracts until Aug. 31 with these locals. This means that back wages become a matter for civil suit for collection, although these are usually settled somehow.

Skouras Reverses and Will Buy Pix in East

Los Angeles, July 24.

Contrary to a previous decision that practically all film for Fox-West Coast would be bought on the coast this season, Charles Skouras leaves for New York this week to discuss buys as well as zoning and clearance for coast territory.

J. J. Sullivan, circuit film buyer, in the east for the past two weeks, will probably remain there for another month. Meantime zoning plans are making headway in almost daily confabs between indie exhibs and F-WC execs.

VOCAFILM'S BIG CLAIM

Concern Out of Biz After Lotta Sugar From Electrics

Apparently an outgrowth of the present electrical conflict in the trade, Vocafilm Corporation of America has filed suit for $65,953,125 against the A. T. & T., Western Electric and Electrical Research Products, alleging violation of the anti-trust laws and restraint of trade. David Hochreich and W. Harry Williams are the principals in the Vocafilm action.

Suit was filed on behalf of Vocafilm Thursday (20), in the Southern District Court, New York, by Col. Lewis Landes, attorney for the plaintiff. Hochreich and Williams were partners in Vocafilm. Company was formed in 1927. Basis for the action comes from the allegation that the three defendants working as a single unit tied up the film biz. This allegation supposedly based on existing contracts between ERPI and the major companies whereby these companies prohibited from releasing films to exhibitors unless latter used ERPI equipment. The Vocafilm claims is that it was thus forced out of business or something.

Who'll Get Blame If Pic a Dud, Ask McNutt, Jones

Hollywood, July 24.

Hollywood is watching the preproduction workings of 'Captain Jericho,' the William Slavins McNutt-Grover Jones production for Paramount, which the writing team not only wrote but will supervise and direct. Team has fought successfully in overthrowing most of the established precedents which writers and directors have yelled against. With all supervision removed, they are continually asking themselves, 'If the picture is a cluck, who are we going to blame?'

From the beginning of the script until the present, where it is almost completed, with shooting scheduled to start July 27, couple have had the cutter, cameraman and technical director sitting in on the story.

When they move around the studio, it looks like the Marx Brothers unit. Writing team claims theirs is the ideal way to produce pictures. With the picture not actually in production as yet, they're taking a chance.

Pair are only responsible to Emanuel Cohn, who is allowing them a free hand.

Outside the studio pair are near strangers. They have only visited each other's home once since they formed their partnership, six years ago.

Extra Work Slips

Hollywood, July 24.

Drop of 1,000 in extra placements last week still leaves a healthy 5,339 jobs obtained. Big day was July 20, when 1,015 people worked.

'The Bowery,' at 20th Century, was the top user of extra people for the week.

Lazarus Leases Mirror

Hollywood, July 24.

Simon Lazarus has taken a lease on the Mirror, in Hollywood, closed several weeks ago after an intermittent season of vaude-pix, followed by one week of legit. He will operate it as a subsequent-run picture house, at 15c. Hopes to open within 10 days.

Lazarus presently is interested in the Million Dollar, downtown subsequent-run, and several suburban pic houses.

Radio Programs on Film

Hollywood, July 24.

Famous Feature Productions, organized by Fred Balshofer, will make a series of two-reelers from 'Great Moments of History' on the KFI radio program, with production set to start Sept. 1 at Prudential studios.

H. S. Samson and Dave Ward are associated with Bashofer.

Much Inside Stuff Coming in Newark In Booth Men's Suit for Receivership

Newark, July 24.

Most sensational scandal in union affairs the state has known is due to be opened in court tomorrow (26), when the Chancery hears the Essex County Moving Picture Operators Local No. 244 show cause why a receiver should not be appointed for it.

Order was obtained by 11 junior members of the union, and is directed also to the International Alliance and to these officers of the local: Ray Cooper, president; Michael D'Anton, v.-p.; Harry S. Oppenheimer, recording sec.; Louis Kaufmann, business agent; Andrew Gehring, assistant; William C. Uessler, financial sec.; James Fleming, sergeant-at-arms; William H. Totton, John Taato, and Gus Brenner, board members, and William Middleton, H. Herdegen, and Charles Earl, trustees.

In the complaint it is alleged that the officers, particularly Kaufmann, Oppenheimer, and Gehring, enriched themselves at the expense of the junior members by threats and intimidation; that while the officers received the regular pay of $110 weekly for jobs to which they were assigned, none did practically any work, but compelled the junior members to do it for them in addition to their own jobs without extra pay save in one or two instances where a nominal sum was given; that though the theatres would pay the regular standard pay a junior would be assigned and receive from the officers from $75 to $50, out of which he would have to pay, an illegal tax of 10 to 15% to the local and a $1 treasurer's fee, neither of which was paid by the seniors; that while the seniors would work five hours a day the juniors had to work 10; that the officers received enormous fees for installing talking devices for which they never accounted to the local and the juniors did all the work; that unless he were a relative or particular favorite, no junior had ever become a senior, and that Kaufmahn announced that no junior would ever so become; that the funds of the local had been badly depleted by the officers, and that the Alliance rules had been so violated that revocation of the charter was threatened.

Grafts

The complaint gives particulars that Kaufmann received $5,000 on the purchase of his house and a Christmas gift of $5,000 each year from 1930 to 1932. He also received three autos costing from $600 to $2,600. Other officers received from $100 to $1,000 as Christmas presents.

Affidavits have been made by the complainants that in order to cover the conditions they were forced to make false income tax returns. It is said the federal tax authorities are investigating.

Allegations of the complainants have received much publicity and it looks as though some one with power wanted to go after this matter. As the unions dominate Newark the town has been knocked groggy by the alleged revelations.

Fulton, Ptsbgh, Goes Dark

Pittsburgh, July 24.

Shortage of product, together with fact that it's the only first-run house in town without a cooling plant, is shutting Mort Shea's Fulton here for several weeks.

So far, Fulton only house in town to fold for the summer.

MAY GIVE RKO PALACE TO GRIND OPERATOR

RKO Palace on Broadway may bow out of RKO and go over to Harry Brand for an annual rental of $100,000, with a percentage of any profit. Last vestige of RKO vaude on the Main Stem would thus rub out that way.

The Palace has to meet something like $15,000 in ground rent around Aug. 1, besides some other payments amounting to over or around $20,000. To meet these payments the Palace would have to be staked by some one of the paying RKO subsids. That kind of staking doesn't jell with the RKO higher-ups, so that Harold Franklin, head man of the theatres, must figure out his own operating problem on the Palace.

Presently the Palace is a more or less consistent red ink user.

Brandt is now operating the grind Globe, across B'way from the Palace.

Custer's Plight

Hollywood, July 24.

When Bob Custer, western screen actor, failed to provide a promised bankroll, production was called off on three western pictures which J. P. McGowan was to produce for Freuler Films.

Custer had no part in the pix, which were to star Tom Tyler, but had an understanding that he would later be signed for a series if promoting the cash for the Tyler horse operas. The money source failed him at the last minute. Pix were to cost $7,000 each.

Attempt was made to get John R. Freuler, who would release the pix, to put up the money, but this also fell through.

TRENDLE IN CHARGE

Expected in Detroit He Will Take Charge of Theatres Aug. 1.

Detroit, July 24.

With the return of George Trendle to the local picture house field it is understood that there will be little if any house cleaning done.

Trendle will take over the management, Aug. 1. He is understood to have paid a sum of money, rumored to be $50,000 for the 50% partnership in the profits.

Since leaving the picture house field after signing an agreement with Publix for the sale of the Detroit houses Trendle has expressed a desire to return to theatre operation. He was prevented by the terms of the sale of the Kunsky-Trendle theatres to Publix.

Tiff Takes Two L.A. Houses From Principal

Hollywood, July 24.

Disagreement on theatre operating methods between Mike Rosenberg, operating head of Principal Theatres, and Robert Gumbiner is credited as the reason why the two downtown Gumbiner pic houses, Tower and Cameo, have been dropped from the Principal polo.

Only outside interests continuing in the pool are the Cohen brothers, operators of the Rialto, adjoining the Tower.

Reopening by B&K

Chicago, July 24.

Balaban & Katz is reopening the Granada, seven months closed, Saturday on a split week at 40c. top.

Plaster Lifted, 'Neighbors' Wives' Neg Goes East

Hollywood, July 24.

Negative of Fanchon Royer's 'Neighbors' Wives' has at last gone east, after being tied up by attachment suits since June 29.

Suit had been filed by J. E. Brulatour, Inc., through Attorney Paul E. Younkin, against the indie company for $4,200 assertedly due on raw film. Later another action was filed by the Davidge laboratory for $1,900. Negative was tied up at the Western Film lab.

When Miss Royer arranged to pay off the notes from proceeds of her picture, plaster was lifted and negative permitted to be shipped.

Ann Harding Loaned

After RKO and Twentieth Century vied for the services of Ann Harding, RKO retaining her under a new contract, Miss Harding has been loaned to Darryl Zanuck for one picture.

She will be starred by the Zanuck-Schenck company in 'Gallant Lady', an original shaped to suit Miss Harding by Gilbert Emery, playwright.

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Dude Bandit, The. Western story of retribution. Hoot Gibson. Dir. Geo. Melford. 65 mins. Rel. May 1. Rev. June 27.

Eleventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

By Appointment Only. (Invincible.) A man's man who was a woman's doctor. Lew Cody, Sally O'Neill, Aileen Pringle. Dir. Frank Strayer. 65 mins. Rel. July 7.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich .Thorpe. 65 mins. Rel. Feb. 15. Rev. June 6.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel. June 15.

Notorious, But Nice. Story to come. Marian Marsh, Betty Compson, Donald Dilloway. Dir. Rich. Thorpe. Rel. Aug. 1.

Studio: Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

Circus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Dangerous Crossroads. A roaring romance of the rails. Chic Sale, Diane Sinclair, Jackie Searle. Dir. Lambert Hillyer. 69 mins. Rel. June 15.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense —mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24. Rev. June 27.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Silent Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

So This Is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton, Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

What Price Innocence. Story of a girl who didn't know. Jean Parker, Willard Mack. Dir. Willard Mack. 64 mins. Rev. June 27.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1. Rev. July 4.

Wrecker, The. The season's timeliest story, with the recent California earthquake. Jack Holt, Genevieve Tobin. Dir. Albert Rogell. 72 mins. Rel. July 10.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dasean. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 25.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

Oliver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes ,Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Return of Casey Jones. A young engineer surmounts his difficulties through the spiritual influence of the hero of his boyhood. Charles Starrett, Ruth Hall, Jackie Searle. 67 mins. Dir. J. P. McCarthy. Rel. July 10. Rev. July 4.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

Studios: Burbank, Calif. **First National** Offices: 321 W. 44th St., New York, N. Y.

Blondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state consorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

Radio. Latter goes over a month. Jack La Rue, from Par, and Ralph Morgan, from Fox, borrowed by Warners for 'Kennel Murder Case.'

First Radio pic for Wynne Gibson will be 'Aggie Appleby,' intended for Constance Bennett. 'Blonde Poison,' slated for Miss Gibson previously, shoved back.

Radio has bought Stefan Zweig's 'Letters of an Unknown Woman' for Katharine Hepburn.

Fourth adaptation on 'Alimony Club' for Joseph Schnitzer being made by George Rosener.

Two writers released by Paramount have hopped to Radio—Ed Kaufman and Sidney Buchman.

Adaptation of 'Man Who Broke His Heart' at Par being done by Samuel Hoffenstein and Frank Partos from Frederick Schlick's story. Al Lewis will produce.

Lombard-Raft Team

Carole Lombard and George Raft have been teamed by Par for 'All of Me,' based on life of Maurice, written by Ruth Ridenour, former p. a. for the dancer, Carey Wilson scripting.

C. C. Burr preparing to make a feature, 'Say, Young Fellow,' by Jack Natteford.

Warners will make six musical shorts in Technicolor this season. First will start within a week, with John Francis Dillon directing and Larry Ceballos staging the dances.

Kent-Sheehan East

Winfield S. Sheehan leaves Friday (28) for his European vacation. Sidney Kent arrives on the coast two weeks after Sheehan's departure. They will confer in New York.

Phil Mandella, a grip at Fox, looking the part, was pressed into service to play a gondolier paddler for 'Woman.' Unable to sing, the warbling necessary for the part was done by a stooge tenor, and will be dubbed in.

'Don Hank of San Lorenze' is in production by Willis Kent for Ralph Lick. Sam Neufeld directing, with Donald Dilloway, Nina Quartera and Don Alvarado in the cast.

Kenneth Goldsmith goes into production Aug. 1, after three months, with 'Carnival Kid.' Howard Higgins will direct.

Talker edition of the serial, 'Perils of Pauline,' gets under way at Universal, July 31.

Paramount and Monta Bell are protesting the use of 'P. T. Barnum' as a title for 20th Centuhy's proposed circus picture. Both claim they registered the title several years ago, with the studio investing $70,000 for research and story.

A week after he broke his leg at Lakeside Country club, Frank Lloyd was on the Fox lot on crutches preparing the script of his next Clara Bow film, 'Hoop-La.'

'Skins' Miller and Al Klein staging the vaude routine for Par's 'Too Much Harmony.'

Beerys Away

Completing 'The Bowery' for 20th Century, Aug. 15, Wallace Beery, accompanied by his wife, daughter and Lew Wertheimer go to Europe for a vacation. Returning, Beery goes into 'Soviet' and 'Viva Villa' for Metro.

Morris Ankrum, Pasadena Community Playhouse director, has been contracted by Fox on writing, directing and acting for three months.

Metro has given all producers a 'positive' order that all scripts must be completed before production starts. It's the umpty-umph time the order has gone out.

Lilly Turner, Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Joan Bennett. Dir. Jas. Tinling. Rel. June 23.

Best of Enemies, The. Racial conflict comedy. Buddy Rogers, Marian Nixon, Joe Cawthorne, Frank Morgan. Dir. Rian James. 72 mins. Rel. June 23. Rev. July 18.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 6 mins. Rel. Feb. 24. Rev. Mar. 7.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Devil's In Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

F. P. 1. Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, Sally Eilers. Dir. David Butler. Rel. May 26. Rev. May 23.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9. Rev. June 20.

Infernal Machine. From the novel by Carl Sioboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. Dilion. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2. Rev. July 11.

Last Trail, The. Zane Gray story. Geo. O'Brien, El Brendel, Claire Trevor. Dir. James Tinling. Rel. Aug. 25.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. Rel. Aug. 18.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. (roadshowing time). Rev. July 18.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. Rel. Aug. 4.

Smoke Lightning. From Zane Grey's 'Canyon Walls.) Geo. O'Brien, Nell O'Day. Dir. David Howard. Rel. Feb. 17.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. The Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R.'. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer. Rel. June 30.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: RKO Bldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Lelia Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal. **Mayfair** Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Her Resale Value. Story of a disgruntled wife. June Clyde, Geo. Lewis. Dir. Breezy Eason. 63 mins. Rel. April 15. Rev. June 27.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennet. 63 mins. Rel. Feb. Rev. April 25.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

Studios: Culver City, Calif. **Metro** Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30. Rev. July 4.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19. Rev. July 11.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Midnight Mary. Gangster story with the trial-flashback used. Loretta Young, Ricardo Cortez, Franchot Tone. Dir. Wm. Wellman. 75 mins. Rel. June 30. Rev. July 18.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roads now time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

White Sister, The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Studio: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** **Office: 723 Seventh Ave., New York, N. Y.**

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25.

Black Beauty. Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5.

Fugitive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 28.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pichel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. Rel. July 8.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 mins. Rel. July 25.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sphinx, The. Murder mystery with a neat twist. Lionel Atwill, Sheila Tracy. Dir. Phil Rosen. 63 mins. Rel. June 1. Rev. July 11.

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 75 mins. Rev. June 6.

Studio: 5851 Marathon St., Hollywood, Calif. **Paramount** **Offices: 1501 Broadway, New York, N. Y.**

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggles. 6624. Rel. June 30.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. 6624. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning changed to Turn Aboard. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. 6046. Rel. Mar. 24.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 18.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier. 6331. Max Marcin. Rel. June 23. Rev. July 18.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Seiter. 6288. Rel. Feb. 17. Rev. Jan. 31.

Irl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Somnes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9. Rev. July 11.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendes under E. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. 6557. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27. Rev. June 6.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Grey western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal **Offices: 11 West 42d St., New York, N. Y.**

Jungle Gigilo. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

Studios: Hollywood, Calif. **R.K.O. Radio** **Office: R.K.O. Bldg., Radio City, N.Y.C.**

Big Brain, The. A small town barber becomes a big time gambler and crook. George E. Stone, Fay Wray, Phillips Holmes, Lilian Bond. Dir. George Archainbaud. 72 mins. Rel. June 16.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Cross Fire. Action western. Tom Keene, Betty Furness, Edgar Kennedy. Dir. Otto Brower. 55 mins. Rel. June 30.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 69 mins. Rel. May. Rev. May 2.

Emergency Call. Exposing racketeering in city hospitals. Bill Boyd, Wynne Gibson, William Gargan. Dir. Edward Cahn. 61 mins. Rel. May 19.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27. Rev. June 6.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

India Speaks. Travelog of India with Richard Halliburton as narrator. Dir. Walter Futter. 77 mins. Rel. April 28.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Melody Cruise. Musical novelty which takes place on a world cruise. Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. Dir. Mark Sandrich. 76 mins. Rel. June 23.

Men of America. How a small town inhabited by Americanized foreigners gets rid of racketeers. Bill Boyd, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. 57 mins. Rel. Dec. 7, 1932.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles, 56 mins. Rel. Jan. 13. Rev. June 6.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Professional Sweetheart. The story of a radio singer who is forced to live up to her publicized angelic character when her greatest desire is to be naughty-naughty. Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts. Dir. William A. Seiter. 75 mins. Rel. June 9. Rev. July 18.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Victoria Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Son of the Border. Action western. Tom Keene, Julie Haydon, Creighton Chaney. Dir. Lloyd Nosler. 55 mins. Rel. May 5.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists **Offices: 729 Seventh Ave., New York, N. Y.**

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Aug. 18.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. Not to set.

Studio: Universal City, Calif. **Universal** **Offices: 730 Fifth Ave., New York, N. Y.**

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Lucille Brown, Robt. Kortman. 6 reels. Rel. June 18.

(Continued on page 35)

Cash & Preferred Stock in Blank's Paramount Deal

Deal which Paramount is hanging up with Abe Blank for the P-P Iowa and Nebraska houses looks to be quickly consummated. Blank will become an operator-partner of Publix with a 50-50 sharing interest in the profit. He is presently trustee of the properties which are in bankruptcy, but likely to resign in order to hook up with Publix on the new thing.

There are around 40 theatres in the setup. In negotiating the deal, Blank may forego some spots. Which ones these may be will be ironed out by Publix. Any spots which Blank won't take will probably go to another, as soon as the trustees or the latter's reorganization committee, as headed by S. A. Lynch, finds a taker.

The Blank deal calls for the forming of a new subsid of which Blank will be head man. He will be the sole operator. Publix and Blank will share alike in the common stock of the new subsid with the info that Blank will start with an initial payover to Publix of something like $50,000 for the partnership.

If and when further financing may be necessary this is to be done by Blank, but likely with the consent of Paramount. Additionally a preferred stock issue is to be set up maybe amounting to $1,500,000 and which will be held by Par. This stock is to be amortized over 20 years at 5% per annum out of the profit.

No date yet set for the takeover, as the deal is still in the making.

15c COMB SHOW IN MINNEAPOLIS NABE

Minneapolis, July 24.

Answer of W. A. Steffes, independent exhibitor and Allied States' official, to the latest Publix loop theatre admission price cut, is 15c pictures plus vaudeville for 15c. at his Paradise, deluxe neighborhood house.

This week, in addition to the regular screen program, Steffes is playing a three-act bill, comprising 10 people, with the scale at 15c from opening to closing.

House, which has the only washed air cooling system in its section of the city, carried large display ads in the Sunday newspapers.

Nabes 4 Nites Wkly

Omaha, July 24.

Beginning last week three neighborhoods switched to a summer idea of showing only four nights per week.

These houses, Winn, Lothrop and Victoria, are some of smaller nabs and under same ownership.

Arthur Gets Another Foothold on Coast

Los Angeles, July 24.

Operating control of the Broadway, Santa Ana (40 miles south of here), has passed from Fox West Coast to Capitol Theatres Co., of Long Beach, a Harry Arthur coast unit, with Milt Arthur as president. Broadway is one of four houses previously operated by California-Universal Theatres Co., F-WC subsid, and relinquished by the circuit a few days ago, along with the Spurgeon (dark) in Santa Ana, and the Scenic and Strand in Whittier, nearby suburb.

In addition to operating the Broadway, Milt Arthur is district manager for F-WC in Santa Ana, with circuit's West Coast under his supervision.

F&M at Michigan

With George W. Trendle leaning toward stage shows for the Michigan, Detroit, on gaining operating control of the group, Fanchon & Marco units will probably go into the deluxer.

Variety House Reviews

Met, Brooklyn

(Continued from page 13)

stands out because of the fact that she's natural, doesn't bother clutching any radio mikes, but goes right into her songs. A slight inclination to clip her words will be corrected.

In between the show and the feature 'Jennie Gerhardt,' is a billed overture of Gershwin medleys. That's something new for the Met and evidently the effect of the work of Phil Fabello, across the street at the Albee. Same type of thing as Fabello does is attempted here by an unbilled ork pilot. It's a good idea, but it takes a bit more personality that is displayed by the baton waver. And the management might help him, incidentally, by billing him. It's too tough otherwise. *Kauf.*

State, Long Beach, Cal.

Long Beach, Cal., July 21.

This is the house which Milt Arthur took over three days before the earthquake. That's the sort of luck some people have. Since the shake, some 40,000 people have left Long Beach, so it's no hard job to imagine what has happened to theatre business here.

Currently, State is getting a break, due to the boking of David Hutton (home-town boy), split spouse of Aimee Semple MacPherson. Night business is better than the last month's average, but nothing unusual. However, matinees are capacity, with the femmes making up most of the audience. They are curious to get a load of the Hutton s. a. which facinated Aimee. After lamping the bellowing baritone, it's a mystery why.

Stage presentation runs true to the band type, with three acts working in front of the musicians, spelled out by a line of 16 girls. Line goes through the usual chorus routine in mouldy costumes which take some of the sight kick out of their work. They open by tapping out melodies on the bells. It's a Fanchon & Marco line, recruited from the Paramount, L. A. Following the first routine, Benny Ross, assisted by Louise Stone, sings three numbers and indulges in some so-so gab. Kick of the Ross act is Miss Stone, who works in a lazy manner, but socks home to good results with some high kicks ending in a reverse flying split. Line follows with an Indian dance routine. Dave Hutton (New Acts) next.

Bud Harris and Co., the laugh hit of the bill, with their familiar crossfire, are next. Colored act builds the presentation up to a strong finish, with the line girls on for a number done on stilts, and Max Lerner vocalizing one chorus. Stage band directed by Max Bradfield is a passable combination for accompaniments, but that's all.

'No Marriage Ties' (Radio) the feature, with a Universal single reel comedy and Pathe News filling the bill. *Call.*

ROXY, SEATTLE

Seattle, July 21.

This week's bill marks fadeout for stage shows at Roxy, Jensen-von Herberg house, at least for six weeks. It's the heat, with biz slow all around. Don Smith is retained to lead band from pit and warble. This lad has the personality that helps.

Roxy needs something besides straight pixes, as it is a little off the main drag. Stage presentations or some form of vaude should be the ticket. Good acts as a rule, standard type, with local augmentations of some merit, have been seen here the past couple months. This week's bill averages okay.

Bruce and Henry, acrobats, former an oldtimer, have some good tricks in balanced sky-rocketing. They open. De Ceclletos do two numbers, first a waltz, then their forte, the whip dance, with the whip-cracker having a come-hither that is neat enough.

Bernice Gaylin and Tony Yale, billed as Tony and Bernice, have a comic turn that is sure-fire. Bernice is a Miss Radiance, brimming over with vivacity. Tony is a natural mimic and mugger, who gets plenty of laughs. Too burleyque in spots for mixed audience with some of the big moments susceptible for more subtle handling.

Don Smith is m.c. He lands three-points in a couple of pop songs and in a bit of gagging with Tony. Jack Gervais is a sailor from the 'Tennessee,' who makes his first profesh showing, in song. He gets by with modesty and good, though small voice. Some lessons will help him, and more pep, too.

George Muse and Ralph Owen have a nice violin specialty with Helen Delaney at the ivories, all rating class musical routine. Roxy Usherettes, 12, too.

Stage show runs too long, about an hour.

On screen, 'Blondie Johnson' (FN), Universal News Reel and shorts. Nifty value for the nick. *Trepp.*

ROXY, N. Y.

Moving at a clip that makes the three hours or more seem less than that, the Roxy this week has a stage program and feature which should satisfy more than that strictly most-for-the-money type of audience.

The Foster girls are winning a reputation as the hardest worked on Broadway. Compared to them the original Roxyettes are vacationists. Either they come on on their own or line up as background for the specialty acts.

Their constant tripping in and out, however, is improving their precision. The girls currently are on skates as well as toes, heels and backs.

Dave Schooler should baton his band down a few shades while James Melton is singing. Several times it almost developed into a competition between singer and orchestra for the fortissimo. Diction over the Roxy mike, while not as good as on the air, could be overlooked in view of the voice's impressive quality. Cracks of Schooler to the effect: 'We're paying a lot of money for you this week James,' just don't jibe with the singer's personality.

From the standpoint of applause The Three Gobs are getting top response. They have vivacity and variety of accomplishment rare in boys who are essentially tapsters. Their harmony is liked even better than their dancing.

Goss and Barrows strive hard for laughs through puns, several of which go back a long way and are none too delicate.

Dault and La Marr stunt with tables and chairs. Act would be better if diversified. Nellie Arnaut and Bros. (3) dance and tumble while working their fiddles. Feature is 'Arizona to Broadway' (Fox). Educational short, 'Vest With a tail' and Fox Movietone Newsreel complete program. *Waly.*

IMPERIAL, TORONTO

Toronto, July 21.

Bringing back the Paramount stage presentations, new regime at the Imperial gives the FP-Can deluxer the distinction of being the only house in Canada offering a live talent show. House had a nice Fanchon & Marco run under the Knevels managership, but switched to Par-Pub because the F&M units were too costly. Then Par received the toss and RKO vaude came in. Now the key spot, under Jack Arthur, returns to Par.

Arthur has installed a permanent house line around Grace Rae, Edna Grice and Marjorie Pathick, all of whom do clever step-outs.

Marjorie Alton is ballet mistress. She and Arthur catch the Buffalo opening of the Boris Morros presentations, and then separate the wheat from the chaff. Arthur will work on the build-up and music.

Current bill is nice entertainment. Opening has the ballet girls in 'one' before a drop typifying gigantic ballet girls in a diagonal line with opening for Annette Ames, personable midget who sings and dances. Line girls are in abbreviated pinks for the opening. Stan Kavanaugh, comic juggler, trails and scores with pantomime.

Then Charlie Jolly, tenor, Jack Arthur's local discovery, in front for 'Rose in the Bud' as scrim flies with ballet easing on before a flower and foliage drop in pink ballet costumes for toe-work and step-outs. Kay, Katya and Kay, new act here, enter through lane of girls, the blonde in white and the two boys in tails. They please mightily with novel swings and transfers.

Aaren and Broderick open last half with piano and operatic burlesques, and register. Then the traveler parting on a nursery drop with ballet back in rompers and hair ribbons for a ball drill. Line isn't given any intricate work this week but pleases the patrons. Company finale for finish.

Stage bill runs 42 minutes; the 'Rose Marie' overture seven minutes, with Arthur conducting. Feature is 'Warrior's Husband' (Fox) for 68 minutes. Newsreel, comedy and Horace Lapp organesque fill. *McStay.*

DOWNTOWN, L. A.

Los Angeles, July 20.

Looks like rather slim pickings for the Downtown this week, unless the Meglin Kiddie revue participants have enough relatives and friends to provide the box office draw. The picture title, 'Life of Jimmy Dolan,' can hardly be classed as b. o., and the three regular vaude acts, used to augment the juve revue, certainly won't draw a dime.

At that, it's good entertainment fare, and for those who are not too critical there's plenty of diversion, even though the vaude is badly routined, with all three acts working in one.

Minstrel Four, colored harmony quartet, open their routine running to straight harmony, with only one solo mixed in. Several of their numbers are of the tongue-twister type, which help to offset the spot they are put on through being forced to debut.

Masters and Grayce, lately an integral part of Pat West's 'Gobs of Joy' unit, fill the deuce spot nicely, with most of their routine devoted to comedy gagging and hokum, in which Miss Grayce excels. Masters executes a few difficult golf shots, in which he is proficient, but otherwise his offering is a radical departure from his customary stage performance. Working in one, there are few shots permissible.

Closing the regular vaude is Frank DeVoe, offering practically the same routine he used a week previous at Warners, Hollywood. Same choice of songs, with his gags somewhat toned down, though still near the blue border line. The customers seem to like several of his numbers, particularly his semi-off color, 'Mamma Growing Younger,' used for the finale.

The Meglin Kiddie revue comprises some 60 to 70 talented youngsters, who present the customary routine of singing, dancing and ensembles, with an accordion specialty thrown in for good measure. A girl's harmony trio stands out. Finale has entire cast doing a tap routine to the melody of 'Poet and Peasant,' not new, but well done.

News and cartoon, 'Shuffle Off to Buffalo,' complete screen fare. Biz slow in coming at opening show, with lower floor still sparsely filled at end of first stage performance. *Edwa.*

ALBEE, BROOKLYN

Pretty weak biz when caught Saturday night. The vaude bill is rather thin stuff for amusement and how much 'Melody Cruise' (RKO) means can be gauged by the biz.

The biggest punch is Leo Carrillo, who does a monolog in which he constantly repeats himself and doesn't fail to mention his Chase & Sanborn radio job. Most of Carrillo's stuff is slight takeoff bits and that piece of musical poetry he recites at the end is pretty choppy. But the Carrillo personality once on the stage does its work. He had an easy time when caught.

Irene Franklin is here, too. Blonde this time. Middle for her. Sammy Lewis and Patti Moore in deuce.

From a straight theatre amusement angle, the opener, Violet, Ray and Norman, take first place. Acrobatic trio that's unusual with the chair trick for closing a nifty.

Closing flash is the 12 Aristocrats, evenly mixed group of girls and boys who do precision adagio in neat costumes, utilizing the full stage without special settings. Rita De Lano, a singer, pops out in 'one' between dance numbers. Quite a wave to the lads in th' outfit, but the girls are attractive and that lends plenty to this turn. Miss De Lano sings two numbers. One is a Sophie Tucker takeoff without credit to Soph. *Shan.*

Code

(Continued from page 7)

houses work as much as 70 hours weekly.

As for age, the majority of ushers are calculated to be 16 and above so that little worriment could be caused exhibs in this direction.

Booth Men

Booth men will in majority 'enjoy' a substantial reduction. Approximately 60% of all the projectionists are estimated to be non-union and are figured roughly now to be working 42 hours for $30. Efforts will be made to have them classified as mechanical workers under the Roosevelt code which, in that reference, says they will not work over 40 hours and that in no event shall they receive less than 30 cents per hour. At that rate they could be cut to $12 and the exhib would retain faith in his NRA insignia over the b.o. Union men, however, are not affected. Some of them, it is admitted, will continue through the period of codism to draw as high as $3 per 60 minutes. How many men to a booth and what booths will be an important angle of the final reckoning.

Of an estimated 10,000 employees in distribution approximately 2,000 are reported to be drawing less than $14 a week. An extra $4,000 a week is calculated sufficient additional compensation to bring this branch of the business up to Roosevelt's minimum.

The average steno is estimated causually by graphists to be averaging $25 per week for 30 hours. If that's the case bosses can lop $10 off her envelope, if they want to, and make her stay the extra two hours.

But Washingtonians may suggest high paid execs and actors be asked first to cut their big slices before any minor employees are forced further down on the pay scale. That point is reported worrying the execs and actors.

Film Reviews

Heroes for Sale

(Continued from page 14)

instance, where the hero takes to drug. This leads interest off into an unsympathetic path. Not quite intelligible from a story standpoint is where, without warning, he also becomes cured.

The injection of a Dutchman, Max, and played by Robert Barrat, pours some intermittent comedy on the story. Barrat does a good job as a sort of insincere anarchist with a looney outlook on life. He invents a laundry machine that changes him into a capitalist. The hero by this time is the bird's pal and he gets a 50% interest in the invention.

Barthelmess does as a good a job as can be expected in what is probably the toughest assignment he ever had. Hardly believable any actor could have coped better with the stuff handed him to chatter and perform. Yet, he doesn't evoke much sympathy for his continuous hard luck. Fault of the yarn. Too much hard luck handed one man.

Loretta Young does get some sympathy. She marries the hero, and the sympathy point is where she is trampled by a mob. So it shows just how tough this story is. Miss Young has to die for just a little sympathy. Aline MacMahon is a kind of muggy daughter to a keeper of a flop house and a soup kitchen. Of course, she's okay, but even she can't help much.

Then the film winds up without warning. Just goes out, showing Miss MacMahon telling the hero's young son what a great man his father was or is. Not clear, because just prior to this Barthelmess had disappeared in one of the many fadeouts of the picture, apparently to make another stop somewhere but never getting there.

The direction is always best in the mob shots. Maybe that's Wellman's forte. He got his idea of film making from the war and shortly after he came back from the Lafayette Escadrille, with which he served as a flying sergeant. The photography and effects are good, and Wellman knows these, too.

Grant Mitchell's role and Berton Churchill's, as well as that of Robert McWade, are too brief for comment.

Altogether a rather sorry comment on what Americanism might be or isn't. This may serve as an angle to attract exploitively or something. But sounds hazardous and daring because it's bitterly presented. *Shan.*

SHRIEK IN THE NIGHT

M. H. Hoffman production; Allied Production release. Directed by Albert Ray. Ginger Rogers and Lyle Talbot co-starred. Story by Kurt Kempler; adaptation by Frances Hyland. Cameramen, Harry Neuman and Tom Galligan. Associated Producer, M. H. Hoffman, Jr.; production manager, Sydney Algier. Film editor, L. R. Brown. At the Cameo, New York, July 21. Running time, 65 minutes.

Patricia Morgan	Ginger Rogers
Ted Rand	Lyle Talbot
Wilfred	Arthur Hoyt
Inspector Russell	Purnell Pratt
'Petey' Peterson	Harvey Clark
Augusta	Lillian Harmer
Martini	Maurice Black
Maid	Louise Beaver
Editor Perkins	Clarence Wilson

Mild programmer along formula lines threading the murder mystery theme with a boy and a girl reporter romance.

Acting generally is fairly spirited and technical production moderately good. Saleable line of commercial film without anything special to distinguish it from the many other miles of like footage turned out by the factory system.

Punch is delivered by a hoked up melodrama in which a long series of victims are found mysteriously murdered, while the boy and girl reporters, rivals in their work, seek a solution of the crimes and also of their own romantic problems. Miss Rogers handles an ingenue role attractively and without too much skipping, while Talbot develops a capital twist of light comedy as the juvenile.

Melo trick consists of having the murder victim's screams burst out at frequent intervals, spaced with the comedy of Purnell Pratt as the police inspector and his stooge assistant, Arthur Hoyt, in his familiar classified type. Latter two do some good work, getting effects legitimately.

Finale is a capital bit of tight action. The insane murderer gets the heroine at his mercy and is about to throw her into the apartment house incinerator when rescue comes. Sort of 'Blue Jeans' saw mill stuff, but for the purposes of this kind of picture, serviceable. Solution at the end is rather unsatisfactory, since the explanation of the crimes is disclosed in dialog rather than in action, but the pace has been fast up to then and the ground is briefly and adequately covered.

Altogether satisfactory indie film material. *Rush.*

SLEEPLESS NIGHTS

British International production; Remington release. Features Polly Walker and Stanley Lupino. Directed by Thomas Bentley. From original by Stanley Lupino, with adaptation for screen by Victor Kandall. Music by Noel Gay. At Rialto, New York, July 20. Running time, 03 minutes.

Musical farce produced in England with Stanley Lupino, English comedian, and Polly Walker, from the U. S., doing top. It has a novel plot, is built around some intriguing situations, and with the music to help makes pretty agreeable entertainment. Possibilities at the box office are fairly good.

On this engagement, first in the States, the Rialto is selling the picture without telling it is a British-made, figuring that if people come in and like it that will not be a drawback on personal plugs.

Two tunes notably among the picture's assets, 'I Don't Want to Go to Bed,' around the title, and 'I'm Awfully Glad It's Happened to Me.' Both are given considerable free rein as the picture unfolds, plus dance and other production assistance.

Lupino, dancing comedian, is as often doing some kind of a hoofing routine as he is singing. Or more so, trying to invest his part with a gay abandon that might call for a dance step or two at most any time. Miss Walker, screening well and singing or dancing with equal effectiveness, is a good opposite for Lupino, with the two having to pose as married in hotel after captured in an accidentally compromising situation. Rest of action on a yacht.

Nothing rough in the dialog or direction, BIP having preferred to coat the picture with a gayous charm rather than suggestiveness.

English accents figure with Lupino and others, but through Miss Walker and characters representing Americans, it is about half and half in this respect, in case audiences over here might mind.

Fairly good support, including Gerald Rawlinson, Frederick Lloyd, Percy Parsons, Charlotte Parry, David Miller and Hal Gordon.

Camera work and cutting okay. *Char.*

SUMMER LIGHTNING

(BRITISH MADE)

London, July 12.

British & Dominions production, released through United Artists. Directed by Maclean Rogers. In cast: Winifred Shotter, Dorothy Bouchier, Ralph Lynn, Horace Hodges, Miles Malleson, Esme Percy. Length, 7,000; running time, 75 mins. Previewed at ... theatre, London, July 10.

P. G. Wodehouse in 'Summer Lightning' has constructed a farce on familiar lines.

A silly ass (Ralph Lynn) is secretary to Lord Emsworth (Horace Hodges) and is in love with his employer's niece (Winifred Shotter). The secretary wants to get money enough to marry the niece, and arranges with the butler to steal his lordship's prize pig just before the Agricultural Show, returning it, asking the girl's hand as a reward.

This West End audience received the picture with riotous acclaim.

Direction and photography pleasing. Ralph Lynn is his usual self, but hasn't as many farcical situations as usually allotted to this amusing star. Winifred Shotter is pretty, Dorothy Bouchier is neatly sugary and Horace Hodges gives, as always, a legitimate characterization.

Should prove attractive for exhibitors here, but the same prediction can hardly be made for America. *Jolo.*

IDYLLE AU CAIRE

('An Idyl in Cairo')

FRENCH MADE VERSION

Paris, July 10.

Produced by Stapenhorst for UFA and French version made for Alliance Cinematographique distribution. Directed by Reinhold Schunzel with the collaboration of Claude Heymann for French picture. Scenario by Walter Reisch. French lyrics by Jacques Bousquet. Music by Werner R. Heymann. Cast includes Georges Rigaud, Renate Muller, Henry Roussell, Spinelly and others. At the Marignan for limited run.

A bright and amusing comedy with music and a picturesque panorama of the life and scenery of Egypt. Though leading characters are all of the Occident, the plot is laid in Cairo and concerns the efforts of Toby Blackwell (Georges Rigaud) and Stephy (Renate Muller) to get their respective parents married.

Toby's widowed mother (Spinelly) still young and beautiful but most eccentric, is forever involving herself in little scandals which Toby fears will injure the reputation of the great Blackwell Stores he has inherited. Stephy's father, the Count Weidling-Weidling (Henry Roussell) has more family tradition than cash and spends too much time between the gaming tables and little flirtations to suit his serious daughter. Finally, the son proposes a

(Continued on page 35)

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

ing of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 9 reels. Rel. June 1.

iss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. May 4. Rev. May 10.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 20.

onlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Brice-Freund. Rel. July 27.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann; David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

rivate Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Secret of the Blue Room. Mystery drama. Lionell Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. Rel. July 20.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin. Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Studios: Burbank, Calif. **Warner Brothers** Offices: 321 W. 44th St., New York, N. Y.

Baby Face. The story of a hard-boiled girl who reached the top. Barbara Stanwyck, Geo. Brent. Dir. Alfred E. Green. 71 mins. Rel. July 1. Rev. June 27.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

irl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Golddiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell, Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

ing's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24. Rev. July 4.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 15. Rev. May 23.

Private Detective 62. From a recent story. Wm. H. Powell, Margaret Bradsay. 67 mins. Rel. June 17. Rev. July 11.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10. Rev. June 27.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. April 23.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. May 14. Rev. July 4.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5. Rev. June 27.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Miscellaneous Releases

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

British Releases

Companion Wanted. (Harold Auten.) Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night., (Harold Auten.) Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

Night and Day. (Harold Auten.) Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Savage Gold. (Harold Auten.) Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins.

Wives Beware. (Regent.) Farcical story of a would-be cheating husband. Adolphe Menjou, Claude Allister. Dir. Fred Niblo. 61 mins. Rev. May 30.

Foreign Language Films

(Note: ecause of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier.

Der Bali (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 3.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Hussar (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Rel. Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. Nov. 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German)' (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostolevsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 75 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Farce. Dir. Max Obal. 80 mins. Rel. Mar. 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Music. Marlene Dietrich. Dir. Carl Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav I Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henny Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 86 mins. Rel. Nov. 1. Rev. Nov. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno. 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.

Oberst Redl (Capital) (Ger). Spy thriller. Lil Dagover, Theo. Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

On Demande Compagnon (Fr.) (Auten). Musical romance. Annabella. Dir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Mliman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.). Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Gretl Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 65 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

(Continued on page 36)

Idylle Au Caire

(Continued from page 34)

scheme to Stephy for announcing the engagement of the widow and the widower. The obstreperous parents, on the other hand, seeing the youngsters with their heads always together, imagine them to be in love and, by a combination of mischance and manoeuvering, when the engagement is made public, it is the son and daughter who find themselves affianced. The newlyweds fall really in love.

The direction is good on the whole, but picture could be shortened in several places decidedly to its advantage. The background, with some beautiful shots of the pyramids, desert scenes, native dances and marriage ceremonies, etc., adds considerable interest to the story. The photography, however striking at times, suggests a tourist's collection of individual pictures.

Chief honors of the all-star cast should go to Henry Roussell, who gives a very finished characterization of the Austrian count and thoroughly measures up to his outstanding performance of the general in 'Gaites de l'Escadron.' Spinelly is quite as chic and coquettish as she should be in the role of the sensation-loving widow. Georges Rigaud plays with a fine spirit of youth, while Renate Muller, a comparative newcomer, is refreshingly unaffected.

Picture should make a nice profit here and has a chance in America for houses that show atmospheric foreigns.

Arizona to Broadway

Fox production and release. Directed by James Tinling from screen play by William Conselman and Henry Johnson. Cast: James Dunn, Joan Bennett, Herbert Mundin, Sammy Cohen, Theodore Von Eltz, Merna Kennedy, Earle Foxe, David Wengren, J. Carrol Naish, Max Wagner, Walter Catlett, Jerry Lester. At the old Roxy, N. Y., week July 21. Running time, 66 mins.

Despite a crazy quilt theme of romance, burlesque, gangsters, pansies, conmen, cops, show girls and flapjacks—also a small town, New Orleans and the major locale of Broadway, once this picture gets underway it compels interest.

It is not a deluxe house picture, but it will be liked in the medium-priced emporiums. Of the 'Cheating Cheaters' flavor it is not, however, a rewrite of the play. It simply aims recklessly for speed. Country girls become smart city dames in a frame, the leader of con men who admits no rival in his field winds up honest and married. After a slow start the pace is hectic.

Sometimes, [illegible] it's a bit hard to follow the characters. Cutting probably abetted the direction to realize this phase. Through the greater part of the footage is an indefinable continuity, probably due to the high gear, which will keep the average audience centered on the screen. Sammy Cohen as the comedian of one con gang offers real laughs. *Waly.*

LOYALTIES

(BRITISH-MADE)

London, July 5.

Associated Talking Picture production, released through Associated British Pictures. Directed by Basil Dean. In cast Basil Rathbone, Miles Mander, Heather Thatcher, Joan Wyndham, and others. Length 7,000 ft. approx., running time, 70 mins. Pre-released Carlton theatre, London, July 3.

Galsworthy's classic play 'Loyalties' has been made into a talking picture with a first-rate adaptation. Galsworthy himself is reported to have approved the scenario shortly before he died.

The casting and direction approached very nearly the category where they may be referred to as flawless. Each character is admirably portrayed, but the one that will come in for most favorable comment is that of the Jew who feels a spirit of antagonism to him in society because of his race. This is played with the requisite sensitiveness which Galsworthy designed for it, by Basil Rathbone.

Subject is a typical class production. On the evening it was reviewed at the Carlton the picture was greeted at its conclusion with a round of applause. *Jolo.*

ABER TWINS
CHARLINE ARLINE
Loew's State, Los Angeles
Week of July 20th

JAN RUBINI
DIRECTING THE WEST'S ONLY THEATRE CONCERT ORCHESTRA
Held Over by Popular Demand
Warfield Theatre San Francisco

Stock Market

(Continued from page 6)

their total gains since the start of the 'new deal,' in most cases touching but not violating the minor collapse in June, when the market experienced a fairly violent correction on the possibility that the American dollar would be stabilized in relation to the British pound.

Most significant of all was the fact that Loew's, the leader of the film family and the only remaining issue that commands a price high enough to invite a speculative play, remained exactly within these limits, in this respect paralleling a number of pivotal industrial issues, and also the Dow Jones stock index which is the yard stick by which market movements are generally measured.

Of course, there is at this moment no way to guess what the next drift is going to be. The situation has too many angles and is involved in too many directions to make possible a reasonable guess. For one thing, a great deal depends upon what attitude the government takes toward trading in stocks and commodities. Under the present set-up the Chief Executive can take charge of the Stock Exchange to all intents and purposes; under the Recovery Act he can prohibit short selling or even marginal trading. By control of the central bank he can withhold capital for trading purposes, or the Administration could influence commodity prices definitely upward by actual revaluation of the dollar.

Only hint of what Washington intends to do that has so far come out is the administration's action in curbing speculation in wheat on the Chicago Board of Trade. The White House has unequivocally expressed condemnation of speculative excesses in terms which have been interpreted to mean that the Government is careless of speculative losses or gains, except as gambling manias and their consequence threaten the national recovery program.

Trend Stands So Far

All these things create tremendous uncertainties in security prices and the next few days ought to see price movements seeking to forecast the future. The significant point of last week's wind-up, however, was that the collapse, violent though it semed, had gone no further under the chart theory, than accomplishing an extreme corrective set-back.

The last previous critical level—that of the June lows—were not broken, and the reaction had not [illegible] advance. The theory is generally held by chart readers that unless the retreat goes beyond the half way mark of the advance it does not reverse the general trend. On that reasoning for the present it seems possible that the trend is still generally up, regardless of the violence of last week's collapse, which was certainly brought on by unreasonable running up of a group of special issues, specifically the 'repeal' issues, which took a terrific beating, and the collapse of which carried the rest of the market along.

Price levels of Loew's were extremely significant under this line of reasoning. Taking a '33 bottom around 10—actual low was 8½, but this was a brief sinking spell—and the top at last week's early peak at 32⅝, total advance amounted to 22½ points and the reaction at its extreme bottom amounted to about half of that. Stock closed the week at 21¼, which was the exact half way mark.

Specific low mark for the setback was 19½, which was the exact point at which Loew's found support back in June, when the stabilization fright brought on a sudden three-day flurry of selling. The chart argument, therefore, at the moment is that the amusement leader—and the general market, for that matter—closed the week poised at exactly the point where almost anything could happen. If it continues to defend last week's lows there would be ground for supposing that a recovery could be organized and the price trend could be re-established for the future. If the next few days brings out materially lower prices generally, the uptrend of nearly five months would be interrupted and the signal would be down to some new resistance level. These arguments take into consideration market technicalities, independent of any action the government may take. They would have weight only if the Administration continued its present apparent policy of hands off security dealings.

Columbia Holds Well

Range of figures quoted for Loew apply with surprising similarity to some other active picture stocks. Columbia Pictures was low approximately at 9 and high at 24½, a spread of about 15 points. The reaction carried it down to 17⅛, where it met support, recovering moderately to close at 18—another case in which the setback was held within the limit of half the whole advance. Low for Columbia in the June setback was 16½, so that in last week's retreat the defense came in slightly above the critical level of its last previous corrective drop. Fox lost about half its total gain, but in this case it did slip through its June resistance point in last week's rout.

Eastman Kodak, one of the hardest hit of last week's victims, holds to the general line as regards cancellation of half its advance, but breaks away from the majority of the amusement group by sinking through its June bottom by the wide margin of more than 10 points. In the June break it got support at 77, while during the selling frenzy of last week it broke through that level to 65½, suggested both a topheavy long following among the public for this old speculative favorite and the lack of determined sponsorship within the market itself.

In other words, while the public was being frightened out there was no clique sufficiently interested in its fortunes to bring up support. Kodak sank precipitously from 87⅝ to 65½ and then only rallied to 67½, the week's net less being net 18¼ points, one of the worst breaks among the issues apart from the recent high flyers like National Distillers.

In a number of stocks upon which the slump centered there was great confusion in trading, in several cases the specialist turning his book over to the Exchange Governors. Commercial Solvents was a case in point. The former specialist retired and the book was transferred to M. J. Meehan, the third transfer in a week in this issue. In such a case ticker prices probably are not truly representative of market appraisal. Trades probably were done at fanciful prices in the confusion. Somewhat similar situation existed Saturday in a number of other stocks. As a result buyer and seller couldn't get together, and these shares did not appear on the tape at all. Delaware and Hudson was a case in point.

But there seems to be no reason to attribute the crash in Kodak to such a cause. Dealings in Commercial Solvents last week totaled more than 2,000,000 shares, while the turnover in Kodak was but 26,000 shares, not much more than normal, and a very moderate volume for a week of furious trading.

Consolidated Film preferred on heavy turnover similarly penetrated both the half way mark and likewise slipped through its June resistance. Figures were low around 6, top around 15. Half way would be fractionally above 11. Instead of holding that level, the stock cracked to 8, breaking through by a fairly wide margin. June support point was 10¼, which level [illegible] was violated by rather a bad gap. This issue would likewise be regarded as flying the danger signal.

Both Warner Bros. and Radio broke through both the half way mark and failed to hold the June bottom and both displayed important volume. Figures here were half-way mark for Warners at 4¼ and June bottom of 4⅜, while last week's actual low mark was 3⅜. Turnover was 290,000 shares, and the net loss on the week was 2⅝.

RCA Cracks

Figures for Radio Corporation were: Half-way mark 7⅝, June low 8 and low on last week's reaction 5¼, a rather significant break-through here. In both the last two cases cited a contributing factor undoubtedly was that the small outside trader was in deep on both issues, because they could be played with at a small outlay, because both stocks have a background in the public mind for sensational moves and both were tipped for weeks before the crash as being 'ready for a campaign.' They had their campaign all right, but the late comers got no nourishment out of them, as usual.

Most of the cheap stocks that were trotted out late in the upturn suffered severely. Notably there was an utter collapse of Pathe A, which shot up to a new top for more than two years at 9⅞ on Tuesday, and in two days nosedived to 4⅜, more than cut in half. Turnover here was 29,000 shares, sensational for this long-neglected issue. Against this performance the old Pathe bonds advanced 8 points net on the week, despite the collapse in equities.

Bonds generally among the amusements presented a fairly cheerful picture. A few speculative minor liens lost ground. General Theatres went into a semi-collapse and the Warner 6's took a terrific sock, but both the Paramounts gave a good account of themselves, absorbing a fair amount of nervous selling without giving much ground. RKO debentures slipped 4 net to 25, but on such minor volume as to rob the price change of great significance.

Summary for week ending Saturday, July 22:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last	Net chg. for wk.
7⅛	⅞	3,100	American Seat	6½	3	3½	—3
5¾	1¾	7,800	Consol. Film	5⅛	3¼	3¾	—1
24½	6⅝	11,500	Columbia P. vtc	24⅛	17⅛	18	—5¾
14¾	5⅞	13,600	Consol. Film pfd	12¼	8	8¾	—3¼
89¼	46	26,200	Eastman Kodak (3)	87⅝	65½	67½	—18¼
4⅞	¾	41,800	Fox, Class A	4⅝	2¾	3	—1
30¼	10½	516,300	Gen. Elec. (40c.)	30⅛	20⅛	22¾	—5⅞
25	8	.....	Keith pfd	..	..	15 bid	
32⅝	8½	99,600	Loew (1)	32⅝	19⅛	21¼	—5¼
78⅛	35	1,000	Do pref. (6½)	78⅛	70	70	—5
7	1⅝	5,500	Madison Sq. Garden	4¾	4	4	— ½
20¼	13½	600	Met-G-M pref. (1.89)	20	19	19	—1
2½	⅛	33,700	Paramount cfs	2⅜	1⅛	1⅛	— ½
2½	¼	34,000	Pathe Exchange	2⅜	1¼	1½	— ⅝
9⅞	1¼	29,000	Pathe, Class A	9⅞	4⅜	5⅛	—2⅝
12¼	3	860,500	Radio Corp	11¼	5¼	7¼	—3½
5⅝	1	40,400	RKO	4¾	2⅛	2½	—1⅞
35	10	140	Universal pref	30	25	26	—5
8½	1	200,300	Warner Bros	8⅜	3⅜	6	—2⅝
22	4¼	300	Do pfd	19⅝	17	17	—3½
58¾	10⅝	177,200	Westinghouse	58½	36¼	40½	—15½
23⅛		200	Columbia Picts	22½	20	20	—3½
⅞		4,600	Gen. Thea. E. pfd	⅞	[illegible]	[illegible]	— [illegible]
16½		8,800	Technicolor	9¼	7⅛	7¼	— ⅛
3¾		1,500	Trans Lux	3⅛	2⅛	2⅛	— ⅞

BONDS

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last	Net chg. for wk.
9¼	1	$566,000	Gen. Thea. Eq. '40	9¼	5	5¼	—2¼
61	20½	51,000	Keith 6's, '46	57½	52⅞	53	+ ⅛
84½	48	64,000	Loew 6's, '41	84¼	76	76	—5
87	47½	13,000	Pathe 7's, '37	87	80	85	+8
32½	4½	251,000	Par-Fam-Lasky 6's, '	32½	21⅛	25	— ⅜
32	5¾	301,000	Par-Pub 5½'s, '50	31	20	26⅜	+1⅛
30	8½	8,000	RKO debs 6's	29½	25	25	—4
41⅝	12	878,000	Warner Bros. 6's, '39	40	28½	30	—8

Produce Exchange

1933 High.	Sales.	Issue	Net chg. for wk.
2¾	20,000	Par-Pub	— ¾

Over the Counter, N. Y.

Bid.	Asked.		Issue
⅛	1	.....	Roxy, Class A

Gen. Theatre cfs. sold $50,000 @ 7¾, 5, 5, net off 1.
Par-Fam ofs. sold $8,000 @ 30, 26, 30, net up 4.
Par-Pub cfs. sold $11,000 @ 30; 22½, 22½, net off 4.

STATEWIDE CO. OWES $65,303; HAS $354,981

Milwaukee, July 24.

Treasurer G. N. Blatchford, of the bankrupt Statewide Theatres, operator of eight local houses and four in Wisconsin, has scheduled liabilities of $65,303 and assets of $354,981. Of the assets, $113,379 is in cash and $212,559 in theatre equipment.

Incorporations

California

Sacramento, July 24.

Screen Actors' Guild, Inc. No capital stock. E. D. Flaherty, John G. Sobieski, Maxine Powers.

Cinema Classics, Inc. Capital stock, 100 shares, none subscribed. Walter F. Tilford, Roy W. Leible, Arthur L. Wood, Clyde E. Ellis, George Larson.

Charlie Chan, Ltd. Capital stock, $50,000, none subscribed. Ed. L. Park, Ole Chan, Bo Ling, See Fu Poa, F. Paul Hornaday.

Aero Pictures, Incorporated. Capital stock, $25,000, $520 subscribed. Francis M. Corby, Joseph Sims, Melvin Abramson.

Fox Studio Employees' Credit Union. No capital stock. Chester Stafford, Lou Lambermont, Geo. D. Hellgren, Ray C. Fitzgerald, Joseph R. Stofel.

Permits to sell stock issued to:

Henet, Inc. M.p. production. To issue 500 shares out of 1,000, no par.

Monogram Productions, Inc. M.p. production. To issue three shares out of 1,000, no par.

Cinema Classics, Inc. M.p. production. To issue all 100 shares, no par.

Angelus Productions. M.p. distributing. To issue all 100 shares, no par.

Fictitious Firm Names

Los Angeles, July 24.

Los Angeles Stage Lighting Co. C. Chas. Stevens.

Jimmies Back Yard Cafe, Hollywood. Theodore J. Newhart, Wm. Livingston.

Amplitone Sound Systems, Venice. Fred J. Aves.

Massachussetts

Rex, Incorporated, Lowell; to operate public amusements; capital, $100,000; incorporators, Charles Dancause, Wilhelmina Dancause and Homer Bourgeois, all of Lowell.

Judgments

Sawpits Theatre Corp.; First Exchange, Inc.; $31.

N. Y. Exchange for Educational Films, Inc.; P. W. Muldeny; $821.

A. Erlanger Theatrical Enterprises, Inc., Saul Baron, as trustee; Marc Klaw, $32,426.

Thermos Bottle Explodes

New Way of Stench-Bombing Tried on Steffes' Bijou

Mineapolis, July 24.

One woman patron was burned on the legs and another became hysterical from fright when somebody tossed a thermos bottle containing a liquid into the crowded main floor of the Bijou theatre, 1,600-seat independent grind dime loop house, and it exploded. The injured woman had to be taken to General hospital.

Police blame the occurrence to labor trouble.

Bijou is owned by W. A. Steffes, general manager of Northwest Allied States. Recently this house along with six other local independent theatres discharged their $45 a week booth operators, members of the A. F. of L., and employed as operators at $35 a week members of the Minneapolis independent union not affiliated with the A. F. of L.

A police analysis of the thermos bottle contents showed that they consisted of yellow aluminum phosphorous such as used in a match factory. The fumes which poured forth from the bottle and continued to flow when it was taken to police headquarters were caused by the phosphorus. It drove patrons out of the showhouse and caused a near panic. Police said the thermos was thrown from the balcony.

Miss. Meeting

Jackson, Miss., July 24.

State chapter of M.P.T.O.A. met here last week and went on the warpath against the high tax and Sunday blue laws. Ed Kuykendall, state and national president, came from New York.

Sales tax on theatres is 10%, while groceryman, department stores and other merchants pay only 2%.

Kuykendall expressed the opinion that if the tax is reduced to 2%, theatres will absorb the tax.

NOTE CUT DOWN, TOO, AND SOLD IN BOSTON

Boston, July 24.

A $150,000 promissory note, signed March 1, 1930, by Rhode Island Theatres, Inc., and endorsed before delivery by Olympia Theatres, Inc., Boston, payable in five years after date, figured in a decree today in Federal court here. Judge Lowell authorized transfer of note to Leon David, Boston, and Nathan David, Newport, R. I., upon receipt of $85,000 cash, transfer to be made without warranty of any kind.

Comptroller of Currency okayed the transaction.

F-WC Abandons Twice Weekly Staff Screenings

Los Angeles, July 24.

Semi-weekly screening that have been held in the Carthay Circle for the past year, primarily for theatre and h. o. employees, have been discontinued by Fox West Coast. Execs feel that better results can be accomplished by having the screenings in the different houses whenever they are ready to be previewed, rather than to bunch all product [illegible] nights.

Also figured some additional revenue may be drawn into the box offices by eliminating the free showings for employees, their relatives and, occasionally, friends.

Ochs Lands Peekskill

Lee A. Ochs is stepping into theatre operation outside of Greater New York for the first time this week, taking over the Colonial, Peekskill, N. Y., from the Singer interests. It's an operating arrangement.

Gene Levy, Newburgh operator, who also wanted the Colonial, Peekskill, was nosed on the deal by Ochs.

Marvin Parks Out

Marvin Parks, who went to the coast on a leave of absence from RKO, expecting to [illegible] the company, is declared out.

He was stationed at the Albee, Brooklyn, for a time as manager, but shifted to Cleveland when J. J. Franklin made his second trip to New York to take the Albee.

CALENDAR OF CURRENT RELEASES

(Continued from page 35)

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. Ti 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 148 W. 48th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

AD MEN RATE AGENCIES

Multiple Auditions for Fall Accounts Have 'Name' Comic-Variety Intent

Next to the time sales department the busiest faction around the networks are those concerned with commercial auditions. Large percentage of clients, mostly air veterans, interested in going on the ether this fall are following the practice of first taking an option on available time and then scouting for a program.

Judging from the consensus of talent requests, air comics will be at a greater premium than ever this fall. Average order put in by a commercial after a night spot embraces a comedian, a stooge or straight, a soprano, a quartet or femme trio, or both, and a band. Heavy call for comedy-variety shows, aver network bookers, is motivated by the Crosley Report showing that this type of entertainment has taken the strongest hold upon the public.

Of the 10 leading programs on the Crosley list as of May 1, when the broadcast season was still at its height, eight were of this category. Remaining two were the Amos 'n' And and Myrt and Marge script shows. And even these came under the heading of comedy.

Agency men say that in following out clients' orders for the comedy-variety whirl, the top difficulty is that there are few comics with stage reps left. Practically every one of them has at some time had a crack at the air and those who clicked are tied up to some account. As for those who didn't jell, agency men say it's too much of a gamble to experiment with them again.

NBC last week held over 80 commercial auditions, the largest number in any one week in the past two years.

Cutting It Down

Los Angeles, July 24.

Indications in the west are that product plugging over the air this fall will be more subtle and crisp. To appease the newspapers, some sponsors will tie-up newsprint ads with their air shows on the order of, 'See our ad in your morning paper tomorrow.' This may mean less sales chatter.

Coast grocery chain, Safeway-Piggly-Wiggly, in presenting Eddie Peabody, uses only one line of advertising copy throughout its half hour program — 'Peabody appears here because of your continued patronage of our stores.'

BALTO'S WCAO OPEN FORUM AND HIT

Baltimore, July 24.

Taking a bold step to establish as a public servant, local station WCAO has instituted a program of civic education, based on the subjects chosen by the listeners themselves. WCAO, the local CBS outlet, has informed its listeners that the station can be freely used as a sort of ether library and information booth.

Listeners have been invited by Thomas ... general manager of the station, to request ether discussions of a great variety of subjects. Listeners may send in questions they want to know about on civic, economic, political or general subjects. And the station promises, that if they deem the question of sufficient public importance, to secure the services of an expert in each field.

Move has made WCAO a focal point in the city, establishing the station almost as solidly in the middle classes as the leading newspaper.

In keeping with this idea of public service the station has also instituted the practice of sounding off the time every 15 minutes. This is for the benefit of the women and continues throughout the daylight hours. Time-giving is off at night, the station figuring that in the evening there's generally a male at home and carrying a watch.

Agency Air Credit Gets NBC 'No' as CBS Tries It Out

Ad agencies have reached the point where they are demanding of the networks the right to self credit lines on their programs. NBC refuses to budge from its policy against this procedure, but Columbia has broken the ice by allowing the McCann-Erickson agency to include on the Poland Spring Waters stanza an announcement that that agency is the program's producer. This credit line went on for the first time last Tuesday (18) and marked the first instance of its kind in chain broadcasting.

NBC has two reasons for its stand against the agency credit line that the public plugging of itself by an agency is contrary to the ethics of the advertising business, both the American Aassociation of Advertising Agencies and the Association of National Advertisers frowning on the idea, says the network, and that if it yields there will be no stopping the spread of the agency plugs.

In due time, the network argues, not only would programs carry the agency tag but it would also spill over to naming staff producers, script writers, etc., the same as film credits on the screen. NBC contends that to listeners these credit tags would only become an acute irritation, hence its negative stand on the issue.

WKBB's August Start

East Dubuque, Ill., July 24.

WKBB to go on the air here early in August with studio in Dubuque, Ia., and transmitter in this Illinois town.

R. W. Hoffman, Joliet and Cicero, Ill., owner of plant with J. W. Baker to announce and manage.

Wallace, Ibbett Leave Agency, Taking Account

Chicago, July 24.

L. T. Wallace's departure from McCann-Erickson agency, accompanied by the Italian Campagna account and his production executive, Fred Ibbett, has occurred. Wallace is a partner in Aubrey, Moore and Wallace with a title and billing.

That Campagna and its retinue of execs would leave McCann-Erickson was printed four months ago but denied at the time. Otis Beeman, account exec, moved with Wallace and Ibbett. Ibbett is from the British Broadcasting System and later worked for NBC.

Campagna had 'First Nighter' and 'Fu Manchu' on the air last season. At present only 'First Nighter' continues.

U Nixes 'Mulligan'

Chicago, July 24.

After keeping the scripts under advisement for two months Universal Pictures rejected Bob White's radio narrative, 'Milligan and Mulligan'. Charles Beahan submitted idea to studio.

Program was on the air last winter for Phillips 66 Gasoline.

FEW ALL 'ROUND; SPECIALIZERS

Few ad agencies have proved themselves adept at all-around program-building, say experts in their own field. As a rule most agencies have made good with a particular type or form of radio entertainment. Some have established themselves as experts with the comedy-musical stanza and flopped in other phases; some have made an outstanding click of the serial script, and others have shown a particular aptitude for class though popular straight orchestral interludes.

Following is a composite of the way several agency men rate the various agencies as to radio entertainment:

Batten, Barton, Durstine & Osborne, Inc. Innovators of the big name and money star as a regular and consistent feature through the agency's Atwater-Kent, General Electric and General Motor (institutional) accounts.

Lord & Thomas. Specialists in human interest script serials, as exemplified by Amos 'n' Andy, 'The Goldbergs', 'Clara, Lu 'n' Em.' Also first of the big time and hookup plungers, viz., Lucky Strike Series.

J. Walter Thompson & Co. The flashy lads of the air, responsible for developing the comedy-variety program to its present state, a staunch exponent of the use of stage and screen names and one of the most successful air merchandisers in the business.

Blackett, Sample, Hummert, Inc. Strong for the small-town script act, adept at maintaining at a high level a musical show of the American Album of Familiar Music (Bayer's Aspirin) type, but overlong and too direct when it comes to merchandising copy. But ranking among the three most successful agencies in radio.

Newell-Emmett, Inc. Showed 'em something new when it scheduled three different names alternating on six stanzas a week and did an unusually effective piece of work in its merchandising of Chesterfield cigaret. Incidentally, Chesterfield is the only account this agency has ever had on the air.

Erwin-Wasey & Co. Still one of the keener showmen among the first 10 agencies on the air. Handling of Barbasol, with Singing Sam, rated as its ace accomplishment. Has also done well with the Carnation show (NBC, Monday nites) which has developed into a standard musical program of its kind, directed to and appealing to the lower middle class family. Backing of the Voice of Experience on CBS regarded as an indication of departing from one of the most conservative policy agencies in the business.

Cecil, Warwick & Cecil. Handy with the dramatic show, viz., Sherlock Holmes and '20,000 Years in Sing Sing' and inclined strongly toward the celebrity. Has done a crack entertainment and merchandising job with the Gulf Oil series (Will Rogers, Arthur Brisbane, Irvin Cobb).

Benton & Bowles, Inc. Standout accomplishment is the Maxwell House coffee Showboat. Judged a consistently showmanly example of entertainment for the class it goes after and nifty on merchandising. Has been not as effective with the Best Foods Musical Grocery Store (NBC Friday nights) which switches comics, from Tom Howard to Fred Allen, Aug. 2, but has shown a decided knack for kid shows, such as Paul Wing the Story Man and Capt. Diamond's Adventures, even though the latter is in an evening spot.

N. W. Ayer & Son. First and most successful of the mystery drama specialists and okay with comedy-musical shows such as Jack Benny-George Olsen for Canada Dry and the present Phil Baker affair for Armour. Latter now practically the only account it has on the air. Until recently had the largest turnover of business in the agency field.

McCann-Erickson, Inc. Cut its

(Continued on page 43)

Of All Accounts Now Signed for Fall Not One, on Either Web, a Newcomer

Not one of the commercials contracted so far by either NBC or Columbia for fall is a newcomer to radio. In every instance the account has had some experience with radio. Networks' sales departments attribute the absence of new names to the fact that radio has practically exhausted all prospects among what is regarded as America's 150 leading national advertisers.

Of this 150, says the time and facilities vendors, network broadcasting already has had 60% on its books. Of the remaining 40% the possibilities for radio ballyhoo are slight, due to the fact that this particular element of advertising depends on illustration for its punch copy, such as garment and textile manufacturers, or confining itself to occasional flyers in institutional or good-will advertising. The expense in the latter case is comparatively small.

The networks are also faced with the same situation that prevailed for the national mags some years ago when they stepped out and sold insurance companies and industrial corporations on the institutional or good-will idea. Practically the only account of this category that has ever allied itself with radio is the New York Life Insurance Co., which went NBC for 13 weeks about two years ago. CBS has had the Union Central Life Insurance Co., of Cincinnati, for two seans but that outfit fit has made it a case of direct selling of its own endowment plan.

Accounts signatured to date for entry on the network schedules this fall, with programs and starting dates, are as follows:

NBC

Centaur Co. (Fletchers Castoria). 'Pages of Romance', dramatic sketch with stage name as guests, Oct. 8.

G. Washington Coffee. Sherlock Holmes sketches. Sept. 27.

William B. Warner Co. (Vince's Mouthwash and Sloan's Liniment.) John McCormack and symphony orchestra for the first half of an hour's stretch taking the Vince tag. Other half filled in behalf of Sloan's Liniment with dramatized episodes of Warden Lawes' '20,000 Years in Sing Sing'. Oct. 8.

Molle Shaving Cream. Charles

(Continued on page 41)

Pretty Bad Music

A radio commercial paying $130 a week to an independent station around New York was cancelled by the station which, like all indies, needs the business, because the band was n.g.

Although coming on at a late hour, their weird conception of present-day syncopation forced the station to turn back the $130 weekly income for the wire charges unless a better band was booked into the Long Island roadhouse cafeteria from whence emanated the music.

VARIETY SHOW IDEA ON AIR GROWING

A flock of radio talent from the varieties is being auditioned at NBC under Bill McCaffrey and Hal Kemp's direction. They're chiefly former big time vaude people who are being favored by both these ex-vaude bookers for the variety radio shows.

The new thing with sponsors seems to be the variety show idea on the theory that comedy scripts or featured comedians are too difficult to maintain at any high plane consistently.

AFM Warns on Local Station Plugs During Sustaining Programs

American Federation of Musicians has instructed its branch unions to maintain a sharp lookout for local broadcasters who make a practice of capitalizing commercially on sustaining dance band pickups. Any insertion of advertising matter during the course of one of these sustaining remotes is in violation of union rules and regulations.

In the event that a station is found mixing spot announcements with such pickups the band or bands involved, according to the international's orders, are to be prohibited from continuing with the hookup. Out on the Coast it is a common procedure for local outlets to precede and follow these band pickups with announcements, but as long as these plugs are confined to the beginning and end of a program of this type there's nothing that the union can do about it.

Only exception would be if the station in its framing of the plug conveyed the impression that the program was being bankrolled by the buyer of the announcement. In that case the matter would also be in violation of Federal Radio Commission rules.

Frisco Men Mull Assn. Idea; Code in Mind

San Francisco, July 24.

Local radio execs have the idea of forming a Broadcasters' Association and possibly formulating a code for submission to the government. Also on the fire is a code of ethics and sundry other organization plans.

Ralph Brunton, manager of KJBS, wielded the gavel at the initial meeting and appointed himself Harrison Holliday (KFRC) and Preston Allen (KLX) as a committee to study the code thing.

Serial Deserted By Sponsor Goes On as Sustaining

'Count of Monte Cristo' serial will be continued by WOR, Newark; WBBM, Chicago, and KNX, Los Angeles, on a sustaining basis after Forhan toothpaste withdraws its support from the recorded affair this Friday (28).

Idea here is to carry on the continuity of the story with the hope of finding another commercial to take the series over. As it now stands, the air version is about halfway through the plot.

Dentrifrice started the series ten weeks ago.

Tom Mix Air Series, Mix's Voice Ghosted

Ralston Purina's western serial for the kids, which starts on NBC Sept. 25, will have Tom Mix on for the inaugural broadcast and somebody voice-ghosting for him thereafter. Series throughout will carry the label of 'Tom Mix Adventures' and weave the episodes around the Mix character.

Program's scheduled for three releases a week over 19 stations.

Radio Reports

FIRE CHIEF'S UNCLE
With Taylor Holmes, Wamp Carlson, Larry Butler, Graham McNamee, Don Voorhees
Comedy, Songs, Band
COMMERCIAL
WEAF, New York

Fire Chief's Uncle is the substitute session for Ed Wynn while that comic is away making a picture and taking a vacation. With the substitution there has been introduced a drop in general tone from big time to the lower levels of small time vaude, with species dating back to the bustle era. Filler-in is on a week to week arrangement with the commercial, Texaco, yet to decide whether to pull or keep it on for the summer.

Program caught last Tuesday (18) had a continuity that wandered, a script odiferous with gimcracks they abandoned in the gaslight era and a hodge-podge of hokum that had even the prop chuckle of Graham McNamee stilled most of the time. Even the handling of the plug by the joint kidding attempts of Taylor Holmes and Wamp Carlson was as maladroit as Wynn's niftiness at the same task.

From the studio sideline mob Holmes' performance brought a pretty regular response. Undoubtedly the reaction here was chiefly due to this vet funster's comic makeup and aptness for mugging. Through the loudspeaker Holmes' giggle and stammer would be okay if the material occasionally delivered. Carlson, a Swede dialectician, unlimbered a monolog on Christopher Columbus that reached its humor heights with a nugget of 'one of those cowardly eggs, it hit him and ran; but it was funny because the yolk was on him.'

Juve in the act, Larry Butler, did the feeding for Carlson and also delivered himself of a pop medley in a treble that showed prior experience either on the air or stage. The way the continuity rang in the reference to Babe Ruth as a talking prelude to the youngster's warbling bit was unintentionally diverting.

Don Voorhees still heads the program's orchestra with a quartet available for vocal refrains.

Odec.

ROSAMOND PINCHOT and JESS PERLMAN
Child Behavior Talks
COMMERCIAL DISCS
WGY, Schenectady

Former star of 'The Miracle' is featured with psychologist-vocational guidance expert on a series of 15-minute records waxed for the makers of Z.B.T. baby powder. One [illegible] run of hers, [illegible] Monday morning, first broadcast being advertised on the woman's page of local papers.

Although Miss Pinchot's name comes first in the ads and disc announcements, her role is subordinate to that of Perlman. She asks a few questions, introduces a woman friend seeking advice on the training of children, and acts as sort of buffer. Possessing a fine speaking voice and an impressive manner, it is too bad that Miss Pinchot has not more opportunity than given here. The woman friend is also handled by a professional and is well done.

Perlman has the voice and delivery of an actor, but he reads his lines in semi-lecture fashion with an emphasis on every fourth or fifth word that becomes a bit monotonous. However, mothers probably will not notice this. Perlman's advice, as well as the manner in which he gives it, is likely to impress them. Dialog is smooth.

Talks form a good background for two-minute plugging of the baby powder. A second product is mentioned, along with a free offer. Records are excellent for their kind.

Jaco.

BERTIE AND BETTY
With Ted Campbell and Katherine Renwick
Serial Sketch
Sustaining
WJZ, New York

One 15-minute dose of this a week is enough, and that's the way NBC has it plotted. Theme the author attempts is about as original as the plots and situations. It's a Boob McNutt idea only that Rube Goldberg's knack for caricature, comedy values and resourcefulness is missing here. Central character is also related to the types played in silent screen days by Buster Keaton nad Harry Langdon.

Bertie, a sap character, has sleuth ambitions, and in the process of solving crime mysteries tangles himself up with gangsters only to be rescued by the still dumber conceit of his fellow nitwit, Betty. Style of delivery and verbiage assigned Bertie has much about it that reminds of Charlie Butterworth.

Part given Katherine Renwick calls for a high-pitched, overbubbling and sophomoric flow. This demand she fills to specification. Episodes are paced well enough, but the material for at least one chuckle per installment isn't there. As an example of comedy sketch writing for the air this has little to commend it.

Odec.

DR. STANLEY HIGH
News Commentator
Sustaining
WJZ, New York

With the Sunday afternoon slice of the clock, another twist to radio's news comentator phase has been added. It's a review of the religious news of the week and, filling the portfolio here is Dr. Stanley High, writer, traveler and editor. The scope of his gleanings are worldwide, and what he has to say is delivered in a forceful, lucid style and with a viewpoint that is in keeping with the dominant religious belief of the country.

Last Sunday's (23) was Dr. High's debut talk on this series, and sharing the half-hour with him was a quartet dealing out some old refrains. In his opening paragraph Dr. High urged his listeners who are on their way to the Chicago Exposition of Progress not to pass up the Hall of Religion. Not all progress was his comment here, can be told in test tubes, and the exhibit would at least prove that religion was not on the way out.

Major part of his initial stint was taken up by a bitter arraignment of the Egyptian Moslems for their campaign to drive the Christian missionaries out of their country. He described the situation as old melodrama, now being resorted to by Egyptian politicians to rid the country of the British.

Dr. High's other news items and comments dealt with the latest development of the Zionist colonizing in Jerusalm under the leadership of Dr. Chaim Weitzman, the progress of church unity in Canada and the militant atheistic program adopted by a convention of proletarian groups in Switzerland.

Odec.

UNCLE QUIN'S SCALAWAGS
Juvenile Serial
COMMERCIAL
WGN, Chicago

This program consists of Quin Ryan, WGN studio manager, and three kids, known as Donny Dreamer, Jean, and Wishbone. Latter is a colored lad picked from Chicago's Harlem and the occasion of much good will among the Negro colony where the race press hailed his employment by Ryan as the first recognition of Negro acting as distinct from vo-de-o-do, by radio. Listerine tooth paste may well figure the colored trade alone as of commercial value.

The program is built to appeal to kids. Donny Dreamer is a wonder boy like many another kid hero in radio scripts. His [illegible] accomplishment seems to be a job with the Chicago Cubs that follows his remarkable display of super-human baseball on a sandlot. This is the kind of illogical fantasy that youngsters love. Adults may snort at a plot so unfaithful to reality, but the youngsters who follow Uncle Quin's Scalawags will probably consider it just the latest of a series of scripture-like miracles.

Ryan himself, and as himself, talks with and about his characters. He describes, play-by-play, the juvenile ball game that results in Donny Dreamer being hired on the spot by the Cubs. Every pitched ball is reported with an earnestness that a World's Series couldn't top. No adult would presume to guess that the 12-year-old minds aren't captivated by this fairy tale.

Land.

CURTIS BLAKESLEE
Songs
Sustaining
WGY, Schenectady

This chap has as fine a tenor voice as WGY has aired on a local in sometime. A listener not hearing the station identification might take Blakeslee for a chain artist. Only the orchestral accompaniment NBC usually gives its nighttime sustainers would be necessary to lift Blakeslee's program to ace calibre.

Blakeslee sings standard numbers in musicianly fashion and with a popular touch. No trick stuff. Dialers of both sexes will like him. Announcer might mention his name more frequently than was the case on the 15-minute period heard.

Jaco.

HARRY PUCK
'One Man Revue'
COMMERCIAL
WBBM, Chicago

Varied theatrical career principally in musical comedy plus piano-playing and material-writing talents not generally known qualifies Harry Puck to become a promising radio personality. This is his maiden excursion into the cosmos. He sings and plays and gags and finds time to say that people of the theatre must keep fit because they have to give a top form performance at all times and they accomplish this by eating Zo-Mint (local).

Probably no actor would be heard at his best on a program devoted to the glories of a cathartic. There's something a trifle absurd about a song which runs, 'If you want to feel like 16 when over 60 you should chew jellybeans' or words to that effect.

Meanwhile Zo-Mint serves to introduce him to listeners and to give him the experience that may be of value later. Puck strikes a fast tempo and holds it. His songs, mostly written by himself, have lilt and snappy lyrics, one following the other in rapid succession. He packs more into one program than is absolutely necessary. Radio programs in the bulk are skimpy, not to say stingy, with material. Puck is prodigal.

His voice comes over clearly. It's not a great voice but it's individual and his diction, even in those double-time lyrics, is excellent. There is strong reason to believe radio could use him on more important assignments and with beneficient results for the advertiser.

Land.

Bridge, the Culprit

Mort Milman, radio talent booker, who has made an extensive study of commercial broadcasting in relation to ether merchandizing, has more or less convinced the advertising agencies that bridge, not radio, has kept people away from theatres.

'OKLAHOMA SLICKERS'
Van and Fountleroy
Songs, Chatter, Music
Sustaining
WMCA, New York

On a one-lunger these hillbilly lads would likely rate as high entertainment. Transplanted to this more urban sector they stack up as just another freak act.

The boys do well enough singly with a backhills or open country lament but when they take up the chant in unison it turns out pretty wobbly harmony. With the fiddle, guitar and banjo the gang mixes the usual profusion of freak instruments that go with the hillbilly stuff and the effect produced is the usual unmelodious cacaphony.

Between harmony numbers Van and Fountleroy dish out a dull line of patter. Turn holds a late evening spot three times a week.

Odec.

THE LEADERS
Novelty Trio
15 Mins.
Sustaining
WEAF, New York

This trio, given a better spot in the evening this fall and an opportunity for builder-uppering, will get plenty of attention.

They handle pops and the familiar classics in extraordinary manner, backing it up with novelty instrumental simulations that sound uncannily like the real thing. Fred Ellington, Dick Ballew, Ed Gross, with Ed Smalle at the piano—and probably their arranger, as Smalle also has an orchestration rep—were the names caught, as announced.

The 'Barcarolle' thematic sets 'em nicely, and for the next 15 mins. their stuff in concert and solo (only by Ellington) got over very nicely.

They were formerly with another ether combo headed by Harriet Lee, but it's a better idea to build 'em up on their own.

Abel.

GAIL BANDELL
'Sunshine Girl'
Sustaining
WAAF, Chicago

Gail Bandell is a radio veteran who more recently has been identified with program-building agencies. Not known how long she has been doing this program of informal songs and chatter over WAAF, the stockyards station that runs until sundown, which means a long time in summer.

Miss Bandell strives to establish an intimacy with her radio audience by fostering a similar spirit among the other personalities around the studio. It is all rather chummy, like the social notes in the Bingville Bugle.

When not kibbitzing Miss Bandell roams over the music catalog at will, mostly old favorites.

Land.

PINOCHLE CLUB SINGERS
Warren Scofield, Director
Sustaining
WOR, Newark

It is to be hoped that these lads play better pinochle than they mix harmony. For a male choir this is tepid and thin stuff even when they attempt one of those drinking or military songs. Warren Scofield, director, has something of a rep in the choral field.

The singers depend on the old English libraries, though they occasionally go modern with a 'Bells of St. Marys.' Announcer, Ed Towle, introduces each of the numbers with diction much too fancy for the level of this choral joust and at the finish asks the listeners to make this program their program by requesting favorites among the old tunes.

Odec.

USUAL CHI RIVALRY OVER BALBO'S ARRIVAL

Chicago, July 24.

General Italo Balbo's recent arrival with his armada brought forth the customary competitive spirit between NBC and CBS. Both claimed a scoop.

NBC chartered a plane to pick up the incoming flock and broadcast by short wave. This NBC ship got lost, but picked up the Italians over Michigan City, Ind., which is the basis for the NBC claim of being on the air 40 minutes ahead of Columbia with the event.

However, Columbia was the first to pick up Balbo's voice, so that web claims a 15 minute scoop on NBC. Two Columbia men, Holland Engle and Steve Engel, were aboard the coast guard cutter which came alongside Balbo's seaplane as it glided down on Lake Michigan.

Columbians shouted 'Viva Italia!' as Balbo appeared from the cockpit and the general was so pleased that he started shouting greetings back in so loud a voice that CBS' short wave equipment picked it up and sent it over the network. CBS also had the Wrigley and Atlass yachts on hand.

WHO Refused Grant To Assume WIAS Wave

Davenport, July 24.

Central Broadcasting Company, now operating WHO, representing a consolidation of WOC-WHO, has been turned down on an application to annex the wave of WIAS, Ottumwa, by the federal radio commission. Application sought a full-time schedule quota; 200-watts during the day and 100-watts, night.

The Des Moines 'Register and Tribune' is now operating WIAS and has pending, through the Iowa Broadcasting co., a subsidiary, an application before the commission to consolidate facilities of WIAS and KSO, Des Moines. The sheet, in addition to combine of the two stations at Des Moines, asks for an increase to 500-watts days and 250-watts, nights.

Move is said to have been made to counteract the new 50,000-watt facilities of WHO-WOC.

Rule six was cited by the commission, to the effect that no further grants may be made in a state already over its quota as regards facilities. As it stands WHO remains idle with no chance of the air until such time as the WIAS and KSO application is ironed out.

Serial as Biog In Book Form

Los Angeles, July 24.

An adaptation of a radio serial feature is going into book form.

'Life of Queen Elizabeth' is being published by Barker Brothers, local department store, as a biography by Kay Van Riper, based on this author-actress' 'English Coronets,' historical serial on KFWB for a year.

Books, at $1, went on sale today (Monday), with Miss Van Riper autographing all copies.

GOLF PRO'S BREAK

Bill Brown, Scottish pro golfer, had been spieling sustaining for a long time awaiting a commercial on WINS, the Hearst station in New York. He finally got a four week assignment on behalf of a sporting goods' store.

The day he was to start commercially, Brown was jailed on a supplementary proceeding for failure to satisfy a judgment.

KTAB Grabs Another

San Francisco, July 24.

KTAB (indie) has landed Sperry Flour for six months of a kid's half hour with Rod Hendrickson as 'Uncle Rod.'

Ernie Smith, sports writer and announcer, has a nightly quarter hour sportscast for the Cardinet Candy outfit; the Columbia Outfitting Co., has a nightly news broadcast, and there are several smaller accounts.

Piccard Balloon Delayed

Chicago, July 24.

An indefinite postponement of the Piccard balloon ascension from the World's Fair was announced last week because of adverse meteorological conditions.

NBC and the Chicago 'Daily News' are jointly bankrolling the stunt at a reported cost of around $75,000. NBC will, of course, have exclusive broadcast rights.

GUEST ARTIST IDEA WITH DRAWBACKS

Unless the program is particularly built for it the guest artist idea can, so ad agency impresarios say, do lots of damage from the popularity angle. It's no infrequent occurrence, say the agencies, for regular followers of a program to regard the guest artist as an intruder, because of old favorites, and give expression to this sentiment by threatening to stop listening if the guest thing isn't out out.

One recent experience along this line happened to the Blackstone Plantation affair on NBC. As a result of the audience kickback the cigar maker has decided to drop the guest artist policy altogether and to stick to a set cast. Blackstone managed the guest artist twist with the hope of injecting a new element of interest for listeners other than the program's regular following but found that the innovation gave indications of turning out a boomerang.

While the guest artist arrangement was in effect the program included Irvin Cobb, Leon Errol, Queenie Smith, Clark and Verdi, Ray Perkins and Percy Wenrich. Most of the complaints were to the effect that these people were monopolizing too much time and attention from Julia Sanderson and Frank Crumit and other standby cast members. Their appearance, declared the fans, not only took away some of the importance of the regulars, but they didn't jibe with the program's regular atmosphere.

Another reason for the commercial resorting to the guest artist angle was the additional press publicity it hoped to gain through new entries. Program, with practically the same performer setup it now contains, has been on the air consistently since the fall of 1929.

Wm. LeMaire Polishes Old Skit for Ether

Los Angeles, July 24.

William LeMaire is reviving his old [illegible] 'Sweet [illegible] Bill,' which he used in vaude and on records, for radio.

With LeMaire in the revival of the Negro skit is Tom Breneman, manager of KFAC here, and creator of the former NBC 'Tom and Wash.' Couple have made two discs of a new treatment and are sending them east for auditions.

LEAVES CHOIR FOR BEER

San Francisco, July 24.

Acme beer did its first program on NBC last week, a musical half hour that included the Doric quartet directed by Everett Foster. Latter sings in the choir of an Oakland church.

Foster's pastor protested the linking of his choirman's name with a bottle of beer.

So Foster compared the choir work with a commercial fee. The fee won, and Foster walked out of the choir.

ABSOLVED IN DEATH CRASH

Omaha, July 24.

J. A. Reinemund, KOIL announcer, in a bad smash when his car crashed with that of J. W. Thomas. Latter died of his injuries.

Reinemund was on his way to open the station when the accident occurred. He was held for questioning but subsequent testimony absolved him from blame.

LELAND'S 3 WEEKLY

Molle Shaving Cream makes its night debut on NBC Sept. 25. It will be a thrice-weekly stanza framed around Charles Leland, monologist. Contract calls for the basic red link, except Cincinnati, for 52 weeks.

Spot picked is 7-7.15 p.m. Monday, Wednesday and Friday. In addition to Leland there will be organ music.

NBC COAST ACCOUNTS

San Francisco, July 24.

Two eastern accounts set for a Sept. 24 return to Coast NBC. They are Wheatena and Ovaltine.

A new account landed by NBC for KPO is the San Rafael Military Academy, Scotty Morthland telling the parents about 'Your Boy's Future' three days a week for 15 minutes.

RADIO'S CLOCK FOLLOWERS

Too Much Coast Gas and Oil

Pacific Stations Top-Heavy with Similar Air Accounts

Los Angeles, July 24.

Preponderance of oil and gasoline accounts on local stations has the program managers doing nip-ups trying to rearrange schedules so that the listeners-in won't get too much gas in continuous doses.

Currently, the gasoline and oil business is taking care of at least 25% of the local commercials on the majors and with all of them looking for the best evening spottings it has resulted in program switches to avoid a routine which would have continuous programs all plugging the same thing.

There have been a few cases lately of stations turning down gas accounts because they couldn't fit the commercials into the schedules and still avoid repetition of plugs.

Oil and gas companies currently spending dough for coast time are Shell, Standard, General Petroleum, Wilshire Oil, Economy, Rio Grande, Associated and Signal. Union, with an appropriation of $12,000 set for a local program, will go ether when a program can be decided upon.

CRC LEASES CKNC FOR ITS MINOR SPONSORS

Toronto, July 24.

Surprise announcement has the Canadian Radio Commission taking a lease on CKNC, owned by the Eveready Battery Co., and moving out of the King Edward hotel studios Sept. 1. Point is that the CRC already has a station, the late CKGW, and in addition is maintaining an elaborate studio on the roof of the Royal York, tallest hostelry in the British Empire. Lease of CKNC gives the federal body two stations in Toronto.

Plan is to have CRCT continue as the outlet in this territory for NBC while CKNC will also carry CRC programs and develop commercial periods. Offices of the Radio Commission headquarters will be moved to CKNC although the King Edward hotel lease has eight months to run. In addition, all CRC broadcasts will originate at the new CKNC studios. CKNC will serve the smaller sponsors; CRCT the Dominion-wide programs for the big advertisers.

Ernie Bushnell stays as manager of CKNC with a rumor that Rupert Lucas is slated as production supervisor.

Press Ether Aversion Hits Mike in Studios

Los Angeles, July 24.

Associated Press has requested its photographers not to take any pictures of film celebs in the studios in which microphones are shown. It is a further indication of the newspaper attempt to play down free publicity for radio.

A.P. figures that while studio microphones are not connected with radio, that nevertheless a mike always suggests the ether to one seeing it in a picture.

This follows a previous A.P. 'don't' which forbid photogs from taking pictures of radio artists in locales which show a mike in the background.

Hopper Products Back, But Without Edna

Chicago, July 24.

Edna Wallace Hopper products will return to radio minus Miss Hopper. Blackett-Semple-Hummert agency has placed a script program by Bob Andrews, 'The Romance of Helen Trent,' for five afternoons weekly over WGN. Its a test for 13 weeks with networking a later possibility.

Virginia Clark has the title role.

SHAVING THE BRITISH

Shell Fear of 'Buy America' Takes M. C. Off Payroll

San Francisco, July 24.

Charles Irwin's British accent knocked him off the m.c'ing berth of the Columbia Don Lee 'Blue Monday Jamboree,' despite local critic raves that in one appearance he proved the best pilot the program has had since its inception.

Program is commercialized by Shell Oil Company, whose execs, after the first broadcast with Irwin's English lingo, felt that the 'Buy Amcrica' thing might hurt inasmuch as the company, controlled by British capital, has heard plenty along this line in the past.

Officials decided to sacrifice Irwin rather than wave the British aspects of the company before the listeners-in.

Austria Seeking Way To Combat Nazis and Their Air Propaganda

Vienna, July 11.

As a result of the anti-Austrian campaign of German stations, regular speeches to incite Austrian Nazis to revolution, the Vienna radio station, backed by the government, lodged formal protest at the international radio forum. Plans are either to broadcast anti-Nazi speeches or to put into action a so-called destroyer station to combat the German propaganda.

Until permission can be obtained to fight Nazi propaganda with a special station of the same calibre as those used by Germany and Hungary, the Ravag officials are reported discussing some scheme of broadcasting radio talks by expelled German men of science in which the methods of the current German regime will be thrown into relief.

G. M. HURRYING UP 3 NEW AIR SHOWS

Splurge made by the Ford dealers with the Lum and Abner team has resulted in General Motors' expediting its return to the network airlanes.

G. M. last week rushed three different shows into production and debuts all three within the next 8 days. There is also a possibility that the return of Jack Benny for Chevrolet will be advanced.

First of the G. M. twosome makes its bow Monday (31) on an NBC-WEAF link and will carry the Buick banner. Cast consists of Conrad Thibault, Arlene Jackson, Nightingale trio, Songsmith quartet, Ohman and Arden, piano team, Arthur Boran, comic; and a Gus Haenschen combo.

Pontiac's whirl, pairing Don Ross, barytone, and the Vincent Sorey orch., goes CBS on a daytime schedule Aug. 1. Night of same day the same web unveils the Oldsmobile setup comprised of Barbara Maurel, the Humming Birds trio, Ted Husing and Leon Belasco's unit.

Options Capt. Dobbs

California Packing has taken an option from NBC on the Capt. Dobbs Ship of Joy period for a weekly cross-country hookup. Order for program time is in and it's simply up to the network to block a half-hour trail for the final exchange of signatures.

Dobbs' stanza has been on a sustaining connection the past six weeks, the program originally hailing from the west coast, where it did local duty for a succession of commercials.

'METHODIC,' SAY AIR MEN OF THEM

They Are the Audience Ether Advertisers Go After—The Older the Gags the Better, if the 'Methodics' Like 'Em

DUMB WISE GUYS

The agencies have a word for them—'methodic people.' They're the ones who are the bulwark of ether merchandizing. They're the ones who relish the pseudo stale gags of the funsters and they're the ones who, once they accept a program into their home, treat that radio interlude as something akin to a ritual. Accordingly they constitute the reactive patronage which is the ultimate objective of radio advertising.

These 'methodic people' are not known to the Broadway bunch who express razoos and utter guffaws every time they hear of some 'lousy comedian' being renewed for 13 more times. There are still many who blandly wonder and just can't understand why so and so had his option picked up when he does stuff that makes Joe Miller turn in his grave.

The Broadway bunch, the show-wise element now mixing into radio, are not aware or ignore the vast number of hinterlanders who methodically rise at a certain hour; breakfast from that minute until that minute; do their work, get home, wash, sit down to supper, rise from supper, turn on the radio, go to bed and do everything else of their routined lives in a formula. So much so that if father doesn't get home on the same minute nightly, mama knows it's the cue to page an ambulance.

Since these methodic people laugh at a certain style of comedy and buy more coffee, tea, gasoline, automobiles, toothpaste or cigarets in direct ratio to their enjoyment of the programs, that's the audience the agencies worry about.

The Wise Guy

Every time a doubting Thomas or a Broadway wise guy comes along with any sophisticated theories the agencies have two routines. One is to take the individual 100 miles away from the big city and go through sundry towns and hamlets and ask about radio tastes. The second is to invest in a series of sporadic telephone calls, ringing up anybody in the suburbs and simply requesting a frank approximation of what the party on the other end liked on the radio last night. When told that this is the broadcasting company making one of its check-ups, the average response is a long winded but highly enthusiastic endorsement of certain programs, some of which are surprising in their popularity.

But the best check is from the merchandising company's retail outlets direct. The man who cranks the pump while filling your gas tank will make small talk and inquire about his company's radio program; the grocer or the druggist, on instructions from the wholesale merchandiser, will get a direct over-the-counter survey of any given situation. So what does it matter, say the agencies, what certain individuals may think about any program if the directly-contacted public votes it otherwise?

L. A. CITY HALL GOES ON AIR DAILY

Los Angeles, July 24.

The city hall is now connected by a line to KFWB for a daily remote in which Mayor Shaw and other city officials go on the air daily for 15 minutes to tell the problems of politics.

It's marked off to goodwill at the station.

Coast's 8% Buying Power Is the Crimp in Chain Programs for Cal.

Renewals

Gulf Refining Co. Extends beyond July 30 for another 13 weeks on its Sunday night show via NBC-WJZ. Arthur Brisbane off the period after the Aug. 6 broadcast but Al Goodman orchestra and Revelers stay. Hookup takes in 32 stations.

Julius Grossman, Inc. Renews for another 13 weeks, effective Sept. 10, on WJZ only. Baby Rose Marie then returns to the program.

Kraft Phenix Cheese Corp. Places its shift Aug. 3 to a Thursday night spot (10-11 p. m. EDST) on a 52-week basis, Al Jolson rejoining Paul Whiteman and Deems Taylor as permanent co-attraction. Link embraces basic red (WEAF), northwest, southwest and Orange (west coast) plus KOA, Denver, and KDYL, Salt Lake City.

TECTRON CO. STARTS ANTI-TRUST ACTION

Tectron Radio Corp. is suing RCA, General Electric and Westinghouse jointly for $3,000,000 damages under the Clayton act in the U. S. District Court and also for another $500,000 in the N. Y. Supreme Court in a civil action, all based on the same general anti-trust charges.

The electrics have just filed answers to the allegations, making general denials and asking for dismissal of complaints, although admitting the controlling and pooling of over 4,000 patents on radio tubes and coils, but stating affirmatively that this was all done in the interests of furthering the art of radio broadcasting dating from the initial experimental days revolving about KDKA, Pittsburgh.

A licensing arrangement for radio tubes figures in the extensive complaints prepared by Mackey, Herrlich, Vatner & Breen for Tectron, of which Nathan Goldman is president and Robert Robins secretary.

It is stated, at the Mackey firm's offices, that a $75,000 settlement offer has already been proposed.

Defense counsel includes Cotton, Franklin, Wright & Gordon and Charles Neave for RCA; Cravath, deGersdorff, Swaine & Wood for Westinghouse, and Heber Smith for G. E.

Critchfield Active

Chicago, July 24.

A smaller and reorganized Critchfield agency continues in business at the same address here. Following its reported liquidation and dissolution last spring some of its accounts and executives scattered.

Agency will continue under new setup and expected closing up is off.

Agency has Princess Pat cosmetic on the radio as well as the new Lum and Abner skit for the Ford dealers. This should not be confused with the Henry Ford company account handled by N. W. Ayer.

Jolson at $5,000

Al Jolson's figure on the Kraft-Phenix renewal is $5,000 per broadcast for 40 weeks, to be played within 52.

In money this sets a record high for any artist for any consecutive radio time to be played within a specified term.

Los Angeles, July 24.

Sparsity of chain commercials reaching the coast is considered one of the principal reasons why listeners are being handed such poor air fodder out here.

Comparatively few radio advertisers will stand for the heavy line charges necessary to bring the programs here. It's deemed too high in comparison to the potential buying public of the 13 western states, rated at 15% of the buying power of the country. Several programs get as far as Denver, but from there to the Coast it's a vast expanse of desert with only 8% of the buying power of the nation this side of the Colorado city.

Time difference also has a lot to do with the unwillingness of advertisers to pay for programs that, with four hours difference on the clock (daylight saving) might hit here at unfavorable hours. This is particularly true in the summer with the east on daylight saving with this neck of the woods sticking to standard time.

Hitting Low

Currently CBS has only eight commercial programs a week from the east. NBC has 30 hours of eastern programs. Both send plenty of sustainers but in many cases these unpaid-for periods are little better than local periods.

In a measure there is an attempt to overcome the lack of class stuff by the Coast stations of the two big nets, but these periods fall below the standard of the few transcontinentals that come here. On these Coast programs there is currently a tendency to cut corners.

Example is the latest move by CBS here to cut the grade of telephone service between L. A. and San Diego from the so-called class A to class D. Change of this service is reported to be lessening the program quality to the Columbia release station in that city as it cuts off frequencies at 3200 cycles.

Saving on this wire service is believed to be a tester. If the chain can get away with it, idea will no doubt be extended to all stations on the Pacific chain.

GEO. COHAN GOING ON AND AT $5,000 PER

George M. Cohan at $5,000 a crack for three shots, with options for 13 times, starts on Good Gulf Aug. 20, succeeding Arthur Brisbane.

O. O. McIntyre may also go on the same program, later. Will Rogers returns in the fall.

Meantime Walter C. Kelly drops out of the G.G. air show after next week, having a Paramount coast deal. Fred Allen rejected that commercial in favor of Hellman's Mayonnaise for whom he starts Aug. 4.

'Skippy' May Skip Sponsors Without Losing a Shout

Chicago, July 24.

Another one of those 'unusual' radio happenings may transfer the 'Skippy' program from General Mills to Phillips Magnesia sponsorship without interruption in continuity or the loss of a single program. Same cast and author, Bob Andrews, continues on 'Skippy.' Blackett-Sample-Hummert handle both accounts and brought about the situation.

General Mills desires to reach an older strata of childhood than 'Skippy' was tapping and will launch a new show July 31. This will be called 'Jack' Armstrong—All-American Boy,' also authored by Andrews.

OUTSTANDING PROGRAMS ON THE AIR

NATIONAL

(Taking in chain programs of coast-to-coast or regional hookups. Listing artist, chain and key station, time—EDST, out of New York—and days, if more than once weekly, commercial and advertising agency on the account. The time difference according to geographical location can be figured out for local reference accordingly.)

(This and Next Week, July 25 to 31)

(All Time EDST)

Tuesday (July 25)

Kate Smith (La Palina), 8:30-8:45 p.m., CBS-WABC. Also Wed & Thurs. (Batten-Barton, etc.).

Julia Sanderson and **Frank Crumit, Parker Fennelly, Jack Shilkret** orchestra, 'Blackstone Pantation,' 8-8:30 p.m., WEAF-NBC (Blackstone Cigars).

Raymond Paige's orchestra and soloists, California Melodies, from Don Lee chain on the west coast via WABC-CBS, 10-10:45 p.m.

The Goldbergs with **Gertrude Berg, James Waters,** 7:45-8 p.m., NBC-WEAF. Also Wed., Thurs., Fri. & Mon. Pepsodent) (Lord & Thomas agency).

Amos 'n' Andy, 7-7:15 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. Rebroadcast for the midwest and west 10 p.m., CDST (Pepsodent).

Clara, Lu 'n' Em, **Louise Starky, Isabelle Carothers** and **Helen King,** 10:15-10:30 a.m., NBC-WJZ. Also Wed., Thurs., Fri. and Mon. (Palmolive) (Lord & Thomas agency).

Little Orphan Annie, 5:45-6 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Ovaltine) (Blackett-Sample-Hummert).

Ben Bernie orchestra, with **Jackie Heller,** 9-9:30 p.m., NBC-WEAF (Blue Ribbon Malt) (Matteson-Fogarty-Jordan agency).

Lowell Thomas, 6:45-7 p.m., NBC-WJZ. Also Wed., Thurs., Fri. & Mon. (Sun Oil Co.) (Roche, Williams & Cunningham agency).

Household Musical Memories, **Edgar A. Guest, Alice Mock, Josef Koestner** orchestra, 10-10:30 p.m., NBC-WJZ: (Household Finance Corp.) (Charles Daniel Fry agency).

C. C. N. Y. Stadium concert, **Hans Lange,** conductor, 9-10 p.m., NBC-WJZ. Also Sat. nite.

'Skippy,' 5-5:15 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Wheaties-General Mills) (Blackett-Sample-Hummert).

Boake Carter, 7:45-8 p.m., CBS-WABC. Also Wed., Thurs., Fri. & Mon. (Philco).

Wednesday (July 26)

Fannie Brice, George Olsen Music (Chase & Sanborn Tea), WEAF-NBC, 8-8:30 p.m. (J. Walter Thompson agency.)

Potash and Perlmutter (**Jos. Greenwald** and **Lou Welch**), WJZ-NBC, 8:30-8:45 p.m. (Feenamint) (McCann-Erickson).

The Poet Prince, WJZ-NBC, 11:15-11:30 p.m.

Irvin S. Cobb and **Al Goodman's** orchestra, 9-9:15 p.m., CBS-WABC (Good Gulf). Also Fri., same time (Cecil, Warwick & Cecil).

Guy Lombardo's orchestra and **Burns** and **Allen** (White Owl cigar), 9:30-10 p.m., CBS-WABC (J. Walter Thompson).

Fred Waring's Pennsylvania and Mandy Lou, 10-10:30 p.m., CBS-WABC (Old Gold) (Lennon & Mitchell).

Edwin C. Hill, news, 10:30-10:45 p.m., CBS-WABC.

One Man's Family, sketch with **Anthony Smythe,** 9:30-10 p.m., NBC-WEAF, originating from NBC San Francisco studios.

Morton Downey, 7-7:15 p.m., CBS-WABC. Also Fri.

Thursday (July 27)

Rudy Vallee-Fleischmann variety program, including **Robert Montgomery, Vera Allen, Mary Charles, Walter O'Keefe.** WEAF-NBC, 8-9 p.m. (Fleischmann's Yeast) (J. Walter Thompson).

Cap'n Henry's Show Boat, including **Chas. Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees** orchestra, WEAF-NBC, 9-10 p.m. (Maxwell House Coffee) (Benton & Bowles).

Floyd Gibbons, the World's Fair Reporter, NBC service from Chicago to WJZ, 8:45-9 p.m.

Columbia Revue, variety half hour with **Freddie Rich's** orchestra, 9:30-10 p.m., WABC-CBS.

Countess Olga Albani, Louis Katzman, directing, 7:15-7:30 p.m., NBC-WEAF.

Concert Footlights, **Mario Cozzi, Sada Shuchari, Joseph Littau,** directing, 7:15-7:45 p.m., NBC-WJZ.

Friday (July 28)

Cities Service hour, with **Jessica Dragonette,** the **Cavaliers** (Henry Shope, Frank Parker, John Seagle, Elliott Shaw, Lee Montgomery), **Frank Banta** and **Milton Rettenberg, Rosarie Bourdon's** orchestra, WEAF-NBC, 8-9 p.m. (Cities Service Gasoline) (Lord & Thomas).

Tom Howard, Jeannie Lang, Ted Bergman, Herbert Polesie, The **Singing Clerks, Harry Salter's** orchestra, 9-9:30 p.m., WEAF-NBC (Best Foods) (Benton & Bowles).

Ilka Chase, Hugh O'Connell, Lee Wiley, Paul Small, Victor Young orchestra, WEAF-NBC, 9:30-10 p.m. (Ponds' Cream) (J. Walter Thompson).

Andre Kostelanetz presents **Mary Eastman, Evan Evans,** orchestra, choir, 9:30-10 p.m., WABC-CBS.

Lou Holtz, Grace Moore, Lennie Hayton's orchestra, 10-10:30 p.m., WABC-CBS (Chesterfield) (Newell-Emmett agency).

'First Nighter,' with **June Meredith, Don Ameche, Carlton Brickert** and **Cliff Soubier,** 10-10:30 p.m., NBC-WJZ (Campagna Italian Balm) (McCann Erickson).

Pastorale, **Joseph Littau's** concert orchestra, 7:30-8 p.m., NBC-WJZ.

Armour Hour, with **Phil Baker, Harry McNaughton, Merrie Men, Neil Sisters, Roy Shield** orchestra, 9:30-10 p.m., NBC-WJZ (Armour Packing) (N. W. Ayer agency).

'Let's Listen to Harris,' **Phil Harris** and orchestra, **Leah Ray,** 9-9:30 p.m., NBC-WJZ (Cutex) (J. Walter Thompson).

Andre Kostelanetz presents, with **Mary Eastman, Evan Evans,** 9:30-10 p.m., CBS-WABC.

Lum and Abner's Oldtime Sociable, 10:30-11 p.m., NBC-WEAF, originating from WTAM.

Saturday (July 29)

Rex Battle concert ensemble, WEAF-NBC out of Toronto (via CRCT, 1:30-2 p.m.

Week-end Revue, variety show, NBC-WEAF, 4-5 p.m.

Ferde Grofe orchestra, **Conrad Thibault,** WEAF-NBC, 9-9:15 p.m. (Philip Morris Cigaret) (Blow agency).

B. A. Rolfe orchestra, with **Rudy Wiedoeft,** WEAF-NBC, 10-11 p.m. (Hudson-Essex) (Blackman agency).

Philadelphia Summer Concerts from Fairmount Park, Philadelphia, 8:30-9:15 p.m., WABC-CBS.

Glen Gray and **Casa Loma** orchestra, 7:30-8 p.m., CBS-WABC.

The Witching Hour, **Georgia Graves, Sidney Smith, Richard Maxwell, Darl Bethmann, Earl Waldo** and **Dana S. Merriman** orchestra, 11:30-12 p.m., NBC-WJZ.

Sunday (July 30)

Alfredo's marimba orchestra, WEAF-NBC, 10:30-11 a.m.

Major Bowes' Capitol Family from Capitol theatre, N. Y., 11:15 a.m.-12:15 p.m., WEAF-NBC, variety show, with **Maria Silviera, Hannah Klein, Nicholas Consentino, Dick Dennis, Tom McLaughlin, Four Minute Men, Waldo Mayo,** Phil Spitalny conducting.

Bert Lahr, Ilomay Bailey and **Lee Sims, Leo Carillo,** Rubinoff's orchestra, WEAF-NBC, 8-9 p.m. (Chase & Sanborn Coffee) (J. Walter Thompson).

Col. Louis McHenry Howe, President Roosevelt's secretary, 10-10:15 p.c., WEAF-NBC, **Walter Trumbull** interviewing him on national affairs. (RCA Victor.)

Radio City Music Hall Concert, Roxy (S. L. Rothafel) as m.c., with Erno Rapee's orchestra, choir and soloists, 12:15-1:15 p.m., WJZ-NBC.

Arthur Brisbane, The Revelers, Al Goodman's orchestra, WJZ-NBC, 9-9:30 p.m. (Good Gulf Gasoline) (Cecil, Warwick & Cecil).

Goldman Band, Edwin Franko Goldman conducting, from the N. Y. U. campus, 9:30-10 p.m., WJZ-NBC.

Frank Crumit and **Julia Sanderson,** 5:30-6 p.m., WABC-CBS (Bond Bread) (Batten, Barton, etc.).

The Gauchos, Vincent Sorey conducting, with **Tito Guizar,** 9-9:30 p.m., WABC-CBS.

Manhattan Merry-Go-Round, **Jean Sargent, David Percy, Men About Town, Gene Rodemich orchestra,** 9-9:30 p.m., NBC-WEAF. (Lyon's Tooth Powder) (Blackett-Sample-Hummert).

American Album of Familiar Music, **Frank Munn, Elizabeth Lennox, Ohman** and **Arden, Bertrand Hirsch, Gus Haenschen orchestra,** 9:30-10 p.m., NBC-WEAF. (Bayer's Asperin) (Blackett-Sample-Hummert).

Willard Robison's Deep River symphony, 5-5:15 p.m., CBS-WABC. Also Thursday, 10:15-10:45 p.m.

Monday (July 31)

A&P Gypsies, **Harry Horlick** directing, **Frank Parker,** WEAF-NBC, 9-9:30 p.m. (Atlantic & Pacific).

Paul Whiteman orchestra, with **Deems Taylor,** m.c., and variety show, 9:30-11:30 p.m., WEAF-NBC; on split network including **New England** and **WGY,** Schenectady (Kraft-Phenix Products) (J. Walter Thompson).

Cliquot Club **Eskimos, Harry Reser** directing, **'Rosey' Rowswell, Jimmy Brierly,** NBC-WJZ, 8-8:30 p.m. (Cliquot club Ginger Ale) (Danielson & Son agency).

Sinclair Minstrels (**Gene Arnold, Chauncey Parsons, Bill Childs, Mac McCloud, Clifford Soubier, Harry Kogen** directing, NBC-WJZ out of Chicago, 9-9:30 p.m. (Sinclair Oil).

Jack Frost (**sugar**) **hall hour** with **Sam Herman, Josef Pasternack's orchestra** and guest artist, 9:30-10 p.m. (Gotham agency).

Ethel Waters, colored, 11-11:15 p.m., NBC-WJZ.

Morgan L. Eastman orchestra, Gene Arnold, Lullaby Lady, 10-10:30 p.m., NBC. (No N. Y. release) (Carnation Milk) (Erwin Wasey agency).

LOCAL SHOWS

(Embracing same data as National programs, giving time, artists, commercial agency, etc., of local programs not on a network hookup, regional or national.)

NEW YORK

(July 25 to 31)

(All Time EDST)

Tuesday (July 25)

Eddy Brown, violinist, with miniature symphony mac-stroed by **George Shackley,** 8:30-9 p.m., WOR.

Footlight Echoes directed by **Geo. Shackley, Lewis Reid** announcer, 9:30-10 p.m., WOR.

Reinald Werrenrath, barytone, 7:45-8 p.m., WMCA-WPCH.

Jewish Little Symphony with Ghetto Singers, **Nochum Goroschin,** directing, 9-9:30 p.m., WINS (General Foods Products) (Benton & Bowles).

Larry Adler, Pauline Alpert, 11-11:15, WJZ.

Wednesday (July 26)

Market and Halsey Street Playhouse, **Roger Bower,** m.c.; **Lee Cronican,** conductor, 10:30-11 p.m., WOR.

Beniamino Ricoio, baritone, 9-9:30 p.m., WMCA (Simmons Tours).

'The Beggar's Bowl,' **Basil Ruysdael,** narrator, 10-10:15, WOR.

Thursday (July 27)

Bronx Marriage Bureau, 9-9:15 p.m., WOR.

'Men of WOR,' variety, **Sherman Keene** directing, **Grenadiers Quartet, Walter Ahrens,** 10:30-11 p.m., WOR.

Merle Alcock, soprano, 9-9:30 p.m., WMCA-WPCH.

Merle Johnston's Saxophone Quartet and **Pauline Alpert,** pianist, 7:45-8 p.m., WOR.

Friday (July 28)

Harold Stern's orchestra, 8:45-9 p.m., WOR (Crystal Corp.).

Olive Kline, soprano; **Sol Shapiro,** conducting, 9-9:30 p.m., WMCA.

Commonwealth Opera Co., **Gabriel Sineoni,** conducting, from George Washington Stadium, 10-11 p.m., WMCA.

Hendrik de Leeuw, 'Tales of a Globe Trotter; 8:15-8:30 p.m., WEVD.

Saturday (July 29)

WOR Little Symphony orchestra, **Philip James,** conducting, with Olga Atti, harpist, 8-9 p.m., WOR.

Silverbell, with **Sylvia Miller, Madeline Hardy, Elmo Russ,** 9:15-9:30, WMCA.

Sunday (July 30)

Irving Aaronson orchestra from Ritz Park, Long Island, 7-7:30 p.m., WOR.

Woodbury revue, with **Roxanne** and her orchestra, **Al** and **Lee Reiser, Jack Arthur,** 7:30-8 p.m., WOR.

Red Lacquer and Jade, **George Shackley,** directing, Basil Ruysdael, narrator, 6-6:30 p.m., WOR.

Margaret Anglin Prevents, with **Robert Beddele,** organist, 6:30-7 p.m., WOR.

Choir Invisible, **Vera Osborne, Annette Simpson, Veronica Wiggins, John Qhine, David Croswell, George O'Brien, Jack Keating; George Shackley,** directing, 8:30-9 p.m., WOR.

Modern American Composers, **Lambros Callimahos,** flutist; **Vivian Fine,** pianist, 8-8:30, WEVD.

Monday (July 31)

Back Stage, with **Borris Morros** from Paramount theatre, N. Y., with orchestra, soloists, 8:30-9 p.m., WOR.

Alfred **Wallenstein's** Sinfonetta, **Veronica Wiggins,** soloist, 10:30-11 p.m., WOR.

CHICAGO

(July 26 to July 31)

(All Time CDST)

Wednesday (July 26)

Quinn Ryan at the Fair, 6:45-7 p.m., WGN. (Dodge Bros. Motors-Havoline Oil) (Ruthrauff & Ryan agency).

Art Kahn's orchestra with **Fritz Clark,** 7-7:17 p.m., WBBM. Also Fri. and Mon. (Dr. Bobo's Laxative) (Gunther-Bradford agency).

Palace Theatre Varieties with RKO vaude acts, 8:45-9 p.m., WMAQ. (Staged by **John Joseph** and NBC production staff.)

Ted Weems orchestra, WENR, 8:45-9 p.m., 12-12:30 a.m. nightly.

Hal Kemp orchestra, WGN, 7:30-7:45 p.m., 12-12:15, and 1-1:30 a.m.

Paul Ash orchestra, WGN (afternoons only), 12:30-12:45, 1-1:15, 2:30-2:45.

Francis X. Bushman, flim gossip, 10:10-10:15 a.m., WGN. Also every other week day.

Thursday (July 27)

Charlotte Learn (Mrs. J. J. Garrity) in dramatic skits, and every day, WENR, 10:30-10:45 a.m. (College Inn Tomato Juice) (Harry Atkinson agency).

Friday (July 28)

Ben Bernie orchestra, WENR-NBC, 11-11:30 a.m. Pabstette Cheese. Supplementary to night program for same company's malt. (Premier Pabst Sales Co.) (Matteson-Fogarty-Jordon agency).

Sunday (July 30)

Chicago A Capella Choir with **Noble Cain,** WENR-NBC, 3:30-4 p.m. (sustaining).

Monday (July 31)

Singing Lady (Irene Wicker), daily except Sat.-Sun., WGN-NBC, 4:30-4:45 p.m. (Kellogg's Corn Flakes) (N. W. Ayer agency).

LOS ANGELES

(July 29 to Aug. 3)

(All Time PST)

Friday (July 28)

'Chasin' the Blues,' KFI, 12:30-1, variety program every afternoon except Sunday, with **Charlie Wellman.** Sustaining.

'In Laws,' KFAC, 6:45-7 p.m., comedy serial every evening but Sunday. (Auburn-Cord.)

'Hon. Archie and Frank Watanabe,' KNX, 7-7:15 p.m., comedy serial, every evening but Sunday. (Marion R. Gray Co.)

'Globe Headlines,' KHJ, 8-8:15 p.m., newspaper serial, Tues., Wed., Thurs. and Fri. (Globe Mills) (Dan B. Miller.)

'Royal Order of Optimistic Do-Nuts,' KNX, 8-9 p.m., comedy revue. (Davis Perfection Bread Co.) (H. C. Bernstein agency.)

'Tapestries of Life,' KHJ, 8:30-9 p.m., semi-classical orchestra. (Forest Lawn.)

Sid Lippman and Cocoanut Grove orchestra, KFI, 10:15-11 p.m. Sustaining. Nightly except Sunday.

Saturday (July 29)

Hollywood Bowl concert, KFI, 8:15-10 p.m. Sustaining.

KNX Varieties, KNX, 8-9 p.m. Revue with **Jack Carter.** Sustaining.

Dusky Stevedores, KMTR, 8:45-9 p.m. Vocal. Sustaining.

Sunday (July 30)

Merrymakers, KHJ, 9-10 p.m. Variety program. Sustaining.

English Coronets, KFWB, 9-9:30 p.m. Serial dramatization of English history. (Barker Bros.) (Ray Aiden agency.)

Monday (July 31)

Kay Thompson, KHJ, 5:45-6 p.m. Songs. Sustaining.

Blue Monday Jamboree, KFI (from KFRC, San Francisco), 8-10 p.m. (Shell Oil Co.)

'Makers of History,' KFI, 8-8:30 p.m. Dramatization. (Puritas Water.) (McCarthy Co.)

'English Clarinets,' KMTR, 8:30-9 p.m. Burlesk dramatization. Sustaining.

Tuesday (Aug. 1)

California Melodies, direction Ray Paige, KHJ (CBS), 6:30-7 p.m. Sustaining.

Guardsmen, KNX, 7:15-7:30 p.m. Quartet. Sustaining.

Wednesday (Aug. 2)

Mario Alvarez, KMTR, 8:15-8:30 p.m. Tenor. Sustaining.

Ray Paige and Symphony Orch., KHJ, 11-12 p.m. Sustaining.

Thursday (Aug. 3)

Light Opera Favorites, KNX, 7:15-7:45 p.m. With **Charlotte Woodruff.** Sustaining.

'Drums of France,' KFWB, 8-8:30 p.m. Dramatization of French history. (O'Keefe and Merrit) (Emil Brischacher and Assoc.)

(Continued on page 44)

RADIO CHATTER

East

Robert T. Colwell and Robert A. Simon of the J. Walter Thompson radio scripting staff have authored a play, 'Strictly Dynamite,' which Morris Green and Frank McCoy unveil in Jackson Heights, L. I., this Monday (31).

E. P. H. James, NBC's sales promotion mgr., is having his father, P. F. James, London advertising man and caricaturist, over for a month's visit.

Everything he had in the way of furnishings and personal effects went when the home of Louis Reid, radio ed of the N. Y. 'American' in Plandome, L. I., burned to the ground.

Replacement of Tom Howard with Fred Stone on the Best Foods Musical Grocery show Aug. 4 may mean the end of Norman Anthony's connection with the stanza's script.

NBC auditioned one labelled 'Rudy Vallee's Proteges.'

CBS travels its promotion department along with its salesmen, with the former right there to pull out the statistics and answer ticklish questions, if they're in the book.

Bill McCaffrey brought George Beatty, vaude comic, in for a hearing at NBC.

Monte Hackett at Lord & Thomas acts as though he's in the midst of readying something.

Jack Pearl circulated the radio eds from Hollywood by mail, thanking them for past favors, etc.

New scriptists are being lined up for Taylor Holmes on Texaco to augment Harold Atteridge and Leo Donnelly who are currently preparing the material.

Louis Joseph Vance's 'Lone Wolf' dramalets have been recorded by CBS for prospective selling to commercials. Chain is strong for this script show.

Lasses White and Honey Wilds minstrels now with WSM, Nashville, to the Coast.

Angeline Smith, soprano, has returned to Nashville after a year in the west.

West

Raymond Paige, from KHJ, takes the baton at the Hollywood Bowl concert Aug. 8.

Joe C. Donohue, administrative assistant to the president of Columbia, on the coast for pleasure before business.

June Purcell back in Los Angeles and looking around. Her first visit since she left there in 1931 for big time.

Elvira Karsk, secretary at WOW, left to take a position with a Mason City enterprise. Replaced by Lois Prall.

KICK requesting permission to move from Red Oak to Carter Lake, Iowa.

KGIM, Stockton, Calif, requesting facilities of WPG, Atlantic City, N. J., and WLWL, New York City, for night broadcasting, with consent of both stations given.

Santa Barbara, Cal., municipal police station, KGZO, will be on the air Aug. 15.

KGPE, Kansas City, Mo., police transmitter after a new transmitter and location.

KFWB, Hollywood, drops nightly serial, 'An American Family.' Program went sustaining when station tried to get Aetna Life Insurance Company to curtail its plugs.

Billy Evans, former minstrel, goes KMTR, Hollywood, six times a week.

Lorenzo Kennon, leaving KNX's commercial department, goes to San Francisco as northern business rep for KMTR, Hollywood.

Musical Comedy Storehouse, a daily edition of past musical hits, and commercialized at KMTR by Southern California Frigidaire dealers, continues as a sustainer. Dropped by sponsors.

May Company, L. A. department store, now paying for G. Allison Phelps, 'Radio philosopher,' at KFAC.

Jean Noble trio, femme bluesists, join KFAC-KFVD, Los Angeles.

Arthur Urbain, publisher of 'Broadcast Weekly,' Coast radio schedule and fan sheet, opening a retail radio store tying in with his publication. To additionally plug the enterprise he has signed with KYA for 20 weeks of a twice weekly broadcast of 'Roads to Hollywood' on NBC.

Freeman Talbot, manager of KOA, Denver, to New York on business.

Vance Graham, KOA, Denver, announcer, recovering from illness.

Les Weelans, KOA, Denver, announcer, daddy of a son.

Russ Baker, KFAB, doing directorial work on scripts as well as playing parts.

Charles Lyon is becoming a commuter between Chicago and Edmonton, Canada. Made his third trip for NBC for the same purpose, meeting world flyers.

Deane Janis left Hal Kemp's orchestra on WGN, Chicago. Harriett Cruise, or Olga Vernon, to replace.

Steve Trumbull taking his sailboat into the distant coves of Lake Michigan for his vacation.

RUSH OF BIDS FOR AIR STATION PERMITS

Washington, July 25.

Spurt in applications for new station licenses has four requests before the Federal Radio commission for permits to operate new transmitters. Wyoming Broadcasting Co., of Cheyenne, is after a 1,000-watt night, 500-watt day station; City of Lincoln, Neb., wants a 50-watt police station; Boise Broadcast station of Baker, Ore., is seeking a 100-watter; and City of Port Huron, Mich., requests a 50-watt police transmitter.

Central Broadcasting Co., of Davenport, Ia., has resubmitted its request, asking for 100 watts power and the facilities of WIAS, Ottumwa, Ia. P. B. Newman, of Sacramento, Calif., has also resubmitted his application for a 5,000-watt station.

FRC has granted a 50-watt police station to the Borough of Swarthmore, Pa.

Three applications for new stations have been returned to the applicants. They are: Price Siever and J. W. Steele, Jr., of Marlow, Okla., 100 watts, insufficient information; Ted L. Fullerton, Carlsbad, N. M., 50 watts, wrong equipment; George W. Schleicher, San Francisco, not in proper form.

Cleveland Team Wants To Move to New England

Negotiations are on to transfer Gene and Glenn from Cleveland to Boston. Team has requested the switch with the idea of building themselves up in the New England territory for personal appearance purposes.

While the station is looking around for a commercial to connect them with the boys will go sustaining between spot announcements.

Chaining Theatric Type

San Francisco, July 24.

Max Dolin is completing arrangements to broadcast a new type of program over the NBC coast circuit. It will be titled 'Masks and Faces', theatrical in construction and ethered over the network from here.

Dolin, with Ralph Pincus, is now negotiating with one of the oil distributing companies to commercial the program.

Dooley for Football

Road Reporter stanza that Shell Oil is now supporting on WABC, New York, and a link of eastern stations comes off Aug. 26. On Sept. 14 Eddie Dooley steps into the spot for the same account with his football spiels.

Dooley is plotted for 15 minutes each Thursday, Friday and Saturday through the football season.

KYA'S DISCS

San Francisco, July 24.

'Cecil and Sally' discs are off KYA though their sponsor, Daily Delivery Co., has signed for another term. Account will use instead the 'Eb and Zeb' transcriptions. Latter records, made by Al Pearce and Bill Wright, and out locally by MacGregor & Sollie, are on three nights weekly.

Another new sponsored program on KYA is a half hour variety show, once weekly, bankrolled by Famous Mineral Water Co.

No Web Newcomers

(Continued from page 37)

Leland, comedian and indicental organ music. Sept. 25.

Malted Cereals Co. (Maltex). Dale Carnegie on little known facts of well known people and orchestra. Aug. 20.

R. B. Davis Co. (Baking Powder). Mystery chef, daytime. Sept. 13.

Firestone Tire Co. Concert stars and symphon orchestra. Dec. 4.

Scott's Emulsion. Dramatization of circus stories for kids. Oct. 19.

Lionel Corp. (Constructor Toys) Railroad stories for the kids. Dec. 5.

Richfield Oil Co. Show not determined. Aug. 22.

Standard Brands. Great Moments in History dramatizations. Oct. 8.

Nestle's Chocolate. Walter O'Keefe, Ethel Shutta, orchestra. Aug. 25.

Jergen's Lotion. Walter Winchell. Sept. 3.

Benjamin Moore Paints. Lecturer on homemaking, music. Sept. 8.

Wheatena Co. Wheatenaville Sketches with Ray Knight. Sept. 24.

Lehn & Fink Products Corp. (Hinds Almond Cream). Program undecided. Oct. 1.

California Packing Co. Capt. Dobbs Ship of Joy. Date not set.

Falston-Purina Co. Tom Mix kid's program, Sept. 25. Madame Sylvia and film stars. Sept. 26.

Harold F. Ritchie Co. (Eno Salts). Eno Crime Club. Sept. 5.

Chevrolet. Jack Benny, Mary Livingstone, Frank Black. Tentatively the first Friday in Oct.

CBS

General Foods Corp. (Postum). All-American Football Show. Sept. 22.

Carborundum Co. Narrator on Indian Folklore. Nov. 4.

Kolynos Co. Just Plain Bill serial sketch. Sept. 25.

Wyeth Chemical Co. (Jad Salts). Program undecided. Sept. 26.

American Home Products Corp. (Bi-so-dol). Program to be selected. Sept. 24.

Hecker H-O Co. H-Bar-O Ranch serial for kids. Sept. 18.

Wasey Products. Voice of Experience. Sept. 6.

Union Central Life Insurance Co. Roses and Drums, historical dramatic sketches.

Barbasol. Edwin C. Hill. Sept. 12.

Acme White Lead Works. 'Smiling' Ed O'Connell, Sept. 10.

C. & E. Spool Cotton Co. 'Threads of Happiness,' musical show, Sept. 29.

Shell Eastern Oil Co. Football spiel, with Eddie Dooley, Sept. 14.

Sterling Products (Phillips Milk of Magnesia). Program undecided, Sept. 24.

KFJB Gets Permit

Marshalltown, Ia., July 24.

KFJB, ether outlet of the Marshall Electric Co., Inc., has been granted a temporary permit by the federal radio commission to broadcast from 9 a. m. to midnight. Starts July 22.

GENE ARNOLD
WRITER, INTERLOCUTOR SINCLAIR MINSTREL
WRITER, NARRATOR, CRAZY WATER CRYSTALS
WRITER, SINGER, MAR-O-OIL PROGRAM
NARRATOR, CARNATION CONTENTED HOUR
(Week July 21, Chicago Theatre, Chicago)

JOE PARSONS
RADIO'S LOW VOICE
SINCLAIR MINSTREL'S NETWORK
EDELWEISS JOE — WMAQ — MON.-WED.-FRI.
(Week July 21, Chicago Theatre, Chicago)

CLIFF SOUBIER
SINCLAIR MINSTRELS
(Week July 21, Chicago Theatre, Chicago)

MAC McCLOUD
THE SINCLAIR MINSTREL BOY
WLS, MON., 8-8:30 P. M., N.B.C.
YAS SUH; DAS ALL
(Week July 21, Chicago Theatre, Chicago)

FRITZ CLARK
MY MAMMY CALLS ME TEABONE
FEATURED WITH SINCLAIR MINSTRELS
WLS, MON., 8-8:30 P. M., N.B.C.
(Week July 21, Chicago Theatre, Chicago)

MAPLE CITY FOUR
With
AL — ART — FRITZ and PAT
SINCLAIR QUARTETTE — SINCLAIR MINSTRELS
WLS, MON., 8-8:30 P. M., CDST, N.B.C.
(Week July 21, Chicago Theatre, Chicago)

HAVE YOU HEARD RADIO'S OUTSTANDING PROGRAM INCOMPARABLE?

BORRAH MINEVITCH

AND HIS RASCALS
IN THEIR NEW AUGMENTED MUSICAL SHOW
Broadcasting Every Sunday, 7 P. M., WJZ
Coast to Coast (48 Stations)
Now—Metropolitan, B'klyn—This Week, July 21

NBC ARTIST BUREAU
PRESENTS

THE ONLY NEW MUSICAL IDEA FOR RADIO

Abel, foremost exponent and peer of American music critics, reports: 'Variety,' July 18

DICK HIMBER Orchestra
Sustaining
WEAF, New York

Dick Himber like Meyer Davis, Mike Markel, Nick Orlando and kindred type of class dance-music purveyors enjoys some standing among the socialites through bookings at deb parties and the like. He's not too well known—yet!—outside of that but with his unusual style of terp music via NBC outlet there's no reason for Himber not building a rep for himself in short order.

He holds forth at the Essex House. Ideal for that type of smart hostelry, particularly during those dinner sessions when he switches from dance to concert and back to dance music. It's an unusual idea for a straight dance band, but a smart stunt considering the time of the evening. He has a worthy commercial warbler for the pop lyrics in Joey Nash as well.

But essentially it's a different sort of combination which already has been commanding more than average attention.

Abel.

BROADCASTING
MON. - TUES. - WED.
THUR. - FRI.
WJZ - WEAF
NBC NETWORK

RICHARD HIMBER
And His Essex House Orchestra
featuring JOEY NASH
Personal Management—MOE GALE

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

New York City

NBC
(Stations WJZ-WEAF)
711 Fifth Ave.
Plaza 3-1000

M. H. Aylesworth, President.
Richard C. Patterson, Jr., Executive V.-P.
G. C. McClelland, V.-P. on Sales.
John Elwood, V.-P. on Operations.
A. L. Ashby, V.-P. and Gen. Atty.
George Engles, V.-P. on Artists' Service.
John F. Royal, V.-P. on Programs.
Roy C. Witmer, V.-P. on East Div. Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacConnach, Secretary.
Mark J. Woods, Secretary.
H. F. McKeon, Auditor.
H. F. Kelly, Asst. Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullen, Agricultural Dir.
J. deJara Almonte, Evening Operations.
Bertha Brainard, Program Mgr.
G. W. Payne, Operations.
R. J. Teichern, Asst. to Treas.

Department Heads

Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Belviso, Music Library.
W. D. Bloxham, Purchasing Agent.
John R. Carey, Service Supervisor.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Withycomb, Mgr. Sta. Relations.
Paul F. Peter, Mgr. Statistical Dept.
G. W. Johnstone, Mgr. Press Relations Dept.
Harold Kemp, Artists Service Popular Talent.
D. S. Tuthill, Sales Mgr., Artists' Service.
Quinton Adams, Mgr. Electrical Transcription Dept.
E. P. H. James, Sales Promotion Mgr.
T. G. Sabin, Eastern Service Mgr.
Mrs. Frances Rockefeller King, Mgr. private entertainment.

CBS
(Station WABC)
485 Madison Ave.
Wickersham 2-2000

William S. Paley, President.
Edward Klauber, Executive V.-P.
Sam Pickard, V.-P.
Hugh Kendall Boice, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
M. R. Runyon, Treasurer.
Karl Knipe, Sales Mgr.
William H. Engisn, Asst. Sales Mgr.
Julius S. Seebach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohan, Technical Dir.
Paul W. Kesten, Sales Promotion.
John J. Karol, Market Research.
John S. Carlisle, Production Mgr.
Frederic P. Willis, Educational Dir.
Julius Mattfeld, Music Library.
Hugh Cowan, Commercial Engineer.
Ferrin Fraser, Editor, Continuity.
Marion R. Parsonnett, Dramatic Dir.
Herbert S. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.
Peter De Lima, Mgr. of Contracts.
Paul Ross, Mgr. Personal Bookings.
Samuel Pallow, Mgr. Club Bookings.

WOR
Bamberger Broadcasting Service, Inc.
1440 Broadway
Pennsylvania 6-8383

Alfred J. McCosker, Station Mgr.
A. A. Cormier, Sales Mgr.
Walter J. Neff, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shackley, Musical Dir.
Robert L. Wilder, Press.
J. R. Poppele, Chief Engineer.

WINS
American Radio News Corp.
114 E. 58th St.
Eldorado 5-6100

Bradley Kelly, Station Mgr.
John S. Martin, Sales Mgr.
John McCormick, Program Dir.
Harold Shubert, Production Mgr.
Bernard Levitow, Musical Dir.
George Wieda, Press.

WMCA-WPCH
Knickerbocker Broadcasting Co.
Broadway at 53d St.
Columbus 5-5060

Donald Flamm, President.
William Weisman, V.-P. and General Counsel.
John T. Adams, V.-P. on Artists Service.
Sidney Flamm, Commercial Director.
Robert S. Wood, Press.
Jack Ricker, Studio Director.
Fred W. Dyson, Business Mgr.
Harry Carlson, Program Director WMCA.
J. Bill Williams, Program Director WPCH.
Arthur Barton, Educational Programs.
A. L. Alexander, Chief Announcer.
Elmo Russ and Irving Selzer, Musical Directors.
Frank Marx, Chief Engineer.
Harry Pascoe, Continuity.
Bide Dudley, Dramatic Critic.
Sam Taub, Boxing.
Jack Filman, Hockey, Sports.
Charles Martin, Dramatic Presentations.

WLWL
Universal Broadcasting Corp.
415 W. 59th St.
Columbus 5-7030

H. F. Riley, Dir.
J. P. Kiernan, Business Mgr.
R. W. Bjork, Sales Mgr.
George O'Brien, Program Dir.
Rudolph Forst, Musical Dir.
Joseph Deppe, Chief Engineer.

Chicago

NBC
Merchandise Mart
Superior 8300

(Stations WENR—WMAQ)
Niles Trammel, V.-P. in charge.
P. G. Parker, Asst. Gen. Mgr.
Fred Weber, Station Relations Mgr.
John Whailey, Office Mgr.
Roy Shield, Chief Musical Dir.
C. L. Menser, Production Dir.
Sidney Strotz, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
John Gibon, Continuity Editor.
Frank Mullen, Dir. of Agriculture.
Judith Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.
Bill Hay, Local Sales Mgr.
L. E. Showerman, Sales Service Mgr.
E. C. Carlson, Sales Promotion Mgr.
Howard Laugens, Chief Engineer.
M. W. Rile, Chief Field Engineer.
B. S. Donges, Maintenance Mgr.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

CBS
Wrigley Bldg.
Whitehall 6000

(Station WBBM)
Leslie Atlass, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Walter Preston, Program Dir.
Bobby Brown, Gen. Production Mgr.
Jeff King, Traffic and Office Mgr.
Harold Fair, Asst. Program Dir.
Howard Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Larry Fisk, Chief Engineer.
Kelly Smith, WBBM Sales Mgr.
Steve Trumbull, CBS Publicity Mgr.
Ruth Betz, WBBM Publicity Mgr.
Harlow Wilcox, Chief Announcer.
Richard Elpers, Sales Promotion Mgr.
Arthur Wesner, Community Concert Mgr.
McClure Bellows, CBS Concert Mgr.

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
383 Madison Ave., N. Y. C.
Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
E. M. Ruffner.

Biow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Biow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.
George Torney.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglass Storer.

Campbell-Ewald Co.
292 Madison Ave., N. Y. C.
C. Halstead Cottington.
George T. Ewald.

Cecil, Warick & Cecil, Inc.
230 Park Ave., N. Y. C.
J. H. McKee.

Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
6 E. 45th St., N. Y. C.
William Esty.

Federal Adv. Agency
444 Madison Ave., N. Y. C.
Mann Holiner.

Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.
Frank A. Arnold

Gardner Advertising Co.
330 W. 42d St., N. Y. C.
R. Martin.

Hanff-Metzger, Inc.
Paramount Bldg., N. Y. C.
Louis A. Witten.
Shirley Buchanan.

Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Newell-Emmett, Inc.
Richard Strobridge.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.
Robert Colwell.
Gordon Thompson.
Cal Kuhl.
A. K. Spencer.
Herschel Williams.
Nathan Tufts.

Young & Rubicam
285 Madison Ave., N. Y. C.
Hubbell Robinson.
W. R. Stuhler.
Donald Stauffer.

KYW
Straus Bldg.
Wabash 4040

Homer Hogan, Gen. Mgr.
Parker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
Rex Maupin, Musical Director.
H. E. Randall, Chief Engineer.
Umer Turner, Publicity Dir.

WCFL
Furniture Mart
Delaware 9900

John Fitzpatrick, President.
Edward N. Nockles, Gen. Mgr.
Franklin Lundquist, Bus. Mgr.
Maurice Lynch, Treasurer.
Phillip Friedlander, Production Dir.
Eddie Hanson, Musical Dir.
Howard Keegan, Chief Announcer.
Maynard Marquardt, Chief Engineer.
Pat Murphy, Publicity Dir.

WJJD
Lake and Wells Sts.
State 5466

Ralph Atlass, Gen. Mgr.
Art Linick, Commercial Mgr.
Joe Allabough, Chief Announcer.

WLS
1230 W. Washington
Haymarket 7500

Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
D. R. McDonald, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clementine Legg, Artists Mgr.
Hal O'Halloran, Chief Announcer.
Harry Steele, Publicity Dir.

WGN
Drake Hotel
Superior 0100

W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaac, Commercial Mgr.
Edward Barry, Production Mgr.
Delos Owen, Musical Dir.
Carl Myers, Chief Engineer.
Frank Schreiber, Publicity Dir.

WGES
128 N. Crawford
Van Buren 8900

Gene Dyer, Station Mgr.
Charles Lanphear, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Musical Dir.
Don Crosnor, Chief Announcer.

WIND
201 North Wells.
State 5466

Ralph Atlass, President.
Frances Kennedy, V.-P.
Frank Morrow, Program Director.
John Muri, Musical Director.
T. McMurray, Chief Engineer.
Art Jones, Chief Announcer.

Advertising Agencies
Lord & Thomas—Henry Sellinger.
J. Walter Thompson—Tom Luckenbill.
Erwin-Wasey—William Weddell.
McCann-Erickson—Fred Ibbett.
N. W. Ayer—W. G. McGuire.
Critchfield—Frank Steel.
McJunkin—Lou Hagerman.
BBD&O—George May.
Blackett-Sample—Edwin Ayleshire.
Henri Hurst McDonald—Art Decker.
Hayes McFarland, Don Bernard, Madge Childs.

San Francisco

NBC
(Stations KGO-KPO-KYA)
Pacific Coast Division
111 Sutter Street
Sutter 1920

Don E. Gilman, V. P. of NBC and Pac. Coast Div. Manager.
C. L. McCarthy, Asst. Gen. Mgr.
Lew Frost, Program Dir.
Harry Anderson, Sales Mgr.
A. H. Saxton, Chief Engineer.
H. J. Maxwell, Office Mgr.
Lloyd E. Yoder, Publicity Dir.
Kari Shullinger, Dir. Artists Bureau.
Jennings Pierce, Chief Announcer.
Meredith Willson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.

KYA
988 Market St.
PRospect 3456

Edward McCallum, Station Mgr.

KFRC
(Don Lee-Columbia outlet)
1000 Van Ness Ave.
PRospect 0100

Fred Pabst, Don Lee Gen. Mgr.
Harrison Holliway, Station Mgr.
William Wright, Prog. Dir.
Walter Kelsey, Musical Dir.

KJBS
1380 Bush St.
ORdway 4148

Julius Brunton & Sons, Owners.
Ralph Brunton, Mgr.
Ralph Smith, Prog. Dir.

Los Angeles

KHJ
(Columbia Don Lee Broadcasting System)
1070 West 7th Street
Vandyke 7111

Don Lee, President.
Leo B. Tyson, Gen. Mgr.
C. Elleworth Wylie, Gen. Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rickenbacher, Production Mgr.
Kenneth Niles, Asst. Prod. Mgr.
Van C. Newkirk, Traffic Mgr.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ only).
Leslie Mawhinney, publicity.

KFI and KECA
(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Richmond 6111

Earle C. Anthony, President.
Arthur Kales, V.-P. and Gen. Mgr.
Glen Dolberg, Program Dir.

KFWB
Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 0315

Gerald King, Gen. Mgr.
Chester Mittendorf, Commercial Mgr.
Jack Joy, Program Dir.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.
Les Hewett, Chief Engineer.
Frank Murphy, Supervising Engineer.
George Fischer, Publicity.

KNX
Western Broadcasting Co.
Paramount Studios, Hollywood
Hempstead 4101

Guy C. Earl, Jr., President.
Naylor Rogers, V.-P. and Gen. Mgr.
Carl B. Nissen, Commercial Mgr.
Kenneth C. Ormiston, Technical Supervisor.
Drury Lane, Program Mgr.
Wilbur Hatch, Musical Dir.

KMTR
KMTR Radio Corp.
915 No. Formosa, Hollywood
Hillside 1161

Reed E. Callister, President.
L. W. Peters, Gen. Mgr.
Harold Horton, Prod. Mgr.
Salvatore Santaella, Musical Dir.

KGFJ
1417 So. Figueroa Street
Prospect 7780

Ben S. McGlashon, owner.
Duke Hancock, Mgr.
Fireside Broadcasting Co.

KRKD
541 South Spring Street
Madison 1176

Frank Doherty, President.
V. G. Fretag, Gen. Mgr.
Del Lyon, Sales Mgr.

KTM
Ickwick Broadcasting Co.
214 So. Vermont
Exposition 1241

Charles Wren, Pres.
George Martinson, Manager.
R. L. Rust, Sales Mgr.
C. B. Juneau, Production Mgr.

KFAC-KFVD
Los Angeles Broadcasting Co.
645 Mariposa Ave.
Fitzroy 1231

E. L. Cord, President.
Tom Brenneman, Gen. Mgr.

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON & MILMAN

For That Boy Part
ANDY (Skippy) DONNELLY
A season as "Skippy" Past 9 months as "Bill"—"Maud & Bill"—NBC Network. Fine singing voice, too. Write: Mrs. M. Donnelly, care Variety, N. Y. C.

LOU LUBIN
WOR—Tuesday, 5 p. m.

JENNIE GOLDSTEIN
Star and Directress of Prospect Theatre, Bronx, New York.
Sponsored by Julius Grossman Shoes
Just Completed 13 weeks on WMCA
Season Sept. 8

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

PHIL BAKER
Sponsored by
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

TED BUD
EDDY-BURSTON ORCH.
Summer Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

RAYMOND BAIRD
Next Week (July 28)
ALBEE
BROOKLYN

(TOMMY) (BILLY)
REILLY and COMFORT
NOW IN LONDON PLAYING VAUDEVILLE
Making records for Decca and broadcasting regularly from May Fair Hotel for the British Broadcasting Corporation.
PERMANENT LONDON ADDRESS, CARE VARIETY

Isham Jones
AMBASSADOR HOTEL
Atlantic City, N. J.
Direction
Columbia Broadcasting System

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
This Week (July 21)
Making Warner Bros. Shorts
Sole Direction
Herman Bernie
1619 Broadway, New York

"Radio's Loveliest Lark"
JANE FROMAN
IN SONGS
FRIGIDAIRE PROGRAM
Friday 10:30 p. m. CBS.
Direction, Morrison-Winkler Corporation
Park Central Hotel,
New York City

ARTHUR TRACY
"The Street Singer"
Every Mon.-Wed.-Fri.
9:15 P. M., E. D. S.
WABC, Coast to Coast
MANAGEMENT
MORRISON-WINKLER
CORPORATION
Park Central Hotel
NEW YORK

LENNIE HAYTON
AND HIS
CHESTERFIELD-HOUR ORCHESTRA
EACH FRIDAY 10 P.M.
WABC
Direction
MORRISON-WINKLER
Corporation

AGENCY BOOKS AN NBC UNIT FOR PERS. APPS.

Another of those instances where an outside agent did something which the NBC slipped up on is evidenced in the booking of the G. Washington coffee's 'Sherlock Holmes' air act for a week at Loew's Fox, Washington, currently, and Baltimore next week. William Morris agency did the stage booking after the NBC has had the G. Washington coffee account and this particular series on the air for four years.

Edith Meisner (Mrs. Tom McKnight) scripts the Conan Doyle show, staged by McKnight and Jordan.

Richard Gordon, Leigh Lovel, Octavia Kenmore, Stanley Harrison and George Huston form the 'Sherlock Holmes' ether cast, now making personal apps. 'Mazarin Stone' is the particular script being used in the varietics.

Eno's Crime Club, also a mystery mellerette series, is sending its radio cast into the theatres for personals. Matty Rosen of Morrison-Winkler books Eno's.

Washington coffee returns to the air with 'Holmes' Sept. 28. Personal appearances are a summer stop-gap.

PHIL REGAN
"Melody Headlines" SATURDAY 9:15 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY 11:15 P.M.
"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 10:30 P.M.
WABC NETWORK Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU
AL GOODMAN
RADIO'S ★★★★★ MUSICAL DIRECTOR
GULF GASOLINE
WITH IRVIN S. COBB — WABC WED.-FRI. 9 P. M.
WITH ARTHUR BRISBANE — WJZ SUNDAY 9 P. M.
ABE LYMAN
AND HIS CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC
LEON BELASCO
C.B.S.
Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M. Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE 1619 Broadway, New York

WOR's New Accts

New contracts signed by WOR, Newark, include:

Household Finance Corp., 52 weeks, for Clarence Williams' 'Lowland Singers' program Wednesday nights.

George W. Luft Co. (Tangee Cosmetics), 52 weeks, Kay Parker in 'Hollywood Gossip,' Mon. to Fri., inclusive.

My-T-Fine ice cream, 13 weeks, Ann Brae & Co. in 'Jingle Bells,' three times weekly.

Grocery Store Products Co., Inc., and Borden Farms Products, Inc., 26 weeks, Mon., Wed. and Fri.

LUCKY'S AIR TIME GOES TO A SALAD

Al Jolson-Paul Whiteman's Kraft-Phenix program starting on WEAF Aug. 3 at 10-11 p. m. usurps Lucky Strike's established time for Jack Pearl, etc. NBC couldn't wait for Pearl nor the American Tobacco Co., in view the comedian's uncertainty on his Metro picture assignment. Kraft-Phenix took the time for 52 weeks and engaged Jolson for that length of time with privilege to the comedian to drop out at will for his usual Florida vacation, etc. Jolson flew in from the Coast yesterday (Monday).

The dailies last week plugged Ruby Keeler (Mrs. Jolson) in connection with an endorsement of Hellman's mayonnaise. This is the competitive product to what Jolson is now engaged in ether-exploiting; Kraft-Phenix is putting out a salad dressing in competition to mayonnaise.

'Amateur Night' Tryout Aired for Union Oil

Hollywood, July 24.

'Amateur Night on the Air,' a 30-minute vaude program by professionals, all doing beginner stuff, was auditioned by Union Oil Co. at KHJ, with indications the act, lengthened to an hour, will be booked by the oil company for etherization over the Coast Don Lee CBS chain.

Program was arranged by Pat West, who also handled chief comedy situations. Frank Stever, m.c.'d, with rest of cast including Irving Newhoff, Masters and Grace, Danny Beck, Dolores Hart, Harry Hume, Baron Lichtig, Virginia Karns, Joe Dayton, Baby Betty and a girls' quartet. Studio orchestra supplied the background music, and accompaniment for the different hoke acts.

85 cts. per Person

(Continued from page 1)

early and late play. Others are Blue Ribbon (Ben Bernie place) and Old Heidelberg, with cheap drinks and eats. Enchanted Island is fine for the kids, also the Midget Village. Streets of Belgium is another profitable spot.

Rides are getting little money or any of the other concessions.

Local spending at the Fair is compared to the Buffalo Exposition where the average per person was figured at $1.64 besides the gate. This difference may be accounted for in the transportation method. Large majority of the current Fair's visitors are coming in by their own autos or in buses, living and spending accordingly while here. In the days of the Buffalo Expo it was all railroad.

Spots for Lyman

When Abe Lyman returns to the air for Phillips Dental Magnesia in August it will be two spots for him weekly on NBC and a third on Columbia. Previously the account used five periods a week on CBS only.

While at CBS the account for several months retained the Lyman tag but it was Victor Arden who batoned the orchestra.

Air Line News

By Nellie Revell

Colonel Ruppert has finally given in to advertising the brew on the radio, Milt Schwartzwald will conduct the orchestra.

Direct

Harvey Hintermyer and Earl Tuckerman, Goldy and Dusty on CBS, couldn't get any action out of the agency handling the account, so they went direct to the client, for whom they had worked before, and sold themselves direct.

Now the agency merely checks the program and sends a representative to the broadcast.

Clicquot Off

Clicquot Club Ginger Ale program air-blew quietly last week, and Harry Reser took his gang to play in Boston this week.

Reser told his men it was a five-week vacation.

Dillingham's Lunch

At the luncheon given by the Capitol theatre management for Ethel Barrymore last week Charles B. Dillingham was one of the guests. Afterwards he remarked: 'Major Bowes gave a luncheon to Ethel Barrymore and 2,000 photographers.'

The luncheon was for Miss Barrymore, but C. B. stole the show.

Coleman All Over

Emil Coleman will get a CBS wire this week which will make him the most heard of any orchestra in radio—three times on WOR, three times on WABC and six times on WMCA.

Besides he is dickering with a film company to take part in a picture at Fort Lee.

Ham Operators

All the members of the WRNY engineering staff are 'ham' operators and have licensed 'ham' sets.

They tell me that they talk to friends they met in different ports when they were ship's operators in the pioneer days of the radio.

Before Radio

Howard Marsh delivered groceries in his home town....John Brooks McCormack was director of the Municipal Zoo in Asheville, N. C....Lou Holtz worked as a clerk for the Southern Pacific Railroad....Vera Van at seven was earning $100 a week leading a toe dancing ballet of children....Wallace Butterworth sold radios on the road....Helen Stone was in musical shows....Edwin C. Hill began as a reporter in Indiana at no salary....Harold Fowler was a church soloist and an investment broker in Wall street....Jane Froman first sang in a Columbia, Mo., church....Mario Cozzi was secretary to Gatti-Casazza....Eddie Mallory was a printer's devil at 10....H. V. Kaltenborn once clerked in his father's building material store....Grace Donaldson taught dancing in Cleveland....Enric Madriguera was a concert violinist in Barcelona....Tom Corwine clerked in his brother's grocery store....Bertha Brainard was a reporter and columnist on 'Women's Wear' (Kelcey Allen's paper).

Short Shots

Norman Brokenshire is building his own home on the shores of Lake Ronkonkoma, L. I....Jones Trio on WRNY are each soloists in Harlem churches....Young & Rubicam ad agency has Leo Reisman and the Yacht Club Boys for an NBC commercial....Ted Husing can't use the coined phrase 'Sportraits' on the air. Prior use claimed....Mildred Bailey says she is going to reduce 60 pounds....Sept. 4 will mark the beginning of the fifth year of the Jack Frost account on the air....Louis Reid, the Loudspeaker of the New York American, went on vacation, and his house burned the day after he left....Bing Crosby sings on California Melodies Tuesday over CBS for nothing. He wants big money for a commercial—and it must be from the west coast....Bob Fram, former pianist for Alice Joy, has gone vocal and will be given a buildup on WOR.

Standbys

Frank Novak is set for a commercial program to start in September ....Chandler Goldfhwaite is in a hospital. His organ place taken by Robert Beddele....Sam Robbins, orchestra leader at the Hotel McAlpin, will broadcast over WOR three times weekly....Jack Arthur hied himself to the hills for a holiday....Jessie Deppen Ball is vacationing in Colorado....Dick Himber, Essex House NBC maestro, has eliminated all announcements. A harp interlude joins the numbers together....Hereafter Buddy Wagner will have a guest on his Saturday night broadcast ....Ethel Shutta will be the guest star of Jack Lait over WINS next Friday.

Scrambled

Grace Moore and Lou Holtz are feuding because the latter refuses to remain quiet at rehearsals when she's singing....Elaine Klaw, wife of Joseph Klaw, has gone radio. She will sing on a beauty program broadcast by WOR....John Gambling renewed by Squibb for another 26-week period on WOR....Dorothy Minty, WOR violinist, is off to Maine for two weeks....'Johnny' Johnstone, NBC press department sprite, returned from a vacation which he spent on his front porch....Helen Ward has has been offered an NBC buildup....Lee Cronican, WOR announcer-pianist, bought a single ticket for a 21-day cruise in the Caribbean, starting next week....Marie Gerard, operatic, and Wee Willie Robyn, tenor, are a new WOR team....Lew Conrad is now playing violin and singing choruses with the Meyer-Davis unit at the St. Regis....Vera Van, CBS singer, had her poodle shipped across the continent from California, the dog arriving okay....WINS has high hopes for Albert Carroll, 12-year-old blind boy of Brooklyn, who learned to sing listening to a loudspeaker.

Ad. Co.'s Rated

(Continued from page 37)

widest swath with the Standard Oil combine series (Marx Bros., concert stars, operetta, drama, etc.), but out of the big talent expenditure its only click was the Marx team. Agency's First Nighter stanza (Campana Italian Balm) is a standard script affair and is approaching its third year on NBC, with the show and merchandising job done here held as appreciably responsible for the huge progress in sales taken by the product.

Hanff-Metzger, Inc. Texaco is this agency's only account on the air but its handling of Ed Wynn and development of the Fire Chief idea regarded as one of the smartest examples of merchandising unveiled on the airlines. Agency is also credited with doing a slick piece of all-around exploitation in the way it tied up the program with Texaco's print advertising, novelty giveaways for the kids and parade stunts.

WOW in Better Shape

Omaha, July 24.

WOW became the first Nebraska station with full time on the air when it bought out WCAJ, Lincoln, which had been sharing WOW's time and wave length. WCAJ has been operated by Nebraska Wesleyan university and has cut in on WOW for short intervals about thrice daily.

Outcome of old arrangement usually meant that time WOW was off went to waste as WCAJ was lacking in power and used its short time for no special purpose and gained few listeners. Deal has been pending before radio commission for some time.

Amos-Andy Reciprocate For Skyride Publicity With Script Mention

Chicago, July 24.

Amos 'n' Andy are in the midst of a new twist in their narrative that brings them from New York, their regular locale, to Chicago to visit the World's Fair. This is regarded as the blackface team's reciprocal courtesy to the Skyride, $1,250,000 Expo concession which has named one 600-foot tower Amos and the other Andy and has every one of the rocket cars carrying passengers painted with the name of a character from the Pepsodent serial.

No cash or other considerations in the deal which admittedly gives the radio team imposing free publicity through the medium of the largest single concession at the Exposition. That Amos 'n' Andy are paying back with publicity in their scripts is said to be voluntary and in no sense a contractural obligation.

DUMB CRACKERS
ROBERT BURNS PANETELA
WABC
Every Wednesday Evening at 9:30 P. M.
BURNS AND ALLEN
Dir.: WM. MORRIS AGENCY
There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
Different!
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY
BEST FOODS MUSICAL GROCERY STORE
HARRY SALTER
MUSICAL DIRECTOR
WEAF Friday, 9 P. M. N.B.C. Network
This Week (July 21)
ROXY, NEW YORK
JAMES MELTON
"The Golden Voice of the Air"
WJZ
Sunday, 9 P.M.
GULF OIL PROGRAM
PAUL WHITEMAN Presents
RAMONA

N. B. C. Network
KRAFT-PHENIX
MONDAY—WEAF
From 9:30 P.M. to 11:30 P.M.
VICTOR RECORDS

Out of Tune

When You Don't Know Hollywood's Code It's Too Bad

Hollywood, July 24.

That unwritten law that has been in force between Hollywood songwriters for the past three years has been broken and they's bad blood aboiling, sho' 'nuf, between the local melody messrs. and a pair of Eastern tunesters who monopolized the piano for more than two hours at a recent social brawl.

The rule anent no one team giving the piano continuous punishment for more than 20 minutes has been understood so universally among the film song writers that it wasn't even thought necessary to write it into the by-laws of the Songwriters Protective Association.

Weren't Hollywood

But the two immigrants from N. Y. either weren't wised up to the customs of Hollywood, or else didn't care. The composer sat down to the bench and the lyricist fitted the portly frame into the hollow of the grand piano and they proceeded to sing and play their numbers for two hours and 15 minutes. A song every two minutes or a total of 67 ditties. With a dozen other writers at the party, the carpets were knee-deep in bitten-off fingernails before the eastern pair were half through their repertoire.

Rival songsmiths gathered in little huddles and muttered an obbligato of panning remarks beneath each offering. Snickers greeted each rhyming of 'sweetheart mine' and 'all of the time.' Melodies were traced back to 'Rock of Ages' and 'Tenting Tonight on the Old Camp Ground.' In disgust, a pair of writers crept out to the lawn and played mumbley-peg until they lost the knife.

Finally in exhaustion, the offending duo dragged themselves from the tune-box, but not until they had played everything they had ever devised, including the theme song for Public School No. 53, and the march they wrote for Camp Umpchay-in-the-Adirondacks.

The rest of the songwriters flipped a coin to see who was to follow the marathon act and a composer with an international rep sat down and played two or three numbers. And the audience didn't have to ask their names. They were among the biggest hits of all times.

But the scarcasm failed to have any effect on the New York baddies, who weren't listening. They had cornered a producer and were trying to sell him several of the songs they had played.

Thus violatng rule No. 2—against mixing the business of hawking numbers with the pleasure of playing tunes for the elite of filmdom.

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

GYPSY NINA
"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY | SATURDAY
7 P.M. | 7:15 P.M.
Mgt. CBS

"The time has come," the Walrus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES
And KINGS."
AUSTIN STRONG
Monday Wednesday Friday | W E A F | 5:15 P.M. N.B.C. Network

RUBY NORTON
Summering in White Mountains
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

Coast Musikers

Charles Newman is here from N. Y. to write lyrics and has teamed with Al Goodhart for two numbers, 'Leave a Little Love for Me,' and 'Who Walks In When I Walk Out,' which Buddy Morris has taken for Witmark.

Saturday night dances at the Arcady folded last week, but the Larry Kilius band returns in September, when the room reopens for nightly shuffling.

Lou Diamond is the busiest man at the Paramount studio.

Fox music department is the only one with a bulletin board, local pride and flowers 'round the door.

Gordon Henderson and his band from San Francisco are at the Casino, Mission Beach.

Bobby Crawford flew in from N. Y. Saturday. Lew Brown pushing westward by train.

Buddy Morris flitted back to Manhattan last week.

Taft Schreiber, coast MCA rep, jumped to San Francisco on biz and then goes to Chicago for a week. Mrs. Schreiber with him.

When Ray Paige conducts the Hollywood bowl orchestra, Aug. 8, he will give Charles Wakefield Cadman's new 'Dark Dancers of the Mardi Gras' its premier reading.

Witmark will publish the songs from 'Moulin Rouge,' 20th Century pic being scored by Warren and Dubin.

When Sid Lippman's orchestra opens at the Cocoanut Grove, July 27, he will have 11 singers, including Donald Novis, Paul Gregory, Billie Lowe, from KFWB; Ray Hendricks, from the Jimmy Grier band, and a girl's trio. Combo broke in for a night at Arrowhead Lake.

Jack Meskill here from N. Y. and ogling studios.

Scramming back to Iowa for one-nighters, Art Kassel vows he'll return here in the fall for a real showing.

Gus Arnheim band returns to the Beverly-Wilshire hotel Sept. 15 when Ted Fiorito replaces him at the St. Francis. S. F. Arnheim lost his trio, the Rhythm Rascals, who have gone NBC. He'll also lose Art Fleming in Sept. when the sax-singer joins the Grier band at Rainbow Gardens, here.

Conrad, Mitchell and Gottler are back together again. They're dickering to do a series of shorts for Metro.

The Earl Burtnett orchestra has jumped from the Cosmopolitan hotel, Denver, to the Lakeside Country club, Fort Worth.

Bing Crosby has taken out a $100,000 insurance policy on his voice.

San Francisco, July 24.

Ted Fiorito and band will return to the Hotel St. Francis Sept. 12, when Gus Arnheim bows out.

Carol Lofner comes into the Bal Tabarin late in August, succeeding Kay Kyser, who leaves after the current four week extension of his original six week date.

SHAYNE OUT OF EL PATIO

Ramon Remains at Roadhouse With Caterer

Tony Shayne is out of the management of the El Patio roadhouse at Valley Stream, L. I., which Rosita and Ramon and Charles Pepi, head of the catering company bearing his name now run. Pepi owns the property of the inn and Ramon is running the show.

Shayne sought to enjoin R&R from leaving the El Patio, which they threatened to do through not being paid off. Instead Shayne lost out and Ramon took over the running of the show. It includes Frances Maddux, Tamara, Arthur Brown, Rhys and Owen and Charley Eckels orchestra.

In the Jamaica, L. I., supreme court Ramon told of the financial woes of his roadhouse when Shayne started injunctive legal proceedings. Ramon mentioned that Joe Moss' band, in the first week, was not paid off. The second week four different orchestras tried out until Eckels was selected.

Thar's Drahma Here

Los Angeles, July 24.

Department store buying and selling will be dramatized by May Co. here, in weekly half hour programs over KHJ.

Dramatizations will use members of the station's stock talent.

Bar-O for Kids

Hecker Flour brings back its H-Bar-O Ranch serial for the kids to CBS, Sept. 18. It's on a 13-week contract, with five 15-minute installments a week.

Bobby Benson will resume as lead of the cast.

Outstanding Radio Programs

(Continued from page 40)

DENVER

(July 27 to Aug. 1)

(All Time MST)

Thursday (July 27)

Frankie Master's Lakeside orchestra, 8:30 p.m. Also 3:30 p. m. July 30; 9:30 p.m. July 31.

Victor Jungbluth's orchestra, KOA, from Estes Park, 9 p.m. Also 12:30 p.m. July 30.

Friday (July 28)

Gene Quaw's Cosmopolitan hotel orchestra, 7:45 p.m.; also 11 p.m. Sunday, KOA to west NBC network.

Bob Harper and **Tom Jones**, novelty piano and soloist, KLZ, 4 p.m.

Saturday (July 29)

Denver Municipal Band concert, KOA, 8:15 p.m. Also 8:15 p.m. July 30.

Jack Waltons Brown Palace hotel orchestra, KOA to NBC west network, 11 p.m. Also 7 p.m., July 31, and 1:05 p.m., Aug. 1.

Sunday (July 30)

Mrs. Reynolds-Bengston, organist, **Bob Harper**, soloist, KLZ, 10 p.m., Sunday.

Tuesday (Aug. 1)

Stagecoachers, **Charles J. Schuerman**, director, 9:30 p.m.

Barrymore Auditioning

Ethel Barrymore is being handled by the William Morris agency for everything, including radio.

After her three weeks of variety stage bookings she has a week open for auditioning.

KFWI SILENT A MONTH, KROW WANTS ITS TIME

San Francisco, July 24.

Looks like KFWI has definitely folded. Station has been silent for a month since Graybar Co. seized $25,000 worth of new equipment for which the station still owed.

Meanwhile, KROW of Oakland has petitioned the Federal Radio Commission for the time formerly held by KFWI. Both stations are on the same wave length, and split the day between them.

Inside Stuff—Radio

Business conditions for Los Angeles look favorable for the fall at the major stations with the two chain outlets KHJ (CBS) and KFI (NBC), in line for the biggest increase in local commercials. Former station reports that current business carrying over, plus tentative contracts, promise a September with all time, except at the most unfavorable periods, taken up.

KNX and KFWB indies, also report a tendency toward glowing commercial conditions for the fall. Upturn is laid to the general bettering of businesss and a desire for certain lines, such as department stores, to return to ether advertising in view of rising prices on merchandise.

CBS major-domos accompanied the retirement of the Voice of Experience last Friday (21) with a sigh of relief. Although they kept his scripts under close supervision the network officials were starting to get uneasy over the mounting kickback in the Voice's sex themes.

The spieler on what he himself describes as intimate subjects is due to come back under the Wasey Products banner in seven weeks, with the account holding an irrevocable option for the time up until that date with Columbia.

To the story that the Associated Press sent out on President Roosevelt's broadcast to the workers in the Civilians Conservation Corp. last Monday (17) it appended a tail reading, 'F.Y.I. (for your information). This address was broadcast over the NBC and CBS networks.'

Appendix is in line with A. P.'s recently adopted policy of steering clear of entangling credits with radio, but at the same time furnishing such info for newspaper clients who operate stations affiliated with the networks.

Radio row expects fireworks through George Washington Hill's pet Lucky Strike time having been sold to Kraft-Phenix Cheese for the Jolson-Whiteman show on Thursdays, 10-11 p. m., commencing Aug. 3. Belief that the NBC is holding no time open for anybody is substantiated by this move as regards one of the chain's best customers.

It's no secret that Hill of the American Tobacco Co. (Lucky Strike) made the National network do certain things contrary to policy. This too may figure in not waiting for L.S. or its agency, Lord & Thomas, to pick its time. NBC didn't like, for example, the idea of plugging another American Tobacco product, Cremo, along with the L.S. ciggies. It didn't like the price quotation on the air, and Hill insisted upon that too. For a time also, L.S. restricted any other cigaret account from NBC.

CBS sales department continues to hold open the 10 to 11 p.m. spot on Tuesdays, Thursdays and Saturday nights in hope that it will be able to do business with Lucky Strike.

Assignment of the Jack Pearl Thursday night niche on NBC to the Kraft-Phenix account makes it look more doubtful than ever whether L. S. will return to that web in the fall. American Tobac's previous plan had been to slip Pearl back into the same period the first or second week in October.

Radio set owners in the neighborhood of 80th and Broadway, New York, were annoyed for some time by a tinny musical number followed by chatter which seemed to identify the speaker as Roxy. Almost any station tuned in got the same thing.

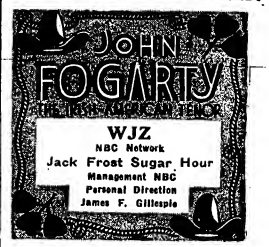
Federal Radio Commish identified the pseudo-Roxy as a young boy named Roxas operating a license amateur set from his home at 225 West 80th. Govt. inspectors are trying to tune young Roxas down so as not to interfere with his neighbors.

One of the shrewdest means for air talent buying, and at the same time circumvent the audition nuisance, are those Fleischmann Yeast variety shows. Because of Standard Brands' sundry ether programs, all via, J. Walter Thompson agency outlet, the talent is more or less publicly 'auditioned' in the Vallee-Fleischmann hour.

It also permits for modest talent buying of anybody in view of the potential future possibilities.

Amalgamated Broadcasting System, Ed Wynn's, has finally decided on Sept. 1 as a most likely debut-on-the-air date. But that's not certain. It may be just another date, as the ABS set some before Sept. 1.

Wynn has invested quite a bankroll in this proposed third ether chain and he would like to see some of it anyway come back.



DON LANG
and his
TRUE ANIMAL STORIES
WABC
Coast-to-Coast Network
Monday—Friday, 5 P. M.
Columbia Broadcasting System

ROY FOX
AND HIS
BAND
KIT-CAT
LONDON
B.B.C. NETWORK

BEN MARDEN'S RIVIERA
Presents
EMIL COLEMAN
AND HIS
RIVIERA ORCHESTRA
WABC—WOR
Personal Management
BEN MARDEN

MUSIC CODE'S ANTI-BRIBING

BBC Takes Hold and Song Plugging Graft Evil Now Looks Dead in Eng.

London, July 15.

Song plugging, which has been the biggest curse of music publishers over here, is about to die a natural death. The British Broadcasting Corp., which has always looked upon music publishers as a necessary evil is mainly responsible for its demise.

Of about 20 bands playing in the various London restaurants, only three are immune from the song plugging graft. They comprise Roy Fox, Henry Hall (the B.B.C. conductor), and Lew Stone. Recently formed bands are not yet initiated into the grafting system.

Actually, the B.B.C. never paid for the privilege of broadcasting, always maintaining the air prestige was sufficient to compensate them (the bands) for the work entailed. Only exception was Bert Ambrose, recently of the Mayfaid hotel, who was paid $200 per broadcast. But most of the bands were not concerned about the B.B.C.'s payments, as their income was far greater from the music publishers. One band leader has been reputed making $500 per week for several years from this source.

B.B.C.'s Hanson in Charge

New policy is for the B.B.C. to pay all bands a minimum salary for air service, with the proviso they select the program. For this purpose they have appointed Alfred Hanson, formerly with the Vocalion Gramaphone Co., who will have charge of this department.

Grafting has been responsible for some songs being overplugged, with others suffering as a consequence. It is Hanson's job to see there is a fair and equitable arrangement of songs to go on the air.

The choice of Hanson is popular among the publishers, as they figure he knows his job and is also immune. And now every publisher feels he is at least going to get a fair deal. After many years, the B.B.C. have suddenly realized music publishers need to be fostered as they are the backbone of radio entertainment.

ASSIGNMENT OF SONG COPYRIGHT RULED OK

Infringement suit involving the copyrights on 'Give My Regards to Broadway' and 'Yankee Doodle Boy,' which George M. Cohan brought against Maurice Richmond and Max Mayer, as former co-owners of the Paull-Pioneer Music Co., was dismissed ast week by Judge Bondy in the N. Y. Federal Court Leave, however, was extended Cohan to revise his complaint and file it again.

Cohan had contended in his original cause of action that he had assigned the publication of the two songs to F. A. Mills and that the latter had no authority to transfer these rights to the Paull-Pioneer Music Co. Irvin A. Adelman, as attroney for Richmond and Mayer, asked the court to dismiss Cohan's complaint on the ground that the suit did not involve any question of copyright and it failed to show any cause for involving his clients.

Cohan entered his litigation two years ago and the motion for dismissal had been before the court several months. In their original answer to Cohan's allegations, Richmond and Mayer stated that the copyrights for the songs had been granted to Mills in 1904 and that for over 15 years after R & M had put the numbers on their Paull-Pioneer list the producer-writer had made no infringement claim until he started this suit.

Cause of action against Mills was also dismissed.

Penny a Song

Hollywood, July 24.

Selling 15 songs with music for 15c. is a new wrinkle here.

Sale of the music is the only chance at revenue for Jack and Grace Stearns, who are on the air, gratis, for KMTR with a daily sing-along of their own stuff.

They plug a book of 15 of their own compositions for 15c.

EXAMINING MDS BEFORE TRIAL

Attorney for Max Mayer in the jobber's $1,125,000 anti-trust suit filed with the Federal Court against the Music Dealers Service, Inc., the combine's original members, and John G. Paine, last week started his examination of defendants before trial. First to undergo question about the organization and operations of the MDS was E. F. Bitner of Leo Feist, Inc.

Mayer besides the U. S. action had another, brought under a New York State anti-trust statute, on file with the Supreme Court. In the latter suit the same defendants are named.

15c Beer Not Enough to Pay Blackstone Band

Chicago, July 24.

Blackstone hotel discontinued its dance orchestra, Tom Gentry, last week. Setup was not right. Gentry's group from Georgia was liked but installed in the downstairs grill (not the dining room) with no cover charge the place was patronized by purchasers of 15c worth of beer and nothing else.

Across the street the Stevens hotel is serving a pitcher of beer for 50c. which supplies a couple with enough brew to last all evening.

Aragon, Trianon Surprise Play from Tourist Kids

Chicago, July 24.

Unexpected beneficiaries of the World's Fair crowds are the two big ballrooms, Aragon and Trianon. Both are about 10 miles from Fair grounds, one to the north, the other south.

Only explanation seems to be that younger generation from provinces has heard about the deluxe Chicago ballrooms, both in the million buck class, and are curious.

Grofe-Clark Score

Ferde Grofe and George Clark, city editor of the N. Y. 'Mirror,' are working on a musical libretto which will be the feature of a milk fund benefit at Madison Square Garden in September.

Grofe will engage 100 musicians for the big musical gala.

Buddy Morris as Advisor

Buddy Morris is slated to return to the Warner studios on the coast in September.

Jack Warner's idea is to bring him out there for Morris' counsel on the score of Al Jolson's next, just before the story goes into production.

Floor show at Pine Point Inn, Albany-Schenectady Road, N. Y., has Mitchell Lewis, Armand Klein's Mayfair Yacht Club Orchestra, Matt Gibbons, m.c., and the Iola Girls.

SONG PLUGGING SUBSIDIES OUT

Most Salient Feature of Pop Music Publishers' Recovery Code Is Against Bribery for Plugs—That Takes in Those Big Parties at 'Openings'—No Pub Can Grab a Check for Over Four People

SP. ARRANGEMENTS

Most stringent of the clauses incorporated in their business recovery code by the music publishers is that covering the plug phase of the industry. Under this clause, dealing with unfair exploitation practices the music men are also limited as to the amount of money they may spend on entertainment.

Clause here was so framed as to make it mandatory for no one publishing house to have more than four guests at a cafe, night club or hotel room opening with the subsequent lifting of all four checks. Otherwise the co-ordinator is authorized to declare this act as constituting 'extraordinary' and to impose the penalty allowed for in the provisions of the emergency recovery measure.

The unfair exploitation clause also specifically restrains publishers from giving anything of value directly or through an agent or by means of subterfuge to any source though a song is exploited. This anti-gratuity agreement has been extended even to special arrangements.

No Special Arrangements

Not only, under the code, are publishers forbidden to reimburse a band leader for a special arrangement on a number that he may claim to have had turned out for his personal use, but they (the publishers) are restricted from furnishing any combo with an orchestration especially made by one of the firm's staff men. If a bandman wants other than the stock arrangement it will have to be done at his own expense.

One pop pub sitting on the code committee proposed that leaders be required to pay the copyright owner for the privilege of reorchestrating the latter's music, but this suggestion was brushed aside as carrying things too far. In advocating the adoption of this charge the committeeman quoted from the clause in the copyright law which restrains any one from changing a note in a composition without the permission of the copyright owner.

In the National Industrial Recovery Act there is a penalty provided for the violators of any provision of a code agreed to by an industry. For every violation the emergency measure stipulated imprisonment of six months or a fine of $500 or both.

No Cut, Band Shifts

Fletcher Henderson combo quits the Hollywood Gardens in the Bronx at the end of the current week for the Roseland ballroom on Broadway.

After six weeks in the Pelham spot Henderson was asked to take a cut, but the bandman preferred to hand in his notice.

Earl Carpenter has moved into the Idlewood Club, Cleveland, with WTAM for his air release. He was also at the Hollywood.

NORRIS-LOWE AT GROVE

Los Angeles, July 24.

Billie Lowe, blues singer at KFWB, leaves that station this week to join Sid Lippman's orchestra at the Cocoanut Grove.

At the same time, Donald Novis goes into the Grove for a few weeks.

Pop Music Publishers' Code All Set, Standard Pubs Now Holding It Up

Weems' Expo Check

Chicago, July 24.

After a slow start the Frozen Custard concession at the World's Fair is becoming a big money-maker. It is owned by Ted Weems, the orchestra leader. There are 14 scattered stands.

Ted Weems bills himself on all the signs.

Can't Help Same Song Titles, One Judge's Opinion

Rebuking the plaintiff for waiting a year before taking legal action on the issue, Justice Steinbrink in the Kings County Supreme Court, Brooklyn, last week refused to grant the Cashil Music Publishing Co. a temporary injunction restraining Leo Feist, Inc., from further sale of the foxtrot, 'I Can't Believe It's True.' Cashil firm complained to the court that it had published a waltz ballad of the same title six months prior to the Feist release and that this similarity of titles was intended for the purpose of preventing the public from buying the Cashil number. Also named as defendants were the writers of the Feist version, Charles Newman, Ben Bernie and Isham Jones.

In his opinion Justice Steinbrink declared that he couldn't understand why Cashil delayed bringing the suit for almost a year when it is well known in the music business that the life of a popular song is short. The judge cited the fact that in 13 months the Feist number sold a total of 50,338 copies, of which 46,789 copies went the first five months, 3,032 the sixth month and 607 copies during the succeeding seven months, and gave it as his opinion that Cashil held off starting action until the demand for the Feist song had been exhausted.

Motive and Merits

Justice Steinbrink, besides questioning the motive for the Cashil suit, declared that since there was no longer a demand for the Feist song the issuance of an injunction was made unnecessary. He also averred that it was difficult for him to believe that the public was deceived into buying the Feist song at the expense of the Cashil ditty.

Only similarity between the two songs, said the opinion, was the titles. After pointing out that the Cashil ditty carried as its author one Joe Hill, while Feist's had two bandmen of national rep, Justice Steinbrink made extensive comment on the writing name and plug phases of the music business.

Beyond the intrinsic merit of a song's melody and words, he opined, there are the elements responsible for creating of appeal for particular pop tune. 'No small part of its success,' Justice Steinbrink wrote, 'may be attributed to association with well known composers and performers. A song written by George Gershwin, Jerome Kern or Irving Berlin and sponsored by Paul Whiteman, Rudy Vallee, Maurice Chevalier, or others of that class, things being equal, would more easily succeed than one written by an obscure composer and sponsored by an entertainer not too well known.' The title sheet of the Cashil number had carried a sketch of a girl reading, while the Feist copy had a picture of Paul Whiteman.

On the subject of title duplication Justice Steinbrink avowed that this was made inevitable by the large number of songs turned out and the limitation of their theme and therefore this angle was of little significance. He cited the fact that between May, 1928 and 1932 five different publishers released songs all bearing the title 'I Can't Believe It's True,' three of which were published before the Cashil version.

The popular publishers have completed their end of the music industry's code and are now waiting for the standard group to come through with its adopted rules and regulations so that the two agreements can be consolidated into one document and submitted to the administrators of the National Industrial Reconstruction Act.

Holding things up in the standard publishers' camp is the difficulty two factions are having in arriving at a compromise on the matter of dealer discounts and dealer protection. On one side there are the publishers who have been selling direct to the school music teachers at a 40% discount while allowing the dealers only a 20% discount, and with the opposite the arrangement here has been just the reverse. Latter group is strongly in favor of perpetuating the existence of the dealer and is insisting that the 40-20 plan favoring the counter owner be incorporated into the code.

As for working out a schedule of minimum prices little difficulty is anticipated from among the standard men. Unlike the popular publisher whose asking price can only be determined by what he thinks his own song is worth, the standard pub for the greater part of his output is in direct competition with the rest of the trade since they all may and are given to turning out the same musical works.

The Ol' Army Gesture

Toronto, July 24.

Upholding the old national tradition, bandsmen of the Toronto Scottish Regiment have resigned in a body through their dissatisfaction with remuneration. Situation means the cancellation of the band's engagement at the Chicago World's Fair, said Col. Alan Thomas. Bandsmen have been ordered to turn in their uniforms and instruments.

Walter Murdock, president of the Toronto Musical Protective Association, claims move was not prompted by advice of Musicians' Union, although it is claimed that Bandmaster Holden and his men acted on this instruction.

Jazz-Symph Band Merger, Whiteman-Philharmonic

Paul Whiteman, the night of Aug. 3 merges his own men with the New York Philharmonic Symphony unit at the Lewisohn Stadium and takes over the baton for the entire evening's concert.

Event will make Whiteman's first appearance at these summer concerts. Last season the Philharmonic staged a George Gershwin night and had as soloists the composer himself and Oscar Levant.

OGLING BIG THREE

Bobby Crawford, left for coast over the weekend.

He has Gordon and Revel as a writing team on the Paramount lot and Crawford has been flirting with the idea of reuniting DeSylva, Brown & Henderson for big screen musical.

Two Songs in 'Weakness'

Hollywood, July 24.

The Buddy De Sylva production for Fox, 'My Weakness,' will have two songs published by Sam Fox. They are 'Gather Lip Rouge While You May,' and 'How Do I Look?' In addition, there are two lengthy rhymed-dialog sequences.

DeSylva, Leo Robin and Richard Whiting wrote the tunes.

Bands and Orchestras

Week of July 24

Permanent address of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

Aaronson, Irving, Rils Park, Neponsit, L. I., N. Y.
Agnew, Chas., care Kennaway, Chicago.
Alexander, Dan, Lyndhurst Pav., Snyder's Lake, N. Y.
Alsdorf, U. J., 98 Liberty St., Newburgh.
Amidon, A., 912 E. 8th St., Flint, Mich.
Andrus, Bud, WESG, Elmira, N. Y.
Arand, Henry, 643 Broad St., Newark.
Aristocrats (Wm. Hughes), 404 Blandina St., Utica, N. Y.
Arkell, Lee, KVI, Tacoma, Wash.
Armbruster, J. L., B. A. C., Buffalo.
Arnheim, Gus, St. Francis H., San Francisco.
Ash, Paul, care Wm. Morris, Chicago.
Atkins, A. F., 8614 6th Ave., Des Moines.
Averill, Bud, Boos Bros., L. A.
Axt, Dr., Wm., M-G-M Studio, Culver City, Cal.

B

Bachman, Lew, 211 N. Central, Chi.
Baird, Maynard, Crystal T., Knoxville.
Ballew, Smith, Forrest C., New Orleans.
Barnard, B., 830 W. Morrell St., Jackson, Mich.
Barangoes, Dan, C Alabam, Chi.
Barth, Henry S., 3215 N. 6th St., Phila.
Barton, Herbert, 545 5th Ave., N. Y. C.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 220 Rose St., Reading, Pa.
Baxter, Phil, WDAF, K. C.
Beasley, Sherwood, Club Ballyhoo, Hollywood, Calif.
Beban, Walter, NBC, S.F.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Belasco, Leon, St. Moritz H., N. Y.
Belton's Syncopaters, Box 1863, West Palm Beach, Fla.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Bentley, Billy, KXO, El Centro, Calif.
Bercowitz, Abe, KGW, Portland, Ore.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berger, W., 5449 Penn Ave., Pittsburgh.
Berlin, Paul, 4258 Archer Ave., Chi.
Bernie, Ben, MCA, Chica.
Ferrens, Freddie, CBS, N. Y. C.
Bestor, Don, Lake George Show Boat, Lake George, N. Y.
Benford, Jack, Jack & Jill Tavern, Portland, Ore.
Biddick, Jimmy, Jonathan Club, Santa Monica, Calif.
Bissett, Billy, Log Chateau, Lureche-in-Quebec.
Black, Ted, 1619 Broadway, N. Y. C.
Blaufuss, Walter, N.B.C., Chicago.
Blue Rhythm, Cotton Club, N. Y. C.
Blumenthal's Orch., Sovereign H., Chicago.
Bob's Sunnysiders, 80 E. Haverhill St., Lawrence, Mass.
Borr, Mischa, Ens., Waldorf-Astoria, N. Y.
Boulanger, Chas., Ocean View Park, Norfolk, Va.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyd, Tommy, Sacramento H., Sacramento, Calif.
Boyle, Billy, Copley-Plaza H., Boston.
Boyle, Marian, KHQ, Spokane, Wash.
Brandy's Singing Bd., Palmer's Park, Lansing, Mich.
Brashn, Abe, KJR, Seattle.
Breakin, Daniel, Earle T., Washington.
Breuer, Ted, Charles Inn, Burdin Lake, N. Y.
Brigode Ace, Coney Is., Cincy.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brown, Murray, Follies and Club Royale, Chi.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buckeye Wonders, 645 So. Main St., Akron, O.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke's Canadians, New Constant Spring Calif.
H., Kingston, Jamaica.
Burtnett, Earl, Lakeside Country Club, Fort Worth.
Burns, Jimmy, Lido Venice H., Sandwich, Ont.
Burson, Bennie, McFadden's B., Oakland.
Busse, Henry, Rice H., Houston.

C

Calloway, Cab, 799 7th Ave., N. Y. C.
Candullo, Joe, Pelham Heath Gardens, Pelham, N. Y.
Caperoon, Fred, 401 B'way, Camden, N.J.
Cappo, Jos., Lakeside Park, Dayton, O.
Carlin, Herb, Guyon's B. R., Chicago.
Carberry, Duke, Walpole, Mass.
Carpenter, Earl, Hollywood Beer Gardens, Pelham, N. Y.
Carper, Gordon, Lighthouse B., Compton, Calif.
Casa Loma, Glenn Gray, 799 7th Ave., N. Y. C.
Casa Nova, Greenwich Village, Dayton, O.
Casale, D. L., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Cavallave, John, Murray's Patio, New Haven, Conn.
Cavato, Eta, Flotilla Club, Pittsburgh.
Cave, Don, Knickerbocker H., Hollywood, Calif.
Cervone, Izzy, 502 Blackstone Bldg., Pittsburgh.
Charles, Roy, Golden Pumpkin C., Chi.
Childs, Reggie, Roosevelt H., N. Y. C.
Chio-E-Revelers, Station WJBO, New Orleans.
Christensen, Paul, WKY, Oklahoma City.
Christian, Tommy, Palisades Amus. Pk., Palisades, N. J.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Clarke, Bob, 1660 Roxbury Rd. (B), Columbus, O.
Clarke, Herb, L., Municipal Band, Long Beach, Cal.
Coakley, Tom, Athens C., Oakland, Calif.
Coleman, Emil, Riviera R., Englewood, N. J.
Cole, King, Solomon's D. H., L. A.
Cole, Richard, Palmer House, Chicago.
Conicy, Ralph, 1119 Grand St., Wheeling, W. Va.
Connecticut Collegians, Green Lantern Inn, Saratoga, N. Y.
Conrad, H., 1068 Park Ave., N. Y. C.
Cook, Arthur, WXYZ, Detroit.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Cooney, Bernard, KWG, Stockton, Calif.
Cott, Frank, Edgewater Beach H., Point Claire, Quebec.
Coyle, L. H., 210 E. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Craft, Charlie, Frolics Club, Chicago.
Crawford "Buzz," 2113 Pennsylvania Ave., N. W., Washington.
Crawford, Jack, Coney Island, Cincinnati.
Cugat, Xavier, Waldorf-Astoria Roof, N. Y. C.
Cullen, S. E., 814 E. 6th St., South Boston.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.
Cummins, Bernie, Baker H., Dallas.
Cummins, Leo, WTIC, Hartford, Ct.

D

Dahl, Ted, Leighton's Arcade, L. A.
Damski, Henri, KJR, Seattle.
Dantzig, Eli, St. George H., Brooklyn, N. Y.
Dantzler, T., Westward Ho H., Phoenix.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington H., Washington, D. C.
Davis, Meyer, 18 E. 48th St., N. Y. C.
Davis, Chas., Hollywood R., B'way & 48th St., N. Y. C.
Davis, Eddie, Moris R., 144 Bleecker St., N. Y. C.
De Costa, Vincent, 85 Pineapple St., Brooklyn, N. Y.
DeForest, Don, 171 King St., Portland, Ore.
De Francisco, Louis, Fox Studio, Westwood, Calif.
Delaey, Jack, KLX, Oakland, Calif.
Delbridge, Del., 404 Madison T. Bldg., Detroit.
Denniker-King Orch., Harbor Inn, Far Rockaway, N. Y.
Denny, Jack, Waldorf-Astoria H., N.Y.C.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Ditmars, Ivan, KOL, Seattle.
Dolber, Geo., Cafe de Paree, L. A.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Mt. Royal H., Montreal.
Dougherty, Doc., Adelphia H., Phila.
Dowell, Boots, Cotton C., San Diego.
Duchin, Eddie, on Ross Fenton Farms, N. Y.
Duerr, Dalph, 11404 Orville Ave., Cleve.
Durso, Mike, 151 W. 54th St., N. Y. C.

E

Eddy-Burtson, Maple G., Feltman's, Coney Island, N. Y.
Edmunds, Glen, Elk's C., L. A.
Edson, Eda, Leighton's, 7th & B'way, L. A.
Ellington, Duke, 799 7th Ave., N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
English, Brick, Valencia B., Santa Ana, Calif.
Eppel, 5736 N. 7th St., Philadelphia.
Eppinoff, Ivan, College Inn, Chicago.
Erickson, Harry, Saltair Beach Co., Salt Lake City.
Eslick, J., New Madison H., Seattle.

F

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Feeney, J. M., 226 E. 11th St., Oakland.
Fabello, Phil, Albee T., Brooklyn.
Fagan, Ray, Sagamore H., Rochester.
Farr, Aaron, Miami Beach Country C., Miami Beach.
Feldman, Joe, 1063 E. 98th St., Cleveland, Ohio.
Ferko, Jos. A., 500 W. Glenwood Ave., Phila., Pa.
Ferron, Chas., Poli Palace T., Bridgeport, Conn.
Feyl, J. W., 378 River St., Troy, N. Y.
Fio-Rito, Ted, M. C. A., L. A.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 2122 Waite Ave., Kalamazoo, Mich.
Fisher, Buddy, Hollywood Barn, Hollywood, Calif.
Fisher, Mark, Edgewater Beach H., Chi.
Finston, Nat, Par. Studio, Hollywood.
Fitzpatrick, Eddie, N.B.C., S. F.
Foard, Don, 1419 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 174 Beacon St., Portland, Me.
Forbstein, Leo, Warner-FN Studio, Burbank, Calif.
Friary, George, Rockland, Mass.
Freeman, Jerry, Paradise R., 49th & B'way, N. Y. C.
Frieso, J. F., Strand T., Stamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Furlett, Frank, Vanity Fair, Chi.

G

Gaines, Charlie-Ross Hawkins, 5023 Haverford Ave., Phila., Pa.
Galvin, J. J., Plaza T., Worcester, Mass.
Garber, Jan, Trainor B. R., Chi.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gaspare, Dick, Lido Country Club, Long Beach, N. Y.
Gates, Hal, KGER, Long Beach, Calif.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gaylord, Chas., La Boheme, Hollywood.
Geldt, Al., 117 S. N. J. Ave., Atlantic City.
Gersten, Roger, Gov. Clinton H., N.Y.C.
Gervin, Hal, 1625 Gough St., S. F.
Gerun, Tom, Chez Paree, Chicago.
Gibson's Blue Devils, I. O. O. F., Ballroom, Baltimore.
Gilbert, Peggy, Tivoli C., L. A.
Gill, Emerson, Totem Pole B. R., Boston.
Gillen, Frank, Detroit Yacht C., Detroit.
Ginsberg, Ralph, Palmer H., Chi.
Glaser, Ben, Embassy Club, N. Y. C.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Golden Neal, WOR, N. Y. C.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, Aaron, c-o David Hillman, Hollywood, Calif.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
Goodman, Al, NBC, N. Y. C.
Goodrich Silvertown, 160 Wadsworth Ave., N. Y. C.
Goodwin, Hop, 26 S. Church St., West Chester, Pa.
Gorrell, Ray, 404 Madison T. Bldg., Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Grass, Chet, 2040 S. Corona, Denver.
Grayson, Hal, Grand H., Santa Monica, Cal.
Green, G. F., 101 W. 55th St., N. Y. C.
Green, Jimmy, Beach View Gardens C., Chicago.
Greenough, Frank, Biltmore H., Santa Barbara, Calif.
Grofe, Frede, 195 Norma Rd., Teaneck, N. J.
Gross, Prentis, McElroy B., Portland, Ore.
Greer, Billy, 1002 Main St., Davenport, Ia.
Grier, Jimmy, Rainbow Gardens, L. A.
Griselle, Tom, WEAF, N. Y. C.
Gurnick, Ed., 36 Reynolds Ave., Providence.
Gutterson, M., Valencia T., Baltimore.

H

Haas, Alexander, 254 W. 75th St., N.Y.C.
Haefely, Geo., Luna Park, Coney Island, N. Y.
Haenschen, Gus, 50 W. 50th St., N. Y. C.
Haines, "Whitey," Tavern Inn, 183 N. Bend St., Pawtucket, R. I.
Hall, George, Taft H., N. Y. C.
Hall, Sleepy, MCA, Chicago.
Hallett, Mal, care Chas. Shribman, Little Bldg., Boston.
Halstead, Henry, Muehlebach H., K. C., Mo.
Hamilton, Geo., Airport Gardens, L. A.
Hammond, Jean, Sky Room, Milwaukee.
Hammond, Chestine, KIT, Yakima, Wash.
Hamp, Johnny, La Salle Roof, Chicago.
Hancock, Hogan, Jefferson H., Birmingham.
Handler, Al, Via Lago, Chi.
Harris, Phil, Pennsylvania H., N. Y. C.
Harkness, Eddie, 2510 Van Ness Ave., S. F.
Harrod, Bud, Yoeng's R., 1607 B'way, N. Y. C.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Hatch, Wilbur, KNX, Hollywood.
Haney, Ad., 26 Capitol St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phila.
Heidt, Horace, Hillstreet T., L. A.
Henderson, Fletcher, Roseland BR, N. Y. C.
Henderson, Gordon, Casino, Mission Beach, Cal.
Henry, Tal., care NBC, 711 5th Ave., N. Y. C.
Hewitt, Al., NBC, Boston, Mass.
Himber, Richard, Essex House, N. Y. C.
Hines, Earl, care Ed Fox, Grand Terrace, Chicago.
Hirabak, A., 1128 Gottman St., Pittsburgh.
Hite, Les, Cotton C., Culver City, Calif.
Hobbs, Frank, St. Catherine H., Catalina Island.
Hoffman, Earl, Casa de Alex, Chi.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hogan, Bill, MCA, L. A.
Hogan, Tweet, Chanel Lake, Ill.
Hoagland, Everett, Rendezvous, B. R., Balboa, Calif.
Holden, Callie, Laguna Beach, Calif.
Holman, Bob, Tivoli C., L. A.
Holmes, Wright, Martinique H., N. Y. C.
Holst, Ernie, Lexington H., N. Y. C.
Hopkins, Claude, Roseland B, B'way and 50th St., N. Y. C.
Hornick, Joe, NBC, S. F.
Hueston, Billy, 1658 B'way, N. Y. C.
Hyde, Alex, care Wm. Morris, Mayfair T. Bldg., N. Y. C.
Hyde, Doc, Southernaires, c-o Moss-Hallett, 1650 B'way, N. Y. C.

I

Innis, Ed., Vanity Fair B., Huntington, W. Va.
Irwin, Don, Terrace Garden, Chi.
Iseminger, Bill, Hagerstown, Md.
Isitt, Doug., Butte, Mont.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Jaffy, Gilbert, Leighton's Arcade, L. A.
Jansen, Edward, KVI, Tacoma, Wash.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jenkins, Polly, and Her Playboys, WCAU, Phila.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Gladys, KTM, L. A.
Johnson, Johnny, M. C. A., N. Y. C.
Johnston, Merle, 151 W. 46th St., N.Y.C.
Johnston, O. W., 45 Grove Ave., Ottawa.
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 Norwood St., Phila.
Jones, H. I., Nasbold's B., San Diego, Calif.
Jones, Rogan, KVOS, Bellingham, Wash.
Jones, Isham, Ambassador H., Atlantic City, N. J.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joslin, Chas., Silver Spray B., Long Beach, Calif.
Joy, Jimmie, Variety, Hollywood.
Joy, Jack, KFWB, Hollywood.

K

Kahn, Art, Coffee Cliff's, 701 7th Ave., N. Y. C.
Kahn, Harry, 5210 Gainor Road, Phila., Pa.
Kahn, Herman, Capitol T., Newark, N.J.
Kahn, Roger W., 1607 B'way, N. Y. C.
Kalis, H., Lido Venice C., Boston.
Kamos, Al, Swanee B. R., Washington.
Kardos, Gene, Roseland B. R., N. Y. C.
Kassel, Art, M. C. A., L. A.
Katzman, Louis, 1780 B'way, N. Y. C.
Kaufman, W., 29 N. 10th St., Lebanon, Pa.
Kay, Herbie, Peabody H., Memphis.
Kayser, Joe, Music Box, Chicago.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Kiefer, Bert, 447 R. R. Ave., Pen Argyle, Pa.
Keller, Wm. R., 4115 51st St., Woodside, L. I., N. Y.
Kennedy, Clem., KTAB, S. F.
Kenneta, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, H., Benj. Franklin H., Phila.
Kerr, Chas., Adelphia H., Phila.
Kibbler, Red, Recreation Pier, Long Beach, Cal.
Koestner, Jos., N. B. C., Merchandise Mart, 222 North Bank Dr., Chicago.
King's Melody, 63 Mueller St., Binghamton, N. Y.
King, Henry, Pierre H., N. Y. C.
King, Wayne, Aragon B. R., Chi.
Kline, M., 5456 Spruce St., Philadelphia.
Knapp, Orville, Cafe de Paree, L. A.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kostelanetz, Andre, CBS, N. Y. C.
Kogan, Harry, NBC, Chicago.
Kozals, Jim, Station WLFL, Chicago.
Kratzinger, Ed, World's Fair, Chi.
Krausgrill, Walt, 347 Claremont Bldg., S. F.
Krueger, Art, WISN, Milwaukee.
Krumholz, G., P. O. Box 404, New Bedford, Mass.
Kyte, Benny, Station WJR, Detroit.

L

La Ferara, Vinton, 1821 Grant Ave., S. F.
Lagasse, F., 513 Merrimac St., Lowell, Mass.
Lampe, Del, MCA, Chi.
Lampham, Clayton, Luna Park, Coney Island, N. Y.
Landry, Art, 45 5th Ave., N. Y. C.
Lanfield, M., BBB's Cellar, Hollywood.
Lang, Sid, Paramount, Chi.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, Sam, care CBS, 485 Madison Ave., N. Y. C.
Lanin, Howard CBS, N. Y. C.
Large, Rolph, Richleau H., Quebec, Can.
Lawe, Bernie, Pattis C., Des Moines, Ia.
Lefcourt, Harry, 27-10 Newtown Ave., Astoria, L. I.
Lefkowitz, Harry, Casley H., Scranton, Pa.
Leftwich, Jolly, Oceanic H., Wrightsville Beach, N. C.
LeRoy, Howard, Vanity Fair, Chicago.
Levant, Phil., MCA, Chicago.
Lovey, Harold, NBC, N. Y. C.
Levin, Al, 476 Whalley Ave., New Haven.
Levitow, Bernard, Commodore H., N.Y.C.
Lewis, Ted, The Dells, Morton Grove, Ill.
Lido Orch, Suite 56 Loew Bldg., Washington, D. C.
Lippman, Sid, Cocoanut Grove, L. A.
Lofner, Carl, Bal Taberin, S. F.
Lombardo, Guy, Pavilion Royal, Lynbrook, L. I.
Lopez, Vincent, Congress H., Chi.
Lorraine, Carroll, Playground, Chi.
Lowe, Maxime, Shoreham H., Washington.
Lowd, Howard G., 4106 3rd St., N. W., Washington, D. C.
Lowe, Bernie, Nanking Cafe, Des Moines.
Lowe, Sol, Manchester T., L. A.
Lown, Bert, Park Central, H., N. Y. C.
Laury, Paul, Schuler's Grosvenor B. R., Mansfield, O.
Ludeke, Frank, Davenport, Spokane, Wash.
Lund, O. M., Coliseum B. R., Tacoma.
Luse, Harley, Wilson's B. R., L. A.
Lyman, Abe, Ambassador H., L. A.
Lynn, Sammy, 2000 Wichita St., Dallas.

M

Macdonald, Rex, Coliseum St., Petersburg.
Mace, Art, Rendezvous B. R., Santa Monica, Cal.
Mack, Dave, Paris Inn, L. A.
Mack, Ted, Muehlebach, K. C., Mo.
Madreguera, Enric, c-o Variety, N. Y. C.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, R. B., 806 Ellnor St., Knoxville, Tenn.
Manthe, Al., 307 N. Francis, Madison, Wis.
Marburger, H., Roseland B. R., N. Y.
Marshall, Red, Hacienda la Ramble, Wilmington, Calif.
Martin, Freddy, Bossert H., B'klyn, N. Y.
Martin, Slim, Edgmont Club, Hollywood.
Masline, Sam, Seneca H., Rochester.
Mason, Bobbie (Miss), New China R., Youngstown, Ohio.
Maupin, Rex, KYW, Chi.
Maurice, Jack, KGFJ, L. A.
McCarthy, Huey, Lake Arrowhead, Calif.
McCloud, Mac, care Paul Cohen, 54 West Randolph, Chi.
McCoy, Clyde, Drake H., Chicago.
McDaniel, Harry, Edgewood Inn, Albany-Pittsfield Road.
McDowell, Adrian, Town & Country C., Milwaukee.
McEnelly, E. J., 00 Sylvan St., Springfield, Mass.
McKay, J., Detroit Country Club, Detroit.
McGowan, Loos, care R. W. Kahn, 1607 B'way, N. Y. C.
McIntyre, James, Chateau Laurier, Ottawa.
McVeas, L. S., 1221 E. 33d St., L. A.
Meeker, Bobby, Claridge H., Memphis.
Mella, Wm., 91 Edwin St., Ridgefield Park, N. J.
Memphianians, 92 S. Main St., Memphis.
Meroff, Ben, MCA, Chicago.
Messner, Dick, London Terrace H., N.Y.C.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4529 Camas St., Philadelphia.
Meyerinch, Herb, States Hofbrau, S. F.
Meyers, Al, 6200 Girard Ave., Phila.
Meyers, Louis, Zenda B., L. A.
Meyers, Vic, c-o Dave Trepp, Seattle.
Miles, Dusty, The Roof, Kenosha, Wis.
Miles, Jack, Granada C., Chicago.
Milholland, H. I., KGA, Spokane.
Miller, Gladys, KOMO, Seattle.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Vic, Loew's State, Syracuse.
Milan, Bert, Eastwood Park, Detroit.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Milne, Del, 870 E. Washington St., Portland, Ore.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mintz, Herbie, Granada Club, Chicago.
Misheloff, Sol, Commodore H., N. Y. C.
Mitchell, Al, 4 Reed St., So. Norwalk, Conn.
Mohrman, Mabel, KJR, Seattle.
Morton, Fran., Italian Gardens, Spokane, Wash.
Molino, Carlos, Congress H., Chicago.
Moore, Carl, care Kennaway, Chi.
Moore's, Dinty, Washington Arms, Mamaroneck, N. Y.
Moore, Pryor, Schaber's C., L. A.
Moore, Tom, Cinderella B., Long Beach, Cal.
Morey, Al, Worth T., Ft. Worth.
Morris, Glen, Silver Slipper, Baltimore.
Mosher, V., 3137 10th Ave. S., Minneapolis.
oss, Joe, 501 Madison Ave., N. Y. C.

N

Napoleon, Phil, NBC, N. Y. C.
Nappi, Bill, Tutwiller H., Birmingham, Ala.
Nash, Len, Len Nash's Barn, Compton, Cal.
Naylor, Oliver, Walton H., Phila.
Neff, Art, 6228 Spruce St., Philadelphia.
Neirbauer, Eddie, Frolics C., Chi.
Nelson, Ozzie, Paradise Duck Farm, Sunset Highway, L. I., N. Y.
Nelson, Tom, Roosevelt H., N. Y. C.
Newman, Alfred, U. A. Studio, Hollywood.
Nichols, Red, Ritz Carlton H., A. C.
Nolan, Bob, Fisher T., Detroit.
Noonan, Jimmy, Lido C., Chi.
Norman, Jess, 1770 Green St.

O

O'Brien, Tom, Saranac Lake H., Saranac Lake, N. Y.
O'Connell, Mark, 816 W. 98th St., N.Y.C.
O'Hare, Husk, Canton Tea Gardens, Chi.
O'Hearn, Travo, LeClair H., Moline, Ill.
Olsen, George, 1619 B'way, N. Y. C.
Olsen, Guy, Eagles Aud., Seattle, Wash.
Olsen, Ole, Commodore C., Vancouver, B. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original George 8, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Osborne, Will, Post Lodge, Larchmont, N. Y.
Orlando, Nick, Plaza H., N. Y. C.
Owens, Harry, Authers H., Colorado Springs, Colo.
Owen, Delos, WGN, Chi.

P

Paige, Ray, Station KHJ, L. A.
Parisian Red Heads, 22 W. North St., Indianapolis.
Parker, Dud, 230 Hart St., B'klyn, N. Y.
Parker, Ray, Jeffery Tavern, Chi.
Parnell, Chas., Hartford B. R., San Bernardino, Cal.
Paso, George C., Roseville, O.
Pasternack, Josef, NBC, N. Y. C.
Pearl, Lou, Club Shalimar, Chicago.
Pearl, Morey, 263 Hunting Ave., Boston.
Pedro, Don, Morrison H., Chicago.
Peerless Orch., Monmouth St., Newport, Ky.
Pemberthy, Geo., Venice B., Venice, Calif.
Pendarvis, Paul, Jonathan C., L. A.
Pettis, Jack, Wm. Penn H., Pittsburgh.
Peyton, Doc, Syracuse H., Syracuse, N. Y.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1842 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Piccino, A., 800 N. 8th St., Reading, Pa.
Pierce, Chas., Midway Gardens, Cedar Lake, Ind.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollack, Ben, c-o MCA, N. Y. C.
Pontrelli, Nick, Palace B. R., Ocean Park, Cal.
Powell, Walter & Rudy Bundy, care Leddy & Smith, 220 W. 47th St., N. Y. C.
Prado, Fred, American House, Boston.
Price, Larry, 3115 N. New Jersey St., Indianapolis.

Q

Quaw, Gene, Arlington H, Hot Springs, Ark.

R

Ralston, Jack, Station WOL, Washington, D. C.
Radin, Oscar, M-G-M Studio.
Rodriguez, Jos., KFI, L. A.
Rapee, Erno, Radio City Music Hall, N. Y. C.
Rapp, Barney, New Yorker H., N. Y. C.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Ray, Alvino, NBC, S. F.
Read, Kemp, 530 Ashley Blvd., New Bedford, Mass.
Red Dominos, care of E. K. Nadel, 119 W. 47th St., N. Y. C.
Redman, Don, 799 7th Ave., N.Y.C.
Redmond, George, Ship C., Venice, Calif.
Reese, Gardner, 1619 Broadway, N. Y.
Reisman, Leo, 130 W. 57th St., N. Y. C.
Relyea, Al "Buddy," New Harmony H., Cohoes, N. Y.
Rendleman, Dunk, Del Monte, Birmingham, Ala.
Reser, Harry, 151 W. 46th St., N. Y. C.
Reynolds, Lou, 600 Central Ave., Alameda, Cal.
Rich, Fred, CBS, N. Y. C.
Ricklitts, J. C., Kosciusko, Miss.
Rines, Jos., Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Roanes' Penn, Commodore B., Lowell, Mass.
Roberts, Joe, Auditorium Hotel, Chicago.
Robbins, Sammy, McAlpin H., N. Y.
Roberts, Miles, 8 Sheldon St., Prov., R. I.
Robinson, Johnny, Olympic H., Seattle.
Rodermich, Gene, c-o Sound Studios, W. 57th St., N. Y. C.
Rogers, Buddy, College Inn, Chi.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 111 W. 57th St., N. Y. C.
Romanelli, L., King Edward H., Toronto.
Romano, Phil, The Farms, Colonie, N. Y.
Rosenthal, Harry, 1650 Broadway, N. Y. C.
Rossman, Harold, Bagdad C., Miami.
Rothchild, Irving, Follies Bergere, Chi.
Rubinoff, Dave, 1501 B'way, N. Y. C.
Ruhl, Warney, Ichigan Tech., Houghton, Mich.
Russell, ing Cotton H., Greensboro.

S

Sampietro, Joe, KOIN, Portland, Ore.
Sanders, Joe, MCA, Chicago.
Sans, F., 215 Ridgewood Ave., B'klyn.
Santaella, Salvatore, KMTR, Hollywood.
Schara, C. F., 624 B'way, Buffalo, N. Y.
Schill, J., Arcadia B. R., N. Y. C.
Schubert, Ed., 34 Arthur St., Lawrence, Mass.
Schumiski, Joe, Station WCFL, Chicago.
Schwartz, U. J., 810 Court St., Fremont, Ohio.
Scott, L. W., 900 Dilbert Ave., Springfield, O.
Scott, Frank, 254 President St., Brooklyn, N. Y.
Scotti, Wm., Montclair H., N. Y. C.
Seldenman, Sid, Mayflower H., Wash.
Selvin, Ben, care Col. Recording, 55 5th Ave.
Berger, Lou, S. S. Panama, Santa Monica, Calif.
Setaro, A., Paramount Studio, Hollywood.
Severt, Gino, KHJ, L. A.
Shackley, Geo., WOR, N. Y. C.
Shaw, Russell, Valois Country Club, Valois, Quebec.
Shays, Budd, Shubert Theatre Bldg., Philadelphia, Pa.
Shrensley, Eddie, Vienna Gardens, World's Fair, Chi.
Shepard, Chas., KFI, L. A.
Shield, LeRoy, NBC, Chicago.
Shilkret, Jack, 545 West End Ave., N. Y. C.
Shilkret, Nat, 153 E. 24th St., N. Y. C.
Sidell, Curtis, Hollywood A. C., Hollywood.
Sleff, Solly, Palace H., S. F.
Simmonds, Arlie, Playland Park, South Bend, Ind.
Simons, Seymour, Schroeder H., Milwaukee.
Sisele, Noble, 1560 B'way, N. Y. C.
Singing Sherwoods, KFAC, L. A.
Siry, Larry, Simplon C., N. Y. C.
Smith, Beasley, Rosemont B., B'klyn.
Smith, Joe, Parodians, Wagner's Academy, Phila., Pa.
Smelin, S., 100 W. Buchtel Ave., Akron, Ohio.
Sorey, Vincent, CBS, 485 Madison Ave., N. Y. C.
Sosnick, Harry, MCA, Chicago.
Spector, Irving, WOKO, Albany, N. Y.
Specht, Paul, Alcutt Beach, Buffalo.
Spitalny, Phil, Park Central H., N. Y. C.
Spor, Paul, Paxton Hotel, Omaha, Neb.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. George, Geo., 2106 Belmont Ave., N.Y.
Stafford, Jesse, Sweets B., Oakland, Calif.
Steiner, Max, Radio Studio, Hollywood.
Steed, Hy., Station WMBC, Detroit.
Stern, Harold, Biltmore H., N. Y.
Stone, Marty, Radisson H., Minneapolis.
Story, Geo., Wong's C., London, Ont.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strissoff, Vanderbilt H., N. Y. C.
Sweet, Al, 20 Quincy St., Chicago.
Sweeten, Claude, KFRC, S. F.

T

Teller, Ray, Fairmount H., S. F.
Teppas, J. J., 533 Glenwood Ave., Buffalo.
Teeven, Roy, Regent T., Grand Rapids, Mich.
Thompson's 'Virginians,' Venter T., Atlantic City, N. J.
Tiloff, Andre, Surf C., Miami Beach, Fla.
Tobias, Henry, Totem Lodge, Averill, N. Y.
Tobler, Ben, Flagler H., Fallsburg, N. Y.
Tolland, Ray, Detroit Leland H., Detroit.
Trace, Al, Hyde Park C., Chicago.
Traveler, Lou, Casino G., Ocean Park, Calif.
Tremaine, Paul, CBS, N. Y. C.
Trevor, Frank, KOIN, Portland, Ore.
Trini, Anthony, Roseland B. R., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.
Turnham, Edith, Topsey's Roost, Southgate, Calif.

V

Vallee, Rudy, 111 W. 57th St., N. Y. C.
Van Cleef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Venuti, Joe, Blossom Heath Inn, Detroit.

(Continued on page 58)

SHEETS, DISCS PLENTY UP IN JUNE

June, considering the usual seasonal influence, did well by the music sheet business right up to the closing stanza, when dealers took inventory and decided to put aside the order blanks for a spell. Despite the weak turn into July, the summer going looks bright, due to the piling in of counter stimulators from screen musical sources.

All three major phonograph companies found things looking up. At RCA Victor the June call for the platters was 20% ahead of the May turnover, with much of this margin reflecting the sharp spurt in the race and hillbilly division. Regardless of the change in picture for the better, each of the recorders is moving along cautiously, slow to assume any new obligations or to go in for any marked expansion.

'Stormy Weather' (Mills) went skyrocketing for the first three weeks in June, nosing 'In the Valley of the Moon' (Morris) out of ace position. By the last week of the month Jack Mills' Harlem lament had spent its force and 'Valley' resumed its former spot as solidly entrenched as ever. By the end of June 'Storm' had come close to the 160,000 mark, while 'Valley,' the May leader, had rung up a total of 190,000 copies. 'Storm' also got a heavy play in the way of orchestra orders.

Latter part of June saw the 'Gold Diggers' score as represented in 'We're in the Money' and 'Shadow Waltz' coming along healthily. Also 'Love Song of the Nile' (Robbins) experiencing a meaty counter reaction. 'I Cover the Waterfront' (Harms) rated inclusion among the month's first 10.

In the east mechanical versions of 'Stormy Weather' played an insignificant part in the lists of the blue ribbon six. For the first time since joining the Brunswick ranks the Lombardos were shunted down to sixth ranking, while Eddie Duchin, Leo Reisman and Don Bester shared equally the sextet rating among them.

Chi Bullish on Discs

Chicago, July 24.

Sheet music was not very happy in June, but the mechanicals reported an improved market. Brunswick found June as good as January, which is saying a good deal for June, usually a poor month. Better demand from the dealers and reorders were reported generally by the discs.

'Stormy Weather' was an easy winner both in sheet sales and in its domination of the phonograph releases. It appears three times in Brunswick's best sellers, once each on Victor and Columbi , and number one on the Lyon & Healy list. It also was first on the Kresge report.

Long time since a non-musical disc took top sales honors, but Burns and Allen easily triumphed for Columbia on their maiden appearance in wax.

Coast Likewise Up

Los Angeles, July 24.

Sheet music business continued to be bright for June, with a solid summer and fall indicated. 'Stormy Weather' remained at the top of the list of sellers until the last week and began to ease off then, with 'Valley of the Moon' creeping up. 'Adorable' also began to improve its position as the month ended. In addition to the first six, 'Sweetheart Darling,' 'I Cover the Waterfront,' 'Hold Me,' 'Gypsy Fiddles' and 'An Orchid to You' did healthy business. Half of the first six are production numbers from current pictures.

Records held their own with vacation buying and 'Stormy Weather' responsible.

Summer Trims Dance

Los Angeles, July 24.

Not so hot biz has Grand hotel, Santa Monica nite spot, going into a two-day a week policy, starting July 28. Dance program goes on Friday and Saturday nights only, instead of every night as now.

With this change Carol Lofner goes out, to be replaced by Hal Grayson's combination. Form goes to the Bal Tabarin, San Francisco, replacing Kay Kyser's orchestra.

JUNE MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING JUNE BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'Stormy Weather'	'Stormy Weather'	'Stormy Weather'
SONG—No. 2	'In the Valley of the Moon'	'In the Valley of the Moon'	'In the Valley of the Moon'
SONG—No. 3	'Sweetheart Darlin''	'Hold Me'	'Have You Ever Been Lonely?'
SONG—No. 4	'Have You Ever Been Lonely?'	'Sweetheart Darlin''	'Shadow Waltz'
SONG—No. 5	'Hold Me'	'Love Song of the Nile'	'Adorable'
SONG—No. 6	'Shuffle Off to Buffalo'	'Shuffle Off to Buffalo'	'Learn to Croon'

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Adorable,' 'My First Love' (Wayne King Orch.)	'Stormy Weather' (Guy Lombardo)	'Stormy Weather' (Ethel Waters)
BRUNSWICK—No. 2	'The Gold Diggers Song,' 'Pettin' in the Park' (Hal Kemp Orch.)	'Shadow Waltz' (Guy Lombardo)	'Hold Me,' 'Sweetheart Darlin'' (Ted Fiorito Orch.)
BRUNSWICK—No. 3	'I've Got to Sing a Torch Song,' 'Remember My Forgotten' (Hal Kemp Orch.)	'I Gotta Sing a Torch Song' (Hal Kemp Orch.)	'Night in June,' 'Sunday in Caroline' (Anson Weeks Orch.)
BRUNSWICK—No. 4	'Under a Blanket of Blue,' 'Love Is the Thing' (Casa Loma Orch.)	'Stormy Weather' (Duke Ellington Orch.)	'Stormy Weather,' 'Sophisticated Lady' (Duke Ellington)
BRUNSWICK—No. 5	'Isn't It Heavenly?' 'I've Got to Pass Your House' (Victor Young Orch.)	'Love Song of the Nile' (Wayne King Orch.)	'Sophisticated Lady' (Don Redmond Orch.)
BRUNSWICK—No. 6	'Shadow Waltz,' 'Morning, Noon and Night' (Guy Lombardo Orch.)	'Stormy Weather' (Ethel Waters)	'Stormy Weather' (Guy Lombardo Orch.)
COLUMBIA—No. 1	'An Old, Old Man, with An Old, Old, Pipe,' 'In a Garden in Old Kalua' (Ted Lewis)	Burns and Allen, dialog, Part I and Part II	'Shadow Waltz,' 'I've Got to Sing a Torch Song' (Rudy Vallee)
COLUMBIA—No. 2	'Sweetheart Darlin',' 'Adorable' (Ben Selvin Orch.)	'Sweetheart Darlin'' (Ben Selvin Orch.)	'We're in the Money,' 'Sunday in Caroline' (Ted Lewis Orch.)
COLUMBIA—No. 3	'I Cover the Waterfront,' 'Uncle Joe's Music Store' (Joe Haymes Orch.)	'Old, Old Man' (Ted Lewis Orch.)	'In the Valley of the Moon' (Joe Green Orch.)
COLUMBIA—No. 4	'Jig Saw Puzzle Blues,' 'Bibraphonia' (Joe Venuti and Blue Five)	'I Cover the Waterfront' (Joe Haymes Orch.)	'How's About It?' 'Is My Face Red?' (Phil Harris Orch.)
COLUMBIA—No. 5	'Isn't It Heavenly,' 'Super Tiger Rag' (Joe Venuti and Billy Cotton Orchs.)	'Stormy Weather' (Ted Lewis Orch.)	'Old, Old Man with a Pipe' (Ted Lewis Orch.)
COLUMBIA—No. 6	George Burns and Gracie Allen, dialog, Parts I and II	'I Gotta Sing a Torch Song' (Rudy Vallee Orch.)	'I Can't Remember' (Rudy Vallee)
VICTOR—No. 1	'I Cover the Waterfront,' 'Isn't It Heavenly?' (Eddie Duchin Orch.)	'Isn't It Heavenly?' (Eddie Duchin Orch.)	'Stormy Weather' (Leo Reisman Orch.)
VICTOR—No. 2	'An Orchid to You,' 'A Fool in Love' (Eddie Duchin)	'Love Song of the Nile' (Leo Reisman Orch.)	'Isn't It Heavenly?' (Eddie Duchin Orch.)
VICTOR—No. 3	'Sweetheart Darlin',' 'Gypsy Fiddles' (Don Bestor Orch.)	'A Fool in Love' (Eddie Duchin Orch.)	'An Orchid to You' (Eddie Duchin Orch.)
VICTOR—No. 4	'My Temptation,' 'Love Songs of the Nile (Leo Reisman Orch.)	'Lyin in the Hay' (Ray Noble Orch.)	'From Me to You' (Eddie Duchin Orch.)
VICTOR—No. 5	'Stormy Weather,' 'Maybe I Love You Too Much' (Leo Reisman Orch.)	'It Was a Night in June' (Jan Garber Orch.)	'What More Can I Ask?' (Ray Noble Orch.)
VICTOR—No. 6	'42d St.,' 'Shuffle Off to Buffalo' (Don Bestor Orch.)	'Stormy Weather' (Leo Reisman Orch.)	'Lyin' in the Hay' (Ray Noble Orch.)

NIGHT CLUB REVIEWS

CLUB SAN REMO

Long Branch, N. J., July 19.

When the season first opened Gene Folci, who operates this fashionable roadhouse in the West End section, announced that there wouldn't be any floor show, but he found out that even the smart bunch that play his spot didn't like the idea of forking over a buck cover just to listen to Harry Warren's orchestra. After a few weeks of so-so biz, Folci decided to use a revue, and patronage has upped considerably since he added it.

Zanett and Manon, dancers, head the bill. The girl is a looker, and both have plenty of class. They do a waltz turn that is the last word in grace. On opening night the pair had to plead exhaustion before the crowd would let them go. Unusual for a dance team, but they just hit the customers right.

Judith Barron puts over her blues with plenty of heat. After her three numbers from the floor she goes from table to table for intimate stuff.

Harry Warren's band makes the music and they feature tangos, which are popular with the San Remo trade. This is the combo's third season here.

Harry Kilby, who produces most of the nite club shows on the Jersey coast, is also handling this club, and for a last minute booking he turned out a good show.

The San Remo can accommodate over 300. *Nolte.*

Kingsley Arms Room

Long Branch, N. J., July 20.

This is the first season this roof atop the Kingsley Arms Hotel, Asbury Park, has been open to the public. With the nix on gambling around here, Oscar Shimmerman decided to turn it into a nite club. A classy floor show produced by Harry Kilby is presented twice nightly and the cover charge is out. There's a $2.50 minimum, which includes dinner.

The show is m.c.'d by Jill Rainstend, who knows how to handle the class trade that comes here. No flip cracks, just a pleasing manner is wanted at this place, and that's what she gives 'em. Her occasional gag and song between numbers go over nicely.

Betty Bane, warbling pops in a pleasant, husky voice, likewise scores easily. Jack Kinney and Leah Lewis, dance team, doing tango and waltz, close the show. Joe Radnor's unit provides dance music.

This is the only roof along the coast and Shimmerman should do some business. His biggest problem is to get the public to ride the elevator. The shore crowd are used to driving up to a roadhouse and tumbling out. The room is beautifully decorated and commands a fine view of the ocean. *Nolte.*

SHOW PLACE

Valley Stream, L. I., July 18.

Burns and Kissen, vet vaude comedians, have this former Texas Guinan roadhousery on the Merrick road at Valley Stream, Fee Edison, former Guinan affiliate, is associated.

It's another in the cycle of $1.50 table d'hote, no-couvert spots, relying on mass turnover to get out from under. Burns and Kissen go them a few better through adding on a floor show, with Jackie Maye doing mild stuff, and the 3 Racketeers as comedy floor features.

The Racketeers will be heard from even though they're a No. 2 Clayton, Jackson and Durante. They use some of the Schnozzle trio's bits and business, and don't try to camouflage the simulation of style. Still, they have a comedy style that's assertive and, if detoured into more original channels, it's likely to be highly productive of results. Anyway, they're among the brighter elements in this floor frolic. Neil Golden's band also, not bad. *Abel.*

ATWOOD

Seattle, July 20.

Through these long dry years nite clubs in Seattle have been at low ebb, but with beer back, a half dozen have sprung up, while the old-timer, the Rose Room cafe in the Butler hotel, operated by the John Savages, took new lease on life. Others come and go, but the Butler stays on. The latest is the Atwood cabaret, owned by Mrs. Ethel Toombs, successful as hotel manager, having long conducted the Atwood hotel, 'where Alaskans meet,' in Seattle, in the basement of which is the new cafe.

This makes the sixth major nite club in Seattle, ranking in point of biz as follows: Mardi Gras, black and tan; New Yorker, Apex, and Club 400, which, however, is said to be traveling a rocky road; in addition the Rose Room, and the new Atwood.

Edmund McElliott is manager, Al Larpenteur, ex-Orpheum act, is m.c. Floor show is the nittiest cafe show in town, consisting of line of five girls, all young and lookers, and three or four specialty acts. Youth features each number. This makes a freshness about it, clean cut and deserving of the high class patronage that is being bid for.

Tess Wilson, shapely miss from the ether waves, is a torch singer with a good enough voice and effective wiggles in some steps. Irene and Dixie do a soft shoe number; both bring looks and shape on to the floor. Virginia Boyd brings more youth into a dance specialty.

Six-piece band has Bus McClelland, former organist at Orpheum here, as leader. Frances French is a line girl who has Spanish dance specialty, putting it over with personality.

M.c. Larpenteur keeps the show moving, the floor stuff alternating guest dancing, from 10 p.m. to 1 a.m.

Decorations are in lively scenery all around the walls; capacity 280. No couvert, but minimum check of 75c. In afternoons the spot is run as a beer garden with the girls rehearsing in front of the customers, as added draw. *Trepp.*

Three Cheers for
The Three Scamps
Broadcasting thrice weekly over the NBC chain, and proving to be one of those things that make radio worth while. Of course, they feature
"SWEETHEART, DARLIN'"
"LOVE SONGS OF THE NILE"
"HOLD YOUR MAN"
"LET'S MAKE UP"
"MARCHING ALONG TOGETHER"
"HOLD ME"
"DON'T BLAME ME"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

RKO PALACE, NEW YORK, This Week (July 22)
HOPE EDWARD
MINOR and ROOT
International Dance Favorites
Nightly
SKY GARDENS, ST. MORITZ HOTEL, NEW YORK

Linder Blows Eastern Agency but Bequeaths Good Will to Godfrey

One of the major independent vaude bookers, Jack Linder, is giving up his agency in the east to try his luck in Hollywood. With arrangements made in New York before leaving, Linder will attach to the Jack Curtis office on the Coast.

He has no contract with Curtis but goes west to represent the latter on vaude and picture placements on a basis which asks that Linder show what he can do. Curtis, now in Europe, will be back in about three weeks. Curtis heads the office out there alone, while in the east it's the partnership of Curtis and Allen.

Before leaving New York, Linder turned his agency business, largely consisting in good will, to George Godfrey, who has joined the Amalgamated Artists' Bureau. This is the booking office of the Ed Wynn radio company, Amalgamated Broadcasting, still inactive.

In for Piece

Sammy Harris, formerly with Linder, is already with Godfrey. Under the agreement Linder has with Godfrey, any vaude agency business accruing from what he left in New York will bring a cut to him, percentage unnamed. Linder's New York office in the Palace theatre building was left in the hands of Danny Fagen, who had it closed up and the furniture in storage by the end of the week.

Linder went out alone, leaving his family upstate, vacationing.

Waring at $6,700 at Par

Playing the house for the first time, Fred Waring comes into the New York Paramount on a week's booking at $6,700 net, negotiated with Johnny O'Connor, Waring's rep. Bandleader opens Friday (28), bringing with him the unit he has been touring on the road.

About a year ago Publix wanted Waring for the NY Par but could not reach an agreement on salary.

F&M SHOWS OUT OF FOX, B'KLYN—TO PAR?

Fanchon & Marco has given notice to the Fox, Brooklyn, of withdrawal from that house Thursday (27). Withdrawal comes over differences arising out of show costs. Understood that Amalgamated (Fally Marcus) will book the spot after that date.

The withdrawal of F. & M. shows from the Fox, Brooklyn, does not affect the house operation as is. Operation continues under Harry Arthur and Sid Cohen, latter also acting for bondholders' committee in connection with the operation.

A possibility is that F. & M. may shove over to the Brooklyn Paramount. This matter has been discussed between parties but nothing set.

Fanchon & Marco shows have been in the Fox Brooklyn now for around three years, outside of a few weeks, when the spot was being operated directly by the mortgagors.

Fanchon-Marco Shows to Return to San Jose F-WC

Hollywood, July 24.

Fanchon & Marco specialty shows go back into the Fox-West Coast's California, San Jose, starting Aug. 3, on a three-day-a-week setup.

House discarded the F&M shows a year ago.

Stage Show Added

Canton, O., July 24.

Palace revived stage shows Sunday (23) with 'Silver Slipper Revue'.

It shares the program with pictures.

The Acrobatic Dancing Comedian

MAURICE COLLEANO

And His SISTERS and BROTHERS

RKO PALACE

NEW YORK

(LAST WEEK JULY 22)

"VARIETY" SAI

Maurice Colleano Family closed. Good variety throughout. SOME DAY SOME LEGIT REVUE WILL 'DISCOVER' THE COLLEANOS FOR A PRODUCTION. They can do most anything, with their basic circus stuff now held in background as they clown their way up to that point. Maurice is the Harpo Marx of the family and, as the solo stellar billing would suggest, the butwark of the act. A couple of the sisters, however, are more than averagely adept in contortive and toe dancing opportunities. The straight of the family likewise bolsters his end of the folling.

Abel.

Directi

RKO—WEBER-SIMON AGENCY Loew—IRVING YATES

New Acts

TOM MIX, TONY and CO. (8)
Wild West-Circus
35 Mins.; Special, Full
West Coast, Long Beach, Cal.

With his wife and her sister (Ward Sisters) Tom Mix is starting on what is the first leg of an international personal appearance tour. Mix has something to offer.

Ace attraction for youngsters, he also packs a wallop for grown ups. He contents himself with short routines of sharp-shooting, knife and hatchet throwing, the introduction of 'Tony,' and working three liberty horses. Rest consists of two web routines by the Ward Sisters, both single arm throw-overs. Girls work in unison, their first routine being an over-arm lift to the top of the web. Later, they do the throw overs, with Mix counting up to 50 for the finish.

As routined here, act needs a finish. Work of the girls is not strong enough for the ending. A flash finish with the horses on stage would make a better picture.

Mix needs some talk. Most of his remarks addressed to the musicians. Are inaudible beyond the first few rows. In a halting manner he attempts to tell a few gags.

Rope spinning and whip cracking of the three cowboys, Jack Knapp, Herman Nolan and John Agge, oke. It adds to the flash. Act is in front of a black cyc with a standard ring bank.

With a little polishing, it's an ace attraction for any house; can work from 10 to 15 minutes, and lends itself to ballyhoo. Can be used either as an act or a complete presentation.

Act is traveling by motor caravan, special trucks. Canvas and seats are also carried as Mix figures he may play some dates between theatre engagements. *Call.*

DAVID HUTTON (2)
Songs
Eight Mins.; Two
State, Long Beach, Cal.

With a rep as a ladies' man, Dave Hutton makes his first stage appearance in his old home town following the announcement he and his wife, Aimee Semple MacPherson, would divorce. Announcement was timed simultaneously with theatre's first advance ads on his appearance.

Little entertainment in Hutton's turn. He blats out three numbers in much the same manner as does a holy rolling psalm singer, every note off pitch. Opening with 'My Faith in You,' followed by 'Take Me As I Am,' both written by Hutton, he closes with the sure-fire 'Irish Eyes.' Accompanied by Lee Mason.

As a freak attraction, Hutton is oke for this town, which is knee deep with trick religious sects. Though evening's business has not been so hot, mats are capacity, with femmes who have been told that Hutton is loaded with male 'it.' One glance at him disposes of this theory. Red-faced, fat, his s. a. fades in a sea of snickers when the curtain goes up.

His theatrical tour will probably start and end in Southern California. Following this date, he goes to Warners, Hollywood, for a week. Unless the Aimee divorce brings out a flock of expected dirt, he'll be washed up pretty fast for any b. o. value.

BILL ARONSON and Co. (2)
Radio Impersonations
10 Mins.; Two
Orpheum, New York

Bill Aronson might be of Aronson, Fayre and Lane, listed as doing radio impersonations like Aronson is doing. Lad used a mike before a table and has a pianist to assist. Pianist is kept in the shade with the lighting used only for Aronson. Has a baritone voice that doesn't lend to all the characters he attempts to imitate, but here over easy in deuce on a five-act layout. Okay that way for the neighbs.

Makes up for Wynn and Durante on the stage. Best of his numbers is Singin' Sam, which is where the voice fits. Also in one or two of the Amos 'n' Andy characters, but not all. *Shan.*

JOHNNIE WOODS
Radio Impressions
12 Mins.; One
Palace, N. Y.

Imitations of radio personalities, together with a few better known in pictures, like Chevalier and Durante. Good and poor individually, but on an average Johnnie Woods amuses sufficiently to pass safely in combination vaudeville houses.

Woods has a mike on the piano and another on the stage.

In closing for hillbilly flavor, Woods does the recent pop, 'I Love Mountain Music,' topped for a scram by a rural dance on the part of an unbilled old-timer or at least someone looking like it. *Char.*

Act, Agent Sailing

Seller and Wills open at the London Palladium Sept. 4.

Dancing act sails on the Berengaria Aug. 26. Irving Tishman, agent, sails with them.

Vaude Offices and Performers Don't Care Much for That $10 Day Thing

ELLINGTON'S 12 WKS SOUTH FROM FREEMAN

Duke Ellington orchestra is set for 12 weeks with Charlie Freeman commencing Sept. 2 to repeat the same southern territory wherein Cab Calloway clicked so well early in the spring. Calloway was the trail blazer for a colored orchestra entertaining ofays throughout Texas, Arkansas and Louisiana.

Irving Mills, of Mills-Rockwell returns with the Ellingtonians Aug. 3 on the 'Majestic,' sailing from Paris where they are currently at the Rex theatre on the final fortnight of a European tour.

Paris, July 20.

Duke Ellington orchestra opened big at the Rex, repeating their clicks in London and the provinces.

Band will cut its final day short in order to make the 'Majestic' sailing Aug. 3, back to the States.

Greeting Phil Harris

Rudy Vallee, following his departure from the Pennsylvania Roof, July 29, plays a week at Asbury Park, N. J., and then goes on a tour of one-nighters.

For the debut of Phil Harris at the Penn stand two nights later (31), NBC has arranged to give him a special hookup which will have name bands in various parts of the country putting on the greeting act for him.

F&M Stage Units for Pacific Northwest

Hollywood, July 24.

Deal is tentatively closed for the return of Fanchon & Marco stage units to the Pacific Northwest, in houses operated by Evergreen Theatres.

Intention is to use permanent line girls in Portland and Seattle, as a background for the specialty acts, and then use the acts, sans girls, in Spokane.

Revival of stage shows is expected to materialize around Sept. 1.

Tex Guinan's Dates

Chicago, July 24.

Tex Guinan who left the Pirate Ship Thursday (20) at the World's Fair opens July 28 for Balaban and Katz at the Marbro here. Week at the Fox, Detroit, follows.

Thereafter the nite club queen will hie to Hollywood for 'Keyhole of New York,' the Zanuck film.

Opposition to the adoption in Washington of the actors' code forwarded there by the Actors' Betterment Association and calling for a minimum of $10 a day, may be expected from the vaudeville booking offices if not the theaters. The legit code as proposed for minimum salary for actors is based upon the show's admission scale, so can't apply to other divisions.

Booking offices down to independents aroused over the dangers of $70 a week for chorus girls, are giving study to the code and wondering why they were not consulted or sounded out as to their position in the matter.

While the booking offices may get together and air their complaints to Washington, little support is looked for by theatres which play or may play vaudeville.

Should the code become NIRA law, calling for a $10 daily minimum salary, it is easy for a large majority to see where they won't be working at all.

Gus Temps, Long Ally Of Show Business, Dies

San Francisco, July 24.

Gus Temps, long a close ally of show business in his City Transfer Co., died July 13, age 62. He was buried from Sacred Heart Church, July 15, with only one showman, Cliff Work, in attendance. None of the others knew of his passing.

Since 1890 Temps was in the theatrical transfer business in 'Frisco, starting with a horse and wagon, and working the old Columbia, Tivoli and Orpheum theatres. He was known to every performer who played this city.

Some 20 years ago Temps bought a hotel, the old Empress, on Eddy street, strictly a theatrical house, but finally gave it up when too many checked out without paying off.

'Hot Harlem'

RKO is planning a black-and-tan unit around 'Hot Harlem, Anton F. Scibilla's colored show featuring Shelton Brooks, Danny Small, Sam Simmons, Sammy Gardner and Prince's band.

RKO wants to add three ofay acts and route it as a black-and-tan vaude unit.

Miss Expo in Girl Unit

Chicago, July 24.

Harry Rogers is putting out a 30-people musical tab headlining Lillian Anderson, 'Miss World's Fair.' Line of Virginia O'Brien girls plus Louis Mack as comic.

Opening next week at Green Bay booked by Billy Diamond.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRyant 9-7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

NVA MAY BE INVESTIGATED

Actors' $10 Daily Code Offering Problems in Vaude if Adopted

If the actors' code, setting $10 a day as a minimum salary, is adopted as submitted to Washington by the Actors Betterment Association, vaudeville expects to find itself suddenly topheavy on singles, doubles and trios. Along with such a surplus, expectations are flashes will nearly go out of existence unless seriously held down in cast and production.

Acrobatic troupes, often working for peanuts, are also worried, while the chorus girl of specialty performer of lesser importance sees some bad handwriting on the wall as mirrored by that code.

During the past season acrobats, chorus girls, bandsmen and even specialty artists have been working at considerably less than $10 a day, or $70 a week. That would be considered a high salary by any of these performers. They haven't seen anything near it since Wall Street heaved up four years back.

During this season producers have been putting out flash acts at such low cost that they've been satisfied to take 'show' money and a few other dates at better salary and then dump the act, to start all over again.

For the larger acts, though few in number, the $10 a day minimum offers no problems. For the smaller ones paying $20 or $25 a week for girls in flash acts and standing no more, it's another question. Girls and acrobats have been known to be working for as little as $10 this season in order to be working.

ACTORS MUST RESERVE HOTEL SPACE IN CHI

Chicago, July 24.

Actors coming to Chicago for theatrical engagements are warned that it's absolutely imperative to make hotel reservations in advance. All the loop and near north side taverns are jammed because of the World's Fair.

Jack Benny and Milton Berle both came to town without giving hotels a thought. Both had to wait several hours until rooms were vacated before the hotels could ta'e care of them. Other actors have had to hang around without a bathtub to call their own.

Actors should not expect so-called theatrical hotels to take care of them without advance information.

Singer Hurt—Car Wrecked

Narrowly escaping death, Johnny Singer, vaude agent, is nursing back and other injuries received when his car turned over last week on the way from New York to Chicago.

Out to the windy town to see the fair and look over the vaude situation in those parts, Singer's car skidded on one of the dangerous Allegheny curves in Pennsylvania. It was totally wrecked.

He managed to go on to New York for treatment.

Betty Boop Act

A vaudeville act built around the Betty Boop cartoons, distributed by Paramount has been placed in rehearsal by James Rodgers. It will have Little Ann Little, the offscreen voice of Betty Boop, and Pauline Comanor, a Max Fleischer artist responsible for some of B. B.'s film antics.

Act will have as its background a typical cartoon-producing studio.

NEW 2-ACT

Tom Howard and Alex Morrison, the golfer, are teamed as a two-act for two weeks at the Chicago for Publix.

They open Aug. 4.

BEAUTS BARNSTORMING

Troupe of 10 Studio Theatre Winners Thrown into Revue

Los Angeles, July 24.

The 10 femme winners of the 'Beauty and Talent' quest sponsored by Radio studio and Fox West Coast have been whipped into a 'Talent Revue' by Bud Murray. They are touring F-WC houses in Southern California.

Gals travel by bus, with a kitchen coach carried.

Contest winners touring are Virginia Townsend, Natasha Kuranova, Anna Rose, Genevieve Logan, Mildred Stone, Denise Bruneau, Betty Darling, Patsy Gail, Maxine Bunker and Francis Bowling.

A girl orchestra is included in the revue.

MGRS. DIVIDED ON VAUD IDEA

Managers in the indie show field fall into three classes so far as vaude is concerned. First includes those okaying the bookings of vaude shows starting in September or earlier; second, indies who are inclined to try it but prefer to wait until the season opens; and, thirdly, the group that insists vaude is not worth its cost and worry.

Into the latter division fall many managers who have never used vaude and probably never will, or have tried it at some time or other on brief experiments without ever getting the right answer.

Under Cover

While the indie vaude bookers have been promised a lot of theatres, they are keeping their identity secret until ready to open in order to avoid tipping off competitors. In a chiseling way, the indies have learned it's to their benefit to work under cover as much as possible.

Rubin Gets Job; He'n F&M Are Pals Again

Hollywood, July 24.

For two weeks' work, Benny Rubin has called off his broken-contract suit against Fanchon & Marco and Fox-West Coast.

Player, who sued the two firms because they cancelled him early this spring, is now set for the Warfield, San Francisco, Aug. 11, and will follow at the Paramount here.

He has instructed his attorney, Martin Gang, to do a blackout on the court case.

Duncan's Condenser

Duncan Sisters have been rehearsing a one-hour tab of 'Topsy and Eva.' It is set and Johnny Hyde of the Morris agency will route.

Unit holds 40 people and is tab of the Duncans' musical, plus new songs.

DAN RUSSO'S MISHAP

Chicago, 24.

Dan Russo, orchestra leader of the Palace, was slightly injured near Sioux City on his vacation last week. To avoid hitting another car Russo climbed a telegraph pole.

Another couple were driving with the Russos.

Sally Osmon's Divorce

Chicago, July 24.

Sally Osman, cabaret blues singer, got a divorce last week from Hans Dexter of Dexter and Casey, ventriloquists.

Extremely physical cruelty was charged.

N. Y. STATE DEPTS TAKE UP MATTER

New York Attorney Retained by Vaudeville Artists—State Board of Charities and Attorney Generals Office Interested

ACTION EXPECTED

A move has been made for an official state investigation, two different ways into the affairs of the NVA sanatorium at Saranac Lake. Irving Schneider, of 299 Broadway, New York, attorney, acting for several vaudeville artists, arranged the move. First investigation is due to start late this week.

Attorney Schneider contacted the State Board of Charities first, laying before them what papers he could get up on the subject and alleging the NVA sanatorium is improperly operated and does not allow for fair treatment of patients. The State board has agreed to go into the matter thoroughly.

Schneider has been also in touch with the N. Y. State Attorney General's office on the matter of finances with the result an investigation into the sanatorium's funds is likely from that angle. Schneider told the Attorney General he fears moneys collected from the public for this fund either do not properly percolate or are mismanaged.

At first Mr. Schneider had intended filing legal action, but he decided to have the matter handled through the state authorities, thus avoiding an open court hearing. He has legal papers for litigation against Mrs. Katherine Murphy, supervisor of the NVA, drawn up however, and will use them if he finds it necessary the attorney says.

A number of affidavits have been filed with Schneider, he stated by NVA patients. These allege extreme physical and mental cruelty on the part of the superintendent Mrs. Murphy. Copies of the affidavits have been forwarded to the Charities Commission.

'Steenth Time

Retention of Mr. Snyder with the subsequent complaints to the State departments leading to these investigations occurred through recent happenings in the affairs of the N.V.A. Fund and its sanatorium. For the steenth time, opposition to the absolute domination of the sanatorium by Mrs. Murphy was raised by many of the patients. Over half of the 60 patients in the sanatorium signed a petition requesting the removal of Mrs. Murphy and sent it to NVA officials in New York.

Without paying any attention to the petition, two of the officials, William J. Lee, representing the N. V. A. Fund, and Henry Chesterfield, of the N. V. A. Club in New

(Continued on page 50)

Opera as Stage Show Substitute

Start May Be Made at Paramount on B'way—Pop Prices

Opera in picture houses to fill up the stage end is a possibility as a regular diet. At the Paramount, New York, the presentation may go operatic, according to plans of Boris Morros, who plans to put this form of entertainment to a test the week of Aug. 4 with a modernized version of 'Pagliacci.'

If results bear out Morros' idea that opera should have mass appeal at picture house prices, others will be whipped into shape for a 50 or 60-minute stage show. Par will try to pick names that are not distinctly operatic and thus will have some draw from among other than op fans. Arthur Tracy, from radio and vaude, is the lead in 'Pagliacci.'

Opera in picture theatres may be considered an outgrowth of this summer's experiment at the Hippodrome, if getting anywhere at all. Being essentially a musician, Morros as operator of the N. Y. Par, is partial to opera in modern dress or otherwise a serious try, nothing else much appearing to mean anything in the many expensive weekly stage shows at the Broadway Par of late.

State-Lake, Now Opposition, Opens To Loop's Only Holdout; Real Money Bill Packs 'Em In on Hot Sunday

Chicago, July 24.

State-Lake, opening Sunday (23) in heat, drew sensational business. House was jammed at 1:45, having only the lobby and sidewalk holdout in the Loop. Looks like Aaron Jones diagnosed the case perfectly with 35c policy. Predominantly family trade was evidenced by the numbers of people stepping off trolleys and going straight to the box office. Third running of 'Zoo in Budapest' (Fox) currently.

Jones, spending money on acts, is the first vaudeville operator in Chicago to challenge circuit domination obtaining here for years. Stage show is the selling point. Policy is equivalent to eight acts, divided between a regular vaudeville first half and second half immediately following, when Verne Buck orchestra goes on the stage to do the balance of the bill in presentation style.

Balabanow Quintet, accordion and dance revue, opened smartly and was well liked. Bernard and Henri got them on personality and a strong final number, despite the weakness of first couple of numbers. Frank Libuse's hokum a solid click treying, and Jay C. Flippen went big in fourth spot, with a lot of the gags Milton Berle is also using currently at the Palace. Cliff Nazarro, ringmaster for the second part, stalled for the orchestra to make their switch from pit to stage. Nazarro ingratiated himself with gagging and ballad, and stepped into the finale for the first dancing he's done in five years.

Buck, an experienced musician, has a well-seasoned vaudeville orchestra, many recruited from former Balaban & Katz pits. Boys appear in scarlet mess jackets and look good. Stanley Lorner, tenor, socked two numbers across. Charlie Neigermeyer stages the presentation part, while 15 attractive girls dancers have been whipped into good precision form by Dorothy Nutter.

Working in second half besides Nazarro were the Four Queens, nifty girl hoofers, said to be innocent cause of RKO declaring State-Lake opposition, and Babe Kane, cute soubret newly back from Hollywood.

Whole show booked by Billy Diamnd worked smoothly and looked good.

State-Lake starts like it's going places under the canny direction of Aaron Jones.

Eleanor Holm, Champion Swimmer, Set for Vaud

Eleanor Holm, who broke backstroke swimming records for women at Jones Beach, Long Island, last week, will open at the Palace, Chicago, Aug. 4.

A routine, including three songs, has been arranged for her, act to take about seven minutes. Miss Holm, who was readying to enter pictures, recently quit Hollywood to enter the championships.

The Chicago date is in the nature of a try-out. Leo Morrison handled the booking.

BOSTON TOUGH OVER SUNDAYS

Boston, July 24.

For vaudeville, five acts are mentioned in the official local censor broadcast of July 17 as unfit for Sunday shows. They are Jay C. Flippen, Frances and Wally, George McKay, Miss Marcella and Will Goodall.

First thing all acts are told is to eliminate all dancing. Goodall is also asked to eliminate 'objectionable and suggestive dialog and action,' same thing being asked of Flippen and MacKay. Mentioned specially against McKay is the fact that he uses the word 'hell' once in his act.

Frances and Wally are told that the woman must not wear male attire, the words 'damn fool' must not be used and a Spanish number in the act must be dropped.

If changes along these lines are made, acts may continue after getting proof of the changes to the Supervisor of Sunday Entertainment.

TAB 'CRAZY QUILT' WITH SIZABLE CAST

Cardini goes with the Billy Rose 'Crazy Quit' tab, opening Aug. 13 in Schenectady for RKO on a four weeks' cancellation proviso. The other principals are Anita Page, Smith and Dale and Charlie King with 24 girls.

Production staged by John Murray Anderson, dances by Chester Hale and scenery by Clark Robinson.

L. A. HILLSTREET CUTS FLESH AFTER 20G LOSS

Los Angeles, July 24.

After taking a loss of $20,000 in five weeks of vaude-stage band policy, RKO Hillstreet reverted to straight sound July 20. Decision to cut the stage fare came abruptly from New York in face of demands by the unions here for a week's notice instead of four days. Crafts had been on a week-to-week basis.

Policy was revived after a year of straight pictures but failed to make any difference at the b. o.

Horace Heidt band, which played pit and stage during the try, lays off two weeks, reopening at the Golden Gate, San Francisco, Aug. 6. Heidt takes six men north that he used here.

More for Barrymore

Ethel Barrymore, following her current week at the Capitol on Broadway, goes to Washington for Warners for a week and then two for RKO in Chi and Boston.

Same salary, $2,500 weekly, for the '12 Pound Look' at the Cap for four or five performances daily.

Variety Bills

NEXT WEEK (July 27)
THIS WEEK (July 20)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (29)
Russian Art Circus
Lewis & Moore
Lanny Ross
Slim Timblin
Ray Ellis & La Rue
(22)
Aussie & Czech
Johnny Woods
D & E Barstow
Jack Pepper
Leon Belasco
Minora Root
Academy
1st half (29-1)
Harry Small & Sis
Bobby Pincus
Ann Lester
Stuart & Lash
Lester Cole & Ens
2nd half (2-4)
Gautier Toy Shop
3 Miller Bros
Sid Marion
Will Oakland
Maurice Colleano
2nd half (26-28)
Archie & G Falls
Dorothy Dare
Raymond Baird
CHICAGO
Palace (28)
Milton Berle
Sid Garry
(Three to fill)
(21)
V O'Brien Co
Chilton & Thomas
Irene Bordoni
Milton Berle
Owen Mc Givney
DAVENPORT, IA.
Orpheum (26)
'Little Orphan A'
DETROIT
Downtown (28)
Jack Benny Rev
HEMPSTEAD
Rivoli
1st half (29-1)
Carlton Tr
Kessler Baxter & D
Adelaide Hall
Bobby Pincus
Carlos & Chita

TORONTO
~~This Week, July 22~~
ARREN & BRODERICK
ANNETTE AMES
KAY KATYA & KAY
ALL PLACED
BY
LEDDY & SMITH

Delivery Boys
4 Franks
Slate Bros
Le Roy Smith Orch
BROOKLYN
Albee (29)
Case Bros & M
4 Carlton Bros
Pickens Sis
Bob Hall
Hal Le Roy
Barbara McDonald
Dorothy Dare
Raymond Baird
(22)
Violet Ray & N
Lewis & Moore
Irene Franklin
Leo Carillo
12 Aristocrats
Rita Delano
BOSTON
Keith's (29)
Karre Le Baron Co
Ray & Harrison
George Givot
Irene Bordini
ells Kirk & M
(22)
3 Whippets
Nel Kelly
Medley & Dupree
Pickens Sis
Hal La Roy
Barbara McDonald
KANSAS CITY
Mainstreet (29)
Tom Mix & Show
(22)
Marcus Rev
MINNEAPOLIS
Orpheum (22)
Jack Benny Rev
NEWARK
Proctor's (28)
Stanley 2 & H 2
M & L Robin
Barney Grant Co
Harry Hershfield
Will Osborne Orch
(21)
Case Bros & M
Welch & Hills
Baby Rose Marie
Clifford & Marion
Donatella Bros & C
PEORIA, ILL.
Palace (2-5)
Marcus Show
ROCKFORD, ILL.
Coronado (30-1)
Marcus Show
TRENTON
Capitol
1st half (29-1)
Hot Harlem
2d half (26-28)
Radio Haymakers
Clyde Hager
Dancing Around
(Two to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Jessie Crommette, Bernice and Tabor

Loew

NEW YORK CITY
Capitol (28)
Phil Spitalny Orch
Ch & J Preisser
Herman Timberg Co
Joe Laurie, Jr
Boulevard
1st half (28-31)
Jim Wong Tr
B & E Coll
Zingone
Sol Gould Co
June Carr Co
2nd half (1-3)
Arthur LaFleur Co
Miller Peterson & L
Walter Walters Co
Nellie Cassman
Harry King Co
Orpheum
1st half (28-31)
Picchianna Tr
Nancy Decker Co
Steve Evans
Fred Lightner
Ingenues
2nd half (1-3)
Royal Uyeno Japs
Zingoni
Francis & Wally
Jack Osterman
Miles & Kover
Paradise (28)
Roye & Maye Rev
Senator Murphy
Lillian Shade
Mells Gold & R
Great Huber
State (28)
Paxinos
Radio Aces
Bert Walton
Saranoff & Carrie R
Wm & J Mandel
Al Goodman Orch
Loomis 3
Frank Hazzard
Violet West
F Hazzard & West
BROOKLYN
Gates Ave
1st half (28-31)
4 Juggling Nelsons
Vincent O'Donnell
Lowe & Hite
Colette Lyons
Frank King Co
2nd half (1-3)
Eno Tr
Cliff Crane
Yorke Benden & C
3 Slate Bros
Ingenues
Metropolitan (28)
Mills Bros
Don Redman Orch
Red & Struggle
Earle Lattimore
Pete Peaches & D
Snowball
Myra Johnson
Valencia (28)
3 St John Bros
Calts Bros
Sybilla Bowan
Ben Blue
Paul Tisen Orch
Jack Holland
June & Tamara
BALTIMORE
Century (28)
Burno Wh'side & A
Hall Dennison
Sherlock Holmes
Harry Rose
5 Arleys
BOSTON
Orpheum (28)
Homer Romaine
Delivery Boys
Bill Telaak Co
M Montgomery
Jack Powell
Shuron DeVries Rev
JERSEY CITY
Loew's (28)
DeLong Sis
Leon Navarra
Stratford & M'berry
Harry Savoy
Dos Baker
NEWARK
State (28)
Leach LaQuinlan 3
Tommy McLaughlin
Eno Crime Clues
Bellitt & Lamb
Samuels Bros Rev
NEW ORLEANS
State (28)
4 Petleys
Mills & Green
Herbert Fay Co
Godino 2
PROVIDENCE
Loew's (28)
Larimer & Hudson
Hilton & Garon
Gracella & The'dore
Reiss Irving & P
Thomas 5
WASHINGTON
Fox (28)
Serge Flash
Fred Zimbalist
Burns & Allen
Leo 2 Co

WARNER

ELIZABETH
Ritz (20-1)
O'Neil & Manners
Washboard Ser'ders
Ross & Edwards
Creedon's Revels
2nd half (26-28)
LaBelle Pola
Smith, Strong & L
Pat Henning Co
Lee, Lec, L, L
PHILADELPHIA
Earle (28)
Aunt Jemima
3 Keys
Walter O'Keefe
(Two to fill)
(22)
Farm Fables
Washboard Ser'ders
Eddie Conrad Co
Ralph Olsen Rev
Penner & Stanton
WASHINGTON
Earle (28)
4 Trojans
Goss & Barrows
Major-Sharp & M
Ethel Barrymore Co
(22)
Andre Duval
Cardini
Roy Atwell
Ingenues

Fanchon & Marco

NEW YORK CITY
Roxy (28)
Tito Guizar
Gypsy Nina
Hernandez Bros
(Two to fill)
BROOKLYN
Fox (28)
Dault & La Marr
~~Nellie Arnaut & B~~
(Three to fill)
Metropolitan (28)
Claude Hopkins
Molly Picon
John Fogarty
Emil Boreo
FRESNO, CALIF.
Fox (28)
Barton & Young
4 Abbottiers
Jeffery Gill
Luster Bros
LONG BEACH
State (28)
R Wolf & Par Orch
Par Supper Show
(Two to fill)
LOS ANGELES
Manchester (28)
Montgomery & McD
Willock & Carson
Parisian Rev
(Two to fill)
Paramount (28)
Abe Lyman
Cocoanut Grove Orc
Paramount Girls
(Two to fill)
OAKLAND
Fox Orpheum (28)
Buster West Co
~~Luster Bros~~
Eddie Peabody
(Two to fill)
PASADENA
Colorado (28)
Ward Pinkie & T
Vince Silk
Armanda Chirot
(Two to fill)
SAN FRANCISCO
El Capitan (28)
Scott & Lambert
(Others to fill)
(To fill)
Loew's Warfield
(28)
Will Mahoney
(Others to fill)
ST. LOUIS
Fox (28)
Gautiers Co
Marty May
(Three to fill)

London

Week of July 24

Canterbury M. H.
1st half (24-26)
3 Marinos
Peter Fannan
2d half (27-29)
Thom & Mack
7 Elliotts
Dominion
Cotton Bd
Kit Kat Rest.
5 Hot Shots
Palladium
Gracie Fields
York & King
Joe Young
Franklyn D'Amore
Co as booked
FINSBURY PARK
Empire
Berni Vici Bd
Fred Sanborn
Bobby Henshaw
Co as booked
HAMMERSMITH
Palace
Rusty & Shine
Johnnie Nit
ISLINGTON
Blue Hall
1st half (24-26)
Thon & Mack
7 Elliotts
2d half (27-29)
3 Marinos
Peter Fannen
LEWISHAM
Palace
Phyllis Nobbins
John Myrddin
SHEPH'RDS BUSH
Pavilion
Cotton Bd
STREATHAM
Palace
John Myrrdin

Provincial

Week of July 24

GLASGOW
Empire
G H Elliott
Gertie Gitana
7 Dainty Maids
Gintaro
Ted Ray
5 Canadian W'nd'rs
Jack Joy Dean
Sammy Shields
Artemas
Elleen Audrey
Russ Carr
5 Virginians
Lily Moore
Will Somers
Complete Revue
PORTSMOUTH
Hippodrome
Alex & Mose
Billy Bennett
New Trix Sis
Albert Whelan
Charladies
Bobby Olrao
2 Shamvas
Karo & Ptnr
LIVERPOOL
Empire
'Sugar & Spice'
Chevalier Bros

Cabarets

NEW YORK CITY

Arrowhead Inn
Irving Conn Orch
Astor Roof
Ben Cutler Orch
Bal Musette
Anita & Millard
Leonard Keller
George Marchal
Nicholas Hope
Sano Marco
Walter White
Georgette
Leon Bedow
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Caperton & Biddle
Lalanda
Barry DeVine
Hermandez Bros
Jamesworth Bd
Central P'k Casino
Pancho Orch
De Marcs
Coffee Cliffs
Art Kalm Orch
Lestra La Monte
Isabel Brown
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Patio
Rosita & Ramon
Frances Maddux
Tamara
Rhys & Owens
Arthur Brown
Chas Eckles Orch
Glen Island Casino
Gem Gray Orch
Gov. Clinton Grill
Roger Gustin Orch
Ha-Ha Club
Danny Healy
Jack White
Sheila Barrett
Jerry Reigan
Jerry Blanchard
Dolores Ferris
Lillian Fitzgerald
Rath-Andrews Orch
Harbor Inn
Gus Van
'Eye Dears' Rev
Dennlker-King Orc
Hotel Pierre
Henry King Orc
Dario & Diana
Ernst Charles
Barbara Blano

Picture Theatres

NEW YORK CITY
Paramount (21)
'Run Little Ch'lun'
Hall Johnson Choir
Fredi Washington
Jackie Held
'Mama Loves Papa'
Roxy (21)
James Melton
Goss & Barrows
Dault & LaMarr
Arnaut Bros
3 Gobs
Foster Girls
Dave Schooler
'Arizona to B'way'
BOSTON
Metropolitan (21)
W & E Howard
Harry Reser
Clicquot Club Orch
Joe Rines
'Mama Loves Papa'
CHICAGO
Chicago (21)
Sinclairs Minstrels
Gene Arnold
Cliff Soubier
Joe Parsons
Mac McCloud
Fritz Clark
Sylvia Froos
Mel Klee
Pops & Louie
Ruth Pryor
Hans Muenzer
Cherniavsky
'Strangers Return'
(28)
Harriet Hoctor
Buster Shaver
Stan Kavanaugh
Eddie South Orch
Cherniavsky
'Midnight Club'
State Lake (22)
Verne Buck Orch
J C Flippen
Frank Libuse Co
Bernard & Henri
Cliff Nazarro
Babe Kane
Stanley Morner
'Zoo in Budapest'
DETROIT
Fox (21)
'B & W Varieties'
Radcliffe & Rogers
3 Cossacks
The Great Remy
Carter & Homes
Bernie's Nephews
Frank Connors
'Arizona to B'way'
ST. LOUIS
Ambassador (21)
Johnny Perkins
Ruth Petty
Gregory & Ramon
Georgie Tapps
'Bed of Roses'

Hollywood Gardens
Muriel Lee
Kay Picture
Ronald Brauke
Reynard & Stacey
F Henderson Orc
Earl Carpenter Orc
H'lyw'd Restaurant
Chas Davis Orc
Chaney & Fox
Frank Hazzard
Blanche Bow
Kendall Kapps
Capt. L Barrison
Barbara Blain
Marian Martin
Alice Kellerman
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Barney Rapp Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Marjorie Moffett
Reggy Childs Orc
Longue Vue
George Olsen Orc
Ethel Shutta
Maison Royale
Walsh & Arnold
Autobal Orch
Marden's Riviera
Mickey Alpert
Gertrude Niessen
Fritz & J Hubert
Kathryn Rand
Martha Ray
Emil Coleman Orc
Gomez & Winona
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Buddy Kennedy
Rachel Carlez
Bert Lewn Orc
Pavilion Royal
Pepino & Rhoda
Guy Lombardo Orc
Pelham Gardens
Agnes Ayres
Joe Candullo Orch
Pierre Roof
Henry King Orch
Dario & Diana
Ros Fenton Farms
Georges Metaxa
Johnson & Murphy
Duchin Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Clark & De Lys
Larry Siry's Orch
Chas Johnson Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
2 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Village Barn
Josh Medders
Elsie Gilbert
Hyers & Pritchard
Ruth Delmar
Bill Barton
V'ge B'n Hillbillies
Anthony Trini Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch
Xavier Cugat Orch
Margo

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Harriet Cruise
Deane Janis
Hal Kemp Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Cafe de Paree
Joe Frisco
Billy Carr
Geo Burnett Orch
Chez Paree
Helen Morgan
Georgie Price
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Tom Gerun Orch
Cafe de La Paix
(World's Fair)
Fred Williams Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
'Cookie' Sidell
Dorothy Hanford
Al Mandel's Orch
Club Lido
Jeneva Washington
Hank Gilliam
Bobby Caston
Clarence Weems
Lola Porter
Jimmy Nonne Orch
Club Leisure
Vivian Brown
Timmy Rogers
Freddie Gordon
Irene Wilson Orch
Club La Masque
Al Garbell
Edna Leonard
Edna Mae
Buddy Beryl
Art West
Earl Willis Orch
Club Royale
Nancy Kelly
Nellie Nelson
Fifi D'Orsay
Julia Gerrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Bnd
Club Variety
Joan Macey
Dave Dunn
Wesley Long
Chas Engel Orch
Club Shalimar
Ann Hammond
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Abbotteers
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Colosimo's
Art Buckley
Countess Boriska
Latos Barsony
Nicholas Tsoukalas
Bobby Danders
Lurlenea Griffith
Tripoli Trio
Cole Sis
The Marlonettes
Geo Devron Orch
Club Alabam
LeRoy & Mack
Evelyn Nesbit
Don Barangos Orc
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phyllis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
June McCloy
Helen O'Shea
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Billo Burton
Jeffery Tavern
Sammy Clark
6 Saccootts
Babe Payne
Ray Parker Orch
K-9 Club
George Oliver
Billy Harrero
J'n & B'bby Lemar
Lee Carr
Lyle Page
F & G Doran
Billy Brannon
Johnny Mangum
Dominique Orch
Lincoln Tavern
Ted Weems Orch
Andrew Marsh
Elmo Turner
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Paul Ash
5 Maxellos
Jackie Heller
Martin & Randall
Auriole Craven
Carter Fashion Sho
Palmer House
Veloz & Yolonda
Sally Sweet
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
James Hall
Babe Kane
Sally Rand
Anita LaPierre
Bee Jackson
Peggy Moore
Dave Tannon
Sid Lang Orch
Playground
Marie James
Bernie Green
Al Trace Orch
Southern Club
Lee Barton Evans
Gladys DeFoe
The Delworths
Alice McLaughlin
Chas Crafts Orch
Terrace Gardens
Benny Meroff
Dorothy Thomas
"Red" Pepper
Norman Gast
Jack Marshall
The Dells
Ted Lewis Orch
Vanity Fair
Mary Ann Boyce
Cliff Winehill
Don Fernando Orch
Via Lago
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Muriel Love
Irene Duval
Floria Vestoff
Danny Alvin Orch
Billy Gray Rev
225 Club
Sophie Tucker
G & C Herbert
Joe Lewis
Billy Scott
Jimmy Rogers
J & E Torrence
Marion Kingston
Jules Stein Orch
Old Mexico
(World's Fair)
Rosalie
Dorine & Douglas
Mike Cozzi Orch
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
Ye Olde Tavern
Mickey Scott Rev
Cal Herbert
Violet Cristian
Lillian Francis
Crane Russell Orch

State-Lake, Indie, Going on Air

Horselaugh 'Blacklist' by RKO No Interference on Vaude Bookings

Chicago, July 24.

Billy Diamond is having no trouble booking the State-Lake, supposed to be staggering under the solemn anathema pronounced against the indie house by RKO. Net result to date seems to have been to deprive RKO agents of a chance of placing the same acts that Diamond gets without trouble from other agents whose 'lists' are practically carbon copies of the RKO agents ditto.

Opening show consists of J. C. Flippen, Cliff Nazzarro, Four Queens, Frank Libuse, Val Accordion Five, Bernard and Henry, 16 Dorothy Nutter girls and Verne Buck orchestra. Second bill (30) will have Stuart and Lash, Jackie Heller, Arlene and Norman Selby, Leary and Craven, Four Flushers, Joe E. Howard and Chinese Revue.

House will have a Sunday opening. Top price of 35 cents and 'C' run pictures the policy. Aaron Jones has okayed Fritz Blocki's exploitation suggestion to hire 15 minutes on WBBM every Monday to plug the house. Blocki threw a 'beer soiree' on the State-Lake stage. Saturday (22) for the local press.

Dave Hutton's No Chump; He's Cashing on Aimee

Los Angeles, July 24.

Before the Aimee Semple MacPherson-David Hutton divorce action broke in the daily papers in Los Angeles, Hutton is reported to have offered himself as an attraction to several L. A. theatres, informing the operators that he would break the divorce information a few days before opening his personal appearance tour. Actor-singer-evangelist is reported to have told theatre men that he knew the value of the MacPherson-Hutton names as a draw, and that it was his intention to cash in on the divorce publicity.

L. A. theatres turned him down, but the contemplated divorce action broke locally five days before he opened at the State, Long Beach. Hutton hoped to get his opening week at the Grauman's Chinese.

Though only in show business four days, already he has two managers and accompanist and a personal servant.

Marco Mediates Denver Crafts' Wage Squabble

Hollywood, July 24.

Marco (Fanchon & Marco) successfully mediated the long-drawn-out wage and working conditions between the Denver musicians and stage hands and Harry Huffman, operating all of the first run situations in the Colorado capital. Negotiations with the stage hands were also started, with final adjustment left to Huffman.

As a result of being called in as arbiter, Marco not only brought the musicians and stage hands back into the Denver fold, but paved the way for possible early resumption of Fanchon & Marco stage units there.

Crafts and Huffman have been at loggerheads for more than four months, with neither side willing to conciliate. Arrival of Marco, who flew to Denver, paved the way for the re-establishment of friendly relations between the theatre operator and the two crafts. Projectionists are expected to swing in line, as their grievances did not result in any actual walkouts or lockouts.

NVA Probe?

(Continued from page 49)

York, proceeded to Saranac Lake, where they "browbeat" the patients into fearful submission: Each of the two men left the impression that any dissenting patient would be thrown out of the Sanatorium despite his or her physical condition.

Cruel Dismissals

The patients had the example before them of about nine patients who had signed the petition having been dismissed in this manner, with two of the nine, and one of the two a woman, admittedly in no physical condition at the time to be removed. The woman collapsed at the railroad station at Saranac Lake when about to board a train for New York, and upon arriving in New York City had a hemorrhage.

All patients from the N. V. A. Sanatorium are supposed to be suffering from tuberculosis. Their prescribed treatment is continual rest and no worry. Each patient is instructed to throw off any mental trouble, personal or otherwise, and told that is necessary for their improvement. Some of the patients allege Mrs. Murphy, as the apparent sole boss of the N. V. A. Sanatorium, despite its staff of physicians and its medical director, Dr. Edgar Mayer, worries them incessantly; that Mrs. Murphy has her favorites among the patients and that there is a Murphy clique in the Sanatorium.

Charges against Mrs. Murphy and her conduct of the Sanatorium, with treatment of some patients, have been frequent from the Sanatorium patients during the past six years. All protests, charges or complaints were continuously ignored by the New York executives of the N. V. A. They claim the N. V. A. patients are hard to handle and that if Mrs. Murphy is replaced through their complaints her successor would be unable to exercise any discipline at all.

The main officers of the N. V. A. Fund, who are theatre circuit officers, pay no attention to N. V. A. details. All N. V. A. funds are collected from the public in theatres once yearly through hat passing

Sims-Bailey Booking

Capitol, New York, is bringing its last week's headliners, Lee Sims and Ilomay Bailey for three weeks and possibly up to 10 weeks, Aug. 4. Salary set is $850 for the team.

The Cap booked the radio team in for a show engagement and is counting on their growing popularity via the Chase & Sanborn program to carry them for a long run. Mort Milman booked.

Edgar Allen Agenting

Edgar Allen is back in the booking field as an agent.

He has connected with Harry Bestry office.

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15 YEARS AGO

(From VARIETY and 'Clipper')

Diamond and Girlie split as a team after one week. Could not agree whether G. & D. or D. & G.

England had an essential employment listing, song writers were boiling because they were officially declared to be 'of no importance.'

Ticket speculators were making surprisingly large summer buys for three shows. They had the entire lower floor and two rows of the balcony for 'Friendly Enemies' with Louis Mann and Sam Bernard.

War propaganda shows falling. Wanted musicals.

There was a bull market in juvenile men because the draft got so many.

Some of the members of First National were getting weak kneed over the huge salary to be paid Mary Pickford.

Famous Players-Lasky announced that for the first time it was able to give a complete six-months program in advance. Sold by half-years.

George K. Spohr announced he had perfected a third dimension process. Led to the wide screen idea, which flopped three or four years ago.

Managers were playing with the all-woman show idea to offset scarcity of men. Nothing to it.

Play writers preparing to campaign against direotors of stock cos who made copies of scripts.

Booking agents worried over the rumor that the govt. would take over all employment agencies. Just a rumor.

50 YEARS AGO

(From 'Clipper')

'Clipper' printed woodcut of Tom Thumb and his wife. They were preparing to tour again. Midget shown with a Smith brother beard to prove his age claims.

Wire tappers reaped a harvest around Philadelphia recently when they sent the wrong winner to the poolroms in advance of the actual result.

Season in N. Y. was at low ebb. No dramatic shows on B'way and only a touring combination around.

Sid Euson was a clown on the Forepaugh show. Later managed Sam T. Jack's burley theatre in Chi.

'White Crook' competing with the black original in the combination houses. Just a burlesque show with a small chorus, but lasted several years.

Sadie Martinot announced she was through with light opera. Going in for the drama. And she made good.

E. F. Levantine (F. F. Proctor) went in with W. C. Coup, who recently had broken from the permanent circus in Brooklyn, to open Genesee Falls park in Rochester, N. Y. Attractions were Worth's museum and 'parlor and operatic' entertainment.

Cody and Carver with their Wild West show cleaning up through New England.

Yankee Robinson show, touring the northwest, advertised it had gone through 40 days and 40 nights of rain without missing a performance.

Hi Henry advertising a minstrel troupe of 25. First to insist on silk hats of all times and gave his name to the toppers.

Inside Stuff—Pictures

It seems the Hays office likes to pad the actual number of open picture theatres. This appears to be an obsession with the Hays organization, the same as it is with some trade papers. Theatre men more accustomed to compute or estimate the number of theatres in this country than any other source, say the Hays office estimate usually will run 3,000 to 6,000 higher than their own. The trade papers invariably pad out the number by adding on 5,000.

The Hays office may be carrying along an old list without bringing it up to date. Their latest estimate and in the middle of the summer is 15,500 theatres now open. It's doubtful if there is that number of theatres standing at present in the U. S.

Conservative estimates by film men who do the selling and must therefore keep track of everything in the theatre line, are around 11,000 theatres open and 4,000 to 6,000 closed. With the 11,000 theatres operating, the film men immediately deduct 2,000 to cover the shooting galleries. Of the 9,000 remaining they take away 2,500 as opposition houses, and thus the distributor says there are now 6,500 theatre accounts open to him for the sale of any feature, but at the same time he admits the total desirable selling accounts reach 9,000 theatres.

Trade papers exaggerate of course to support their false circulation statements and to try to impress the distributor that there are actually more theatre accounts than he knows about. The trade paper will brazenly claim any number of theatres as operating (open) at any time as between 14,000 and 18,000 houses. It has been seen where a trade paper lied itself blue with 20,000 to 21,000.

Just what the Hays objective might be is uncertain, if it isn't carelessness. The Hays office perhaps would want to make the film industry look more important with more theatres, although the heavens only know that 11,000 theatres seem enough—with a headache in each.

Advertisement in VARIETY last week of Columbia advertising a picture without mentioning the title was intentional. Columbia so far has no title selected.

For a press agent to run a show ad of anything with a title with the title omitted is supposed to be the standing nightmare of every p.a.' In this instance George Brown in charge of the Columbia publicity found out by omitting the title he may have secured more publicity through the ad than ordinarily. All the New Yorkers mentioned the omission and probably the same thing was noted out of town.

The Columbia picture referred to was directed by Frank Capra. It was shown to the Columbia salesmen at their Atlantic City convention. Adapted from the Damon Runyon short story, 'Madame La Gimp', that was the first title for the picture, then 'Madame Cinderella', then 'Beggar's Holiday', the latter the title under which the picture was previewed on the coast, and again 'A Lady for a Day', the title on the feature when exhibited in A. C.

No line on what final selection will be made. With Columbia's crack banking picture, 'American Madness' about 1,000 titles had been submitted for that feature to Harry Cohn in the Hollywood studio. Then one morning Harry Rapf phoned over saying he had a great title in 'American Madness' and Harry Cohn believed him. Prpbably the worst of the 1,000.

Without anything in sight to back up the surmise, it certainly is commencing to look as though some understanding has been reached between the Roosevelt administration and the American Federation of Labor by virtue of the National Recovery Act. From observation it might be conjectured the administration has given the AFL its grand chance so long wanted to unionize the labor of the country, if the AFL knows how to take advantage of its opportunities. While the opposite consideration may be that the AFL stamp out the racketeerng in any of its affiliated unions going in for that sort of stuff.

In consequence and somewhat to the surprise of local interested people here and there, unions have somehow started to clean up on their own insides. It has been reported from one or more large cities that the local union heads who thought they were in supreme control and untouchable, locally, have lately gone into a panic over reports they have heard which might affect their status in the future.

Show business hears of bomb throwings and other damage to theatres every now and then, with invariably at the time union or scab trouble concerned with the theatre damaged. In different sections of the country also of late years, opposition or independent unions locally or by states, have been organized, and these have come into clashes with regular organized labor.

Elevation of Phil Reisman to a vice-presidency in charge of theatres of R-A-O, places Reisman for the second time in the RKO organization in a field he is not entirely familiar with. As part of the theatre operation which is under Harold B. Franklin as president of K-A-O, Reisman also is in charge of the vaudeville booking department.

Previously Reisman was the film buyer for RKO. As part of his new job, he will necessarily still be interested in film bought for the RKO theatres.

Reisman's regular work is film selling. Before joining RKO he was recognized as a crack film salesman and had been general sales manager for two or more of the major companies. Working into RKO and up to where he now stands seems to be just one of those things that often follows a fellow despite himself.

Reisman in the theatre position succeeded Herschel Stuart, one of the best theatre operators in the country. Stuart was abruptly let out by his pal, Franklin, after 11 years of close business and social relations between the two men. The let out by Franklin of Stuart has created more talk in theatre trade circles than anything that has happened in that division within the past five years.

A Publix theatre official, discussing vaude in a general way, believes RKO made the biggest mistake of that circuit's career by trying to go away from vaude and into pictures. Pointing out that vaude meant Keith's, or later RKO, and the circuit built its reputation and following on that, the Publix exec thinks that even after the harm that's been done, RKO should be concentrating on vaude rather than try to compete with the others on pictures.

For Publix it's a different story, from viewpoint voiced. That chain never went in for vaude, never tried to build it up, but instead has tried to do for pictures what RKO formerly succeeded in doing for vaude, its chief stock-in-trade. RKO had the jump on Publix through its vaude, now that and other chains have the jump on RKO because it threw away what is regarded on outside, including in Publix, as its main support.

Introduced by Sid Grauman at the Hollywood Chinese on dance director's night during the run of 'Gold Diggers,' Busy Berkeley remained on the stage for 28 minutes doing a back-patting spiel in which the dance stager got all the pats. The personal pronouns—I, me, mine, myself—predominated his talk, and at the 15-min. period at least a score of people had upped and walked. As he went into his 21st minute the paying mob began handclapping, but Berkeley went on for the remaining eight.

He gets the Coast palm for a record perso ithout a song, dance or a trained flea.

Current week of Ted Fiorito and his band at the West Coast (F-WC) in Long Beach, Calif., following his run at Loew's State, L. A., is developing into a record-week for the beach house. First imported band to be booked in Long Beach in several years, the Fiorito engagement is expected to pile up a gross of close to $7,500 for the week, biggest intake any Long Beach theatre has had in many months. In addition to the house take, F-WC management hopes to garner an additional grand as its 50% share of a dance to be staged in the municipal auditorium night of (25).

Battle over Manhattan's new building code, which has dragged on between city officials and the amusement business, especially film theatres, for the past two years, is scheduled to be started again in September.

Film officials are confident the code will not be finally set until after another city election. Its present terms, devised in Jimmy Walker's time, would work innumerable hardships upon exhibitors, according to the picture men.

Use in its advertising material by Paramount of a quote from the 'Song of Songs' perturbed producer headquarters until a scholarly Haysite thought of the 'Song of Solomon' and referred to his Bible. Therein it was revealed the quotations were identical with the exception that Paramount omitted the 'my sister' reference, permitting casual readers to arrive at their own conclusions.

In 'Song of Songs' Marlene Dietrich sings a number, 'Johnny'. It's not new. She sang it first in Germany years back and about five years ago made a Victor record of it in the original German.

Song is plenty torrid in the original and the best seller among foreign made records in the United States for some time.

'Late Christopher Bean', being made by Metro, was made into a French feature by a company in Paris only three months ago and is a current release over there. It was originally a French play by Rene Fauchois.

Metro won't be able to show the film in France and will be second with the same feature in other world territories outside of the United States.

Inside Stuff—Music

Plenty of feeling in the music industry about the manner in which the Society cold-bloodedly demoted a publisher two classifications on top of a series of tough breaks. Original tri-firm split up with the song-writer-member of the combination going to the coast on an independent writing contract. Second member, business manager, of the publishing trio trekked to Hollywood on his own, likewise looking for a break although retaining a stock interest in the company, leaving the third member, a veteran music man, holding the bag and worrying about long past bills and future hopes.

The Society's clique has been accused before of taking care of certain outmoded composers, but this veteran song-maker, who has done as much for the popularization of songs as anybody in the history of the trade, is by no means taken care of.

Looks as though the sheet sales on the 'Gold Diggers of 1933' score will go over the toll taken by the '42nd Street' songs. To date the score of the latter musical has had a turnover of close to 400,000 copies.

With the picture still unreleased in a large percentage of the spots, 'Gold Digger' ditties combined have had already a turnover of better than 200,000 copies. Outstanding seller here is 'Shadow Waltz', with its sales about 35% of the total. 'The Gold Digger Song' looms up as a distant second, with 'Pettin' in the Park' running pretty close to it. 'My Forgotten Men' sells always in those spots where the picture has been exhibited, as the lyric stands permanently barred from both NBC and CBS.

Lew Diamond's threat to have dummy songs written for Paramount pictures so that outsiders will be stymied from putting them to that company's titles leaves songwriters unconcerned. Adoption of titles takes place while the attraction is still running in legit form on Broadway, and preliminary to the sale of the picture rights.

Citing the case of 'Farewell to Arms', Abner Silver holds that his song version of the title, coming out in advance as it did, couldn't have done anything but helped the picture's exploitation. Silver also anticipated Paramount's production of 'Design for Living' with a lyrical version, amended to 'My Design for Living', that he's placed with Superior Music.

All negotiations for a basic writers' agreement between the Songwriters' Protective Association and the picture producers as represented through the Will Hays office have been temporarily called off because of vacations. Both Arthur Garfield Hays, the SPA attorney, and the legalites on the Hays staff who have been working on the covenant are away on their rest periodics.

Songwriters are asking for a contract containing some set of clauses that will protect them and their material while on the payrolls of the film companies.

'Gold Diggers score has so far sold close to 200,000 copies and looks set to exceed the tally of '42nd Street'. Running far ahead of the other numbers on the 'Gold Diggers' list is 'Shadow Waltz', which to date has taken 30% of the total sales. Next best seller is the picture's theme ditty and back of these are 'Pettin' in the Park' and 'My Forgotten Man'.

Score of the '42nd Street' release is expected to dispose eventually of around 300,000 copies while the 'Diggers' library is figured to excel this total by at least 100,000 sheets.

Contract which Sigmund Romberg signatured to do an operetta jointly with Otto Harbach for Fox Film doesn't require that he start working on the manuscript until after he has returned from his trip to Paris in the fall and completed his part in the production of the Marie Jeritza show for the Shuberts. Sam Fox handled the Romberg-Harbach negotiations for the picture producers. Included in the terms is a provision that the publication of the screen operetta's numbers go to the Movietone Music Corp., which Sam Fox owns jointly and operates for the picture outfit.

Music publishers last week got their third distribution of the ERPI settlement money, making only 15% still due from the $825,000 agreed upon as payment on the publishers' 'bootleg' seat-claims. With the calling off of the litigation the music men collected 70% of the settlement figure and three months ago came in for an additional 5%. The writers are due to come in for their share of all this synchronization coin Aug. 1, which date is the semi-annual payoff time.

While in New York playing the Pennsylvania Roof, Phil Harris will be under obligation to pay for a full complement of standby men from Local 802 on the Friday night occasions that the Harris combo takes to the air for Odorono.

Arrangement was made mandatory on the part of the union before granting Harris permission to come into New York and take a dance engagement. Harris makes his New York debut next Monday (31). He replaces Rudy Vallee who goes on tour.

Willie Horowitz, Chicago representative of Jack Robbins, calls attention to an odd circumstance of a song catching on without being pushed. 'Hold Your Man,' from the Metro film of that name, jumped into Lyon & Healy's first dozen sellers, although the picture hasn't been released in Chicago and the lyric has been restricted on the radio.

Between Rodgers and Hart collecting $104,000 a year in Hollywood, Harms could no longer control the songwriters or interest them in perpetuating their own Rodart Music Publishing Co. subsidiary.

Accordingly, Rodgers and Hart's picture songs are placed independently, depending on the film company's music publishing affiliations.

Colo. Ghost Town Awakening Again For Its Second Annual Festival

Central City, Colo., July 24.

This semi-ghost town, with about 500 population, according to the U. S. census, has come to life again, and during the two weeks of Aug. 5-19, the old mining town will boom. During those two weeks the old opera house will be reopened for a revival of 'The Merry Widow.'

Last year the town woke up for a week. With more than 95% of the seats sold for the week, the Central City Opera House association decided to shoot the works this year, and make it the two-week party.

The cast, however, disagree on calling it a party. It's hard work, with Robert Edmond Jones as the boss. He's got the entire cast up here away from social attractions of Denver. All day long the rehearsals are going on. Macklin Marrow, director of the Radio City orchestra, is here directing the orchestra and putting the choruses through their routines. The orchestra and choruses are locals. The orchestra is getting paid, but the choruses are doing it for the novelty and thrill—they're picked from the young Denver society set.

Dress rehearsals will start ten days before the opening. The costumes and setting have been designed just for this revival—with no cheek on expenses. Jones was told to spend the money, and it's being spent to the tune of more than $25,000.

Everything will be in keeping with the spirit of the town as it was in its prime. The little stores, the museums of early days, the dance halls—every sort of attraction the visitor would expect if he could project himself back 50 years into this frontier mining town—which has changed but little in physical appearance — everything will be ready when the curtain goes up.

During the revival last year thousands came up from Denver—the nearest largest city, 56 miles to the east—and the town had at times populations estimated at close to 10,000.

This old mining town, the old capital of the 'Kingdom of Gilpin' (Gilpin county); is full of interest. Nothing more than a little group of hand-hewn log cabins, Central City began to loom into sudden prominence in 1859, just before the civil war. John Gregory, wandering prospector, dipped his pan into the waters of the Black Hawk that year and found gold.

Pullman's First Idea

The stampede began and soon the population was 15,000, and at one time both of Colorado's senators and her one representative in Congress lived here. Pullman, who invented the Pullman car, started on the road to fame here. He got his idea for the Pullman berth from the miner's bunks—built as they were one above the other in the company boarding houses. W. L. Douglas, later nationally known shoe manufacturer, cobbled the shoes of the town. The late Senator Clark of Montana, copper king, and Henry M. Stanley, famous explorer, were local prospectors.

As Central City became important, pioneers wanted entertainment. Shows were given in various halls until in 1877 and 1878 the opera house was built, with walls four feet thick, of stone quarried in the mountains close by. The house was built by popular subscription and opened on March 4, 1878. The building of the showhouse was a wild adventure, because at that time very few shows veltured west of Omaha, 700 miles away. However, when the Tabor opera house was built in Denver troubles on this score were over, as most of the companies who made Denver went on to Central City before returning east. The theatre was built by Peter McFarlane, and his heirs gave it to the University of Denver to be used in their little theatre movement. The university accepted, but would assume no financial obligations.

A number of Denver social and financial folk, with plenty of time and money, struck with the romance of the thing, financed the rebuilding of the opera house last year, and this year took over the Teller House, Central's hotel. They spent, and are spending more freely, restoring everything as nearly as it was in years gone by.

On the opening night this year the social crowd will be dressed in 'Florodora' costumes—popular not so long before 'Merry Widow' was introduced. A fancy dress ball will be held in the Teller House after the show.

All seats for Saturday nights are $3, while for other nights and matinees $2 and $2.50 is the tariff. All seats are sold for the opening night, while advance sales and reservations for the balance indicate plenty of full houses.

Jones has a contract for the revivals for the next five years, and plans to do both 'Carmen' and 'Hamlet' next year on alternating nights.

Pioneers are meeting on the usually quiet Eureka street to talk about the second world pilgrimage to Central City—where President Grant once walked over a pavement of silver to enter the old Teller House; where H. A. W. Tabor of 'Silver Dollar' fame met his 'Baby Doe'; where Lillian Gish starred in 'Camille' last year—and once again Central City is receiving more publicity than since gold was discovered in 1859.

ROAD MUSICAL OPENS PLAYHOUSE, PORTLAND

Portland, Ore., July 24.

Playhouse opened its new road show policy with 'Only Girl,' musical for seven days. Getting the breaks from the burg's stage show famine. Guy Robertson and Charlotte Lansing in leads. Robertson has a picture contract with Paramount and released for this northwest tour. Richard Powell is principal comic.

Others in the company include Nellie Breen, Gertrude Short, Vivian Strong, Marianne Mabee, Roland Woodruff, Guy Voyet and Wyndham Standing.

Bill McCurdy and Hal White are managing the Playhouse on a stage show policy. That's a departure this dorp hasn't had for some time. Figure on filling open dates with a stock legit troupe, but no director assigned as yet for local productions.

Overman, Skelly Leads In Cape Cod Tryout

Dennis, Mass., July 24.

With Lynne Overman and Hal Skelly as two Negro janitors, the premiere of 'Beware of the Bull,' was given last week at the Cape Playhouse.

The new play, by Robert Hale Powel, is a satire on the roaring bull market of 1929. Overman and Skelly played the roles of janitors of a Wall Street office building, who plunge into the turbulent dealings in stocks and make a killing before the crash. A comic strip type of settings was used.

HELEN KANE BOWS OUT OF 'LADY,' ASKS $10,000

'Shady Lady,' the one-set musical, which has been floundering since opening at the Shubert, N. Y., early in the month, again nearly came to the end of its string Saturday night. Helen Kane, the show's principal feature, claiming that about $10,000 was due her, including what she invested in the production and the salary she didn't receive, declared she would not continue. Miss Kane's salary was to have been $1,500 weekly. She was not paid more than $250 any week since the show opened in Phila.

'Lady' was presented by Harry Meyer, a newcomer said to conduct an employment agency on Sixth avenue. Gross last week was $3,200. Of that the house received $2,200 which covered operating expenses, including orchestra and stage hands. Advertising amounting to $400 left about $500 as the company share. Company was called together by Meyer after Saturday night's performance and after the chorus was paid small amounts were given the principals. All the latter were on percentage with a minimum guarantee, payments never approximating such figures however.

Audrey Christie was announced for Miss Kane's part Monday with Harry Miller replacing Max Hoffman, Jr. New version was advertised.

New Minstrel Tab

Portland, Ore., July 24.

Henry Dixon has booked ten weeks in the sticks for locally produced minstrel troupe. Show is called Mason Bros. Minstrels.

Inside Stuff—Legit

Three out of four new plays trying out at Dennis, Mass., for John Golden are with casts of his selection. Exception is the current 'Tourists Accommodated', with Raymond Moore's summer players. To follow are 'Nobody But You' and 'The Man With Silver'.

First Golden tryout was 'The Divine Grudge'. Considerable revision is in process. Mady Christians and Tamara Geva are the only players slated for the Broadway cast. Fifth new play on the producers' schedule is by Rachel Crothers, title not selected.

Marshall Grant, 22-year-old juvenile who stepped from 'Tomorrow Turns Back' at the Selwyn, Chicago, into 'Skidding' at the Studebaker on Sunday (23), is a protege of Nat Blumberg, RKO divisional director. Young Grant is from Racine, Wis., Blumberg's home town.

Harry Minturn is giving Grant billing in 'Skidding' with Ethel Strickland and Guy Hitner. He will tour in the fall wth a road company of 'Biography.'

'One Sunday Afternoon' at the 48th St. theatre, now in its 23d week on Broadway, is one of those surprise hits that makes theatrical history every season or so, and which always stand out as a hope and a goal for other embryo producers to shoot at.

Produced by Leo Bulgakov and Leslie J. Spiller (under the firm name of Peters & Spiller), with Bulgakov retaining his program identity solely for the stage directon, it represented a $5,500 investment. During the banking moratorium it was caught some $7,000 in the red which was why the producers okayed Paramount's deal for a Sept. 1 release, and the film rights were sold for over $25,000. The result is that when the film comes into the Broadway Par on Sept. 1 it will be concurrent with the play, with the legit determined to stick it out after the film's release and to combat the Par picture's exhibition with extra ad space.

'Afternoon' has been grossing around $7,000 but can make money at $4,500. There's a three-way split among Bulgakov-Spiller, the Leblangs who guarantee against any and all loss, and the 48th St. theatre. The house gets its rent from a third of the net instead of sharing terms.

Pop grand opera now in its ninth week at the N. Y. Hippodrome continues its policy of giving five Italian scores and two mixed operas weekly. To date 22 different operas have been sung. Management was leery of 'Lohengrin' because of its heavy German music. Tried one night last week it was a turnaway and will be repeated this week, that performance already being sold out.

Saturday nght despite the heat the house was jammed. Interior was comfortable, house using its own style of refrigeration. About 12 tons of ice are kept in the swimming tank under the stage. Cooled air is forced through blankets with excellent results. Cost of ice is more than $200 weekly but cheaper than operating a modern cooling system.

The Hipp is importing nine Italian opera singers selected by Piccioni, who has charge of government sponsored opera over there. The operas played to date: 'Aida,' 'Il Trovatore',, 'Rigoletto', 'Cavalleria Rusticana', 'Pagliacci' 'Othello' 'Barber of Seville', 'Lucia di Lammermoor', 'Hansel and Gretel', 'La Gioconda', 'Romeo and Juliet', 'Faust', 'Samson and Delilah', 'La Traviata', 'Martha', 'Fa Forze del Destino', 'La Boheme', 'Tosca', 'Mme. Butterfly', 'Lohengrin' and 'The Masked Ball'.

In the legit code sessions last week the indiscriminate distribution of 'courtesy passes' which with the payment of 55 cents each are good for lower floor tickets for a show reputed to have a $3 top, was regarded as an unfair practice. That would seem to rule out the revivals staged by Wee & Leventhal on Broadway during the past year or so.

However, since the firm has given employment to a number of actors, their case will probably not be so quickly disposed of, although it is known that most of the players so engaged received less than the new minimum for actors. If revivals of the type are to be continued it is likely that a cheap admission top will be frankly established, instead of the subterfuge of the 'passes'. The firm did not attend the code hearings, but have the right to protest as a minority.

Plays Out of Town

Love and Geography

Philadelphia, July 21.

(1st American performance. Presented by the Hedgerow Theatre in Rose Valley. Comedy by Bjornsterne Bjornson.)

Although written by a contemporary and relative of Ibsen, there is little of the heavy somberness of the famous Scandanavian playwright in this light-hearted comedy and it's a real wonder that it hasn't reached the stage over here before this. Play isn't 'dated' to any great degree and, for two acts, at any rate, moves smoothly and quickly with plenty of laughs bubbling through. Piece also affords fat role for a star lead and for that reason,, too, is a real possibility for commercial theatre although undoubtedly too discursive, especially toward end, to be popular with rank and file.

'Love and Geography' concerns Professor Tygeson, geographical expert whose scientific researches and many eccentricities break up his happy home. No one can blame Mrs. Tygeson for walking out as she does and yet the Professor is rather more amusing than unpleasant as viewed in Bjornson's affable comedy. After the break-up, the play itself begins to lose its grip. A rather sticky sentimental scene between the deserted Professor and his daughter is passable but in the last act the play strays into symbolism. Apparently the dramatist is, in a manner, kidding his friend Ibsen by carrying the symbolic thing to extremes, but in that event, the purpose is lost, at least after all these years, and the meaning is not clear.

'Love and Geography' dates during the last decade or so of the 19th century, being written at that time and the action taking place at that time. However, except for references to emancipation of women, there is nothing to mark the play as out of style.

Jasper Deeter gave a corking performance of the Professor out at Hedgerow and demonstrated just how interesting this character can be. Role contains plenty of comedy, some fine passages of sentiment and several shrewd and well-phrased observations on life.

Other important roles are those of the wife, the daughter, a fellow professor—stolid, unimaginative Dr. Turman—and a roving artist.

Waters.

LION IN HER LAP

Pasadena, Cal., July 18.

Comedy in three acts and six scenes, by D. S. Fairchild. Directed by Addison Richards. Cast: Addison Richards, Ron Steele, Anne Kingsley, Alex Courtney, Claudia Morgan, Carmel Myers, Albert Conti, Ruth Warren. Produced at the Pasadena Community Playhouse, Pasadena, July 18.

As a first play, 'A Lion in Her Lap' possesses sufficient merit to indicate that the author, D. S. Fairchild, may some day turn out a play that will get somewhere. His first effort is based on the worn theme of two pairs of lovers who switch affections, only to discover that their original choice is the best. Fairchild has tricked up his story slightly by making one pair of lovers, Carmel Myers and Albert Conti, sophisicated people who have lived together for five years. The other pair, Claudia Morgan and Alex Courtney, are youngsters, just out of their 'teens, attracted by the other pair's sophistication. It's no novel twist and fails to lift the play to distinction.

Carmel Myrs, starred, is neither histrionically or physically suited to the part of the glamorous woman who fascinates the youth. Throughout the performance, she fails to take advantage of situations meant to build up her characterization. Result was that Claudia Morgan, daughter of Ralph Morgan, copped the acting honors with Albert Conti runner-up. Alex Courtney suffered from poor direction, which permitted him to overact. Same for Addison Richards and Ruth Warren. Annie Kingsley was excellent in a part that did not permit her to show her ability, but indicated that she is a player of experience. Ron Steele, in a small part, did very well.

Fairchild has injected some smart dialog into his play, has built up all of his six curtains to satisfactory climaxes. It will be interesting to watch what he will do when away from the influences of the amateur groups.

Call.

LOW CASH DELAYS L.A.'S MORMON SPEC

Los Angeles, July 24.

Although fully rehearsed and ready to open virtually on a day's notice, 'Corianthon,' Mormon spectacle, backed by Ralph Cloninger, former Salt Lake City stock producer, is having its initial Los Angeles performance delayed. It is intended for the Mason, pending raising of sufficient bankroll to keep the production alive for at least four weeks, in the event of adverse b.o. response. Cloninger has a deal with the Mormon church whereby a percentage of the gross goes to the organization, and thousands of dollars' worth of tickets have already been disposed of by workers.

Under the arrangement, no cash is to be turned over to Cloninger or the production's management, until after the actual opening. Funds for the necessary preliminary advertising, rent, etc., are lacking, but Cloninger hopes to overcome this obstacle within the next few days and is now confidently announcing the local premiere for the night of July 31.

Original plan was to get started first week in July.

'Growing Pains' Coming Up

Pasadena, July 24.

'Growing Pains,' new comedy by Aurania Rouverol, goes into the Community Playhouse latter part of August, following 'The Man of Wax.'

Rouverol's 'Skidding' also had its initial performance at the little theatre, before showing in New York.

RELIEF GOES AFIELD WITH ITS FOOD AID

Stage Relief Fund's commissary quartered on the stage of the Royale, N. Y. distributed about 150 packages of canned goods in the first two weeks of operation. Each package consited of eight items and supposed to constitute a week's food supply. Last week 40 additional cases of supplies were donated by the wholesale grocers' association and this week coffee and sugar will be added to the larder.

The commissary proposes to establish two food depots, one in the Washington Heights section and one in the Bronx. In that way the distribution will be facilitated, quite a few applicants residing away from the Times Square district. Because the Fund pays for their transportation and the packages are rather heavy to carry, the idea for depots was suggested.

Weekly statement up to Friday (21):

Previous contrib	$58,941
Dollar Drive (Antoinette Perry	5,000
Hester Bartol	50
Louis Guttenberg	23
Other contrib	24
Total	$64,038
Gross disbursements	58,898
Balance	$5,140

To Expand Playlet

Jay David Blaufox, author of Ain't it the Truth?' has sold 'Old Soldier,' a one-act play produced at the Friars' Frolic a year ago, and is at work expanding it to three acts for fall production. Producer who bought is keeping under cover.

Rehearsals are scheduled for late in October.

LEGIT ACTORS ON BOTTOM

Equity-MPA Pact Looks in Discard As Salary Awards Stand in Default

The Basic Minimum Agreement between Equity and the Managers Protective Association is regarded as having passed into the dicard. Under the terms of an arbitration which awarded Equity $24,000, the total of a group of salary claims, it was up to the M.P.A. to make payment. Failure to do so gave Equity the right to void the 10-year agreement which had one year more to go.

First installment of the money, amounting to about $6,000 was due Monday (24). Payment was not received late in the afternoon and Equity did not expect any remittance from M.P.A. An Equity official regarded the contract to have become merely 'a scrap of paper.'

The agreement guaranteed that Equity would not walk out in sympathetic strikes. The managers guaranteed to pay all salary claims awarded by arbitration. Shows of M.P.A. managers were permitted to use two non-Equity members out of each 10 players in any one show (provision known as the 80-20 plan). That provision was made because the Actors' Fidelity League was functioning. Other managers were required to use full Equity casts and to file bonds guaranteeing salaries.

Double Breach

Most of the items in the agreement have become obsolete, but when Equity charged a breach recently, a counter-claim of violation of the contract was entered by M.P.A. Arbitrators decided that both sides breached the agreement, but that the managers should pay the claims.

M.P.A. was a Shubert proposition. Originally it had some affiliated producers, but the latter started to drop out after being assessed to pay off shows of members who defaulted on salaries. The M.P.A. was formed in 1924 just at the time the Shuberts were incorporating and getting ready to sell stock and bonds to the public. They and their allies walked out of the old Producing Managers' Association and signed with Equity. It was always figured the move followed demands from Wall Street that unless the chances of the reoccurence of the 1919 strike were not eliminated, the financing deal would be dropped.

Showmen believed that the adoption of the code for the legitimate theatre under the eye of the Federal government, virtually takes the M.P.A.-Equity agreement out of the picture anyhow. The matter of paying salaries did not come up last week during the code discussions and will probably remain a matter between Equity and the producers. It was further indicated that there are unfair practices in the agreement, which would be adjusted by the emergency committee anyhow.

Equity made no prediction on how or whether it could proceed to collect the claims against the M.P.A.

Revivals for 1-Niters

Abe Cohn and Sam Stratton, vet legit company managers and p.a. respectively, are planning to take Victor Herbert operetta revivals out on the road for one-niters.

'Only Girl' is the proposed starter-offer, in conjunction with the Shuberts.

Gordon Signs Only 2

Thus far set for the Kern-Harbach operetta, which Max Gordon will produce, are Tamara and Bob Hope.

Not until Jerome Kern gets back from London will further casting be made.

For Cook Show

Anthony and Rogers, Italian comedy team, and Eddie Foy, Jr., are latest signed for the Joe Cook show, 'Hunkadory.'

Harriet Hoctor, Ona Munson, Inex Courtney, and Stanley Smith are already signed.

NEW TRIO FOR 'DESIGN'

Judith Anderson, Keith and Kerr For Coming Tour

'Design For Living' will be sent to the road in September by Max Gordin.

Judith Anderson, Ian Keith and Geoffrey Kerr have been engaged for the tour.

Prior to its Broadway showing 'Design' played several weeks out of town where it also drew large grosses on the strength of its name players, Noel Coward, Alfred Lunt and Lynn Fontanne.

ST. LOUIS MUNI OPERA TOPS '32

St. Louis, July 24.

As in other years, the difficulties experienced by other theatrical enterprises are unknown to St. Louis' Municipal Opera. Attendance for the first half of the season was 369,000, an increase of 34,000 over the first half of last season.

Six productions have been offered, each running a week. The weather man has been especially kind by sending rain enough to stop only one performance.

The increase in attendance has been confined to the cheaper seats, however, which means that total receipts have been less. Even so there is slight possibility of a deficit this year as expenditures have been considerably reduced over last year.

EX-TROUPERS ORGANIZE OWN GROUP IN PHOENIX

Phoenix, Ariz., July 24.

Men and women now living in Phoenix who, have retired from the stage have banded together to organize the Phoenix Theatre Guild.

Instrumental in organizing this group of former professionals was Maurice Penfold, whose last two engagements were with Laurette Taylor in 'The Comedienne' and 'Merry-Go-Round' in New York. Penfold will direct.

Initial season opens in October At present, members of the guild are meeting informally to discuss possible plays to be staged. Present policy is to do former Broadway hits.

Those affiliated with the organization include Elinor Lincoln (Mrs. Wayland Brown), once with E. H. Southern in 'The Proud Prince'; Mabel Spencer, featured in stock in east and mid-west; Horace Button, last engagement on Pacific coast in stock; William Charles Hallett, Aline Harris, Joyce Booth (Penfold) formerly with Duffy Players; Gerald Harris, former stage designer in New York; Myrta Kathryn (Mrs. C. H. Young), concert artist; Frederick Hartung, tenor with several opera companies; Frank Russell, singer and one-time with motion pictures; Olga Rogers, former director of children's theatres in mid-west; H. Nevill-Smith, conductor of choral and orchestra society, Timaru, N. Z., Earl Weatherwax, formerly with Brunk road company; Betty Barry, formerly with Redmond Players; Erceile Caldwell, with Savoy Players on Pacific coast; Everett Manning, from vaudeville; Harry Woodley, stage architect and builder; Rogers Robinson, Bainbridge Players, and William Coxon, Lewis-LaVal and Theodore Lorch stock companies.

'Divorce' Cuts Scale

Chicago, July 24.

'Gay Divorce' this week reduced $2 top.

$3.20 DAILY FROM N. Y. STATE LIMIT

Jobless Actors Start on L. I. Tour for Unemployed Benefits—Other Legits in Community Groups Working for Room and Board

$60 OVERHEAD

An innovation in New York's unemployment relief activities was inaugurated on Long Island last week, with the presentation of a legit show played by professional actors who are on the state unemployed payroll at $3.20 daily. Three performances given resulted in the relief fund being financially benefited.

This is less than the proposed legal code allows actors as the lowest minimum $25. Minimums to choristers of $30 and $35 weekly as set by Equity, still stands.

When it was estimated that the cost of putting on 'The Family Upstairs' would be $60, the local committee was reluctant at the expenditure. That including the building, the setting, securing furniture (borrowed) and props, also distribution of advertising cards. There was an entirely different tone when it was certain the relief fund would receive between $600 and $700 net. That the actors are helping the relief funds, rather than the state doing them a favor was plainly indicated.

The performances are being given in high school auditoriums, so that the entire takings are clear. First performance was given in the small hall at Wantagh. Thursday and Friday nights were played at the South Side high school auditorium, Rockville Center, stage being well equipped for dramatic performances. Attendance Thursday evening was around 250 but as $500 worth of tickets at 50 cents each had been sold, bulk was used the following night.

Ten Pros. in Group

The professional group consists of 10 players resident in Freeport. Plan called for a 10-player limit, which has now been extended to 15. It was also proposed to make a circuit of towns within Nassau county and repeat with other plays. However, the relief committees have decided that the show may appear in other Long Island counties and if that idea is carried out 'Family Upstairs' may be retained. No royalties are charged for that play or the other shows proposed.

Charles Cartmell of the vaudeville duo, Cartmell and Harris, is business manager and advance agent. Henry W. Pemberton, stager and actor is in charge of the presentation. E. D. Philbrick, director of recreation has general supervision. Philbrick is a public utilities official. In the cast are Walter Jones, Justina Wayne, Kathleen Mulqueen, Arnold Braren, Zenia Powell, Winifred Young, Lillian Kingsbury and Johnnie Le Fevre.

60 Playgrounds

The players are committed on the stage unemployed payroll until Sept. 15 and are apparently satisfied, figuring they would idle for the balance of the summer. There are some 60 odd playgrounds and recreational centers on Long Island. It was ruled that dramatics has a definite place in recreational programes, which led to the enrollment of the professionals, not as teachers, but exponents of the art. That they may conform to certain requirements, a rehearsal was called at the Collegiate Centre, Garden City on Saturday. Latter activity is an educational one to which a number of well known professors are contributing their services. Show is billed as being sponsored by the New York State Department of Education.

The Playground Players will appear for two nights at Glen Cove at the end of this week Bookings thereafter are not definite. The players feel that with the indicated success of the venture and its material benefit to the relief funds, it is now up to the committees in the various centres to contact the company for dates. Among the professionals it is felt that the establishment of a long permanent Long Island dramatic troupe will be accomplished. Matter of costless transportation was apparently solved, players being carried in cars belonging to the committees of the local relief funds.

The Playground Players are members of Equity, with no interference from the latter. Same goes for actors taking recourse to community groups in the rural spots to tide over the summer. In most all such groups the actors are working for board and lodging, with no money compensation guaranteed.

It is certain that there never was a period in show business when legit actors worked for so little and that goes for some of the Broadway shows.

7 Legit Agents Thrown Out by Equity, Leaving 38 Agents

Equity is aiming toward limiting the number of legit casting agents, having cut down the list materially. At a recent Council meeting seven agents were dropped entirely, either on charges or because of inactivity. The agents are operating under license, so-called permits issued by Equity.

Principal attention is being given those agents having personal representative licenses, known as 'P' permits. Such agents are permitted to charge a fee of 10% for the run of the play, because acting in a managerial capacity, but particularly because actors are guaranteed 20 weeks work per season. However, Equity now contends that despite the 20 weeks, play or pay, such contracts are not fair because at least some 'P' agents are not in a position to insure paying off the guarantee if the minimum number of weeks (20) are not secured.

Total Halved

There are 16 personal representatives licensed by Equity at this time. That is about 50% of the number when the permit system was started several years ago. Minimum salary for 20 weeks is $100 weekly.

The two other types of licenses, limit the agent to a fee of 5%. The 'E' permit which is lowest grade, fixes the agency fee at 5% for 10 weeks. The special employment or 'S' permit, sets the fee at 5% for the run of the play. Agents with this form of permit are charged with duties additional to securing engagements, the minimum salary for which shall be $125, weekly.

There are 38 licensed agencies in all, as against nearly 60 when the permits were originally listed. All the 'P' permit agencies, also have the other permits, while others are limited to the simple employment agency license.

Willie Edelsten was among the most recent permit let-outs, he having had personal representative and special licenses. Reason was that Edelsten had gone to London for an indefinite stay without maintaining a permanent office in New York. Others whose permits were revoked included Leslie Morosco, Percy Oakes and Minnie Elizabeth Webster.

When Equity started classifying the legit casters and instructed its members that they could not do business with agents unless licensed, Edelsten went into court and charged violation of the Sherman anti-trust act. Decision favored Equity, ruling saying it could tell its members who they shall do business with.

Took $700 Cut to $50

Three days is the probationary period for summer try-outs, the manager being permitted to let out a player within that time without salary liability.

Actor engaged for a nearby try-out but dismissed, protested to the producer declaring that a man of his standing just couldn't be let out, especially because he 'dropped his salary $700 to take the job.' Player claimed that once he received $750 weekly.

Director staging the show didn't like another player tried and the original choice got the job anyhow.

NEGRO DIVA HIT IN HIPP'S 'AIDA'

Hippodrome, N. Y., pop grand opera outfit's debut out of doors was staged at Braves Field, Boston, last Thursday (20) night, when 'Aida' was played to more than 20,000 people. Performance there did not interfere with the nightly performances at the Hipp, where virtual capacity continues to rule. Gross at $1.65 top in Boston approximated $21,000. Company of 125 traveled to the Hub, local extras engaged there, making a complement of 450.

Jules Bledsoe was engaged to appear in 'Aida' at the Hipp, Monday (24), the performance being repeated. The colored prima donna, Caterina Jarboro, who appeared in that opera Saturday, sang the lead opposite Bledsoe. It is the first time for two colored operatic leads in the same performance over here. None is known to have been used at the Metropolitan. Miss Jarboro was born in South Carolina. She studied voice culture abroad and appeared in opera there for about eight years.

Some out-of-town open air dates have been cancelled by the Hipp organization, owing to weather uncertainties, with the risk of sending large companies on costly out-of-town jumps. Dates rubbed out include Buffalo and Cleveland.

Postponed open air performance was given at Newark, Sunday (23), and proved the organization's first set-back. Attendance was about 20% of capacity, with the gross around $4,000. That resulted in the date going red for several thousand.

Two repeat dates are set for Boston next month. Another out-of-doors performance has been arranged for Flushing, Long Island. It will be under charitable auspices.

Frawley Buys Out of Musical, Doubles Pay

William Frawley's contract for the Joe Cook show, 'Hunky Dory', was cancelled last week when the actor paid the Shuberts two weeks' salary, an item of $800.

He starts for Hollywood today under contract to Paramount at a salary doubling the show figure. His part in the Mae West film was assigned to another player. It is likely that he will be loaned to Twentieth Century for a Zanuck picture.

'Dory' is slated for rehearsals this week. In support of Cook will be Harriet Hoctor, Eddie Foy, Jr., Ona Munson, Inez Courtney, Dave Chasen, Edward McNamara, Jimmie Fox and Gene Winchester. It figures to be the first musical show for the new Broadway season.

Miss Bruning in Lead

Clare Kummer's play, 'Ameurette,' will have Francesco Bruning in the lead. She is the femme lead currently in 'One Sunday afternoon.'

The same producers, Leo Bulgakov and Leslie J. Spiller are putting on the Kummer play.

Colored Actor as Lead of New Play in Paris by Mistinguett

London, July 18.

Mistinguett, over from Paris, has engaged as leading man for her next show a colored man from 'Dark Doings,' current at the Leicester Square.

Circus Bond Pays Off

Sylvester's Circus playing Blackpool encountered trouble during its three weeks' stay. Sylvester deposited $5,000 with the Variety Artists' Federation as a surety. First week he paid salaries, but the next fortnight the ghost failed to walk.

Result, the V. A. F. sent down a couple of their officials and paid everyone off out of the deposit money.

Jackson's Own Band Set

Jack Jackson, formerly trumpeter with Jack Hylton and more recently with Jack Payne, has formed his own band. Jackson booked for the Dorchester hotel, replacing the 'Blue Lyres,' a Bert Ambrose aggregation.

'Ballerina' as Musical

'Ballerina,' Lady Eleanor Smith's book, just made into musical play, will be produced in the West End in September. John Murray Anderson originally held rights for 'Ballerina,' but allowed them to lapse. Adaptation will be entirely different from the Anderson scheme.

'Hank' Sullivan, who did the music for Anderson, is writing the musical score for the new presenters, his first score having been scrapped.

Divorce and Damages

Ord Hamilton, composer, was granted a divorce from Constance Carpenter, stage and film actress. The jury found Miss Carpenter guilty of misconduct with John Lucas-Scudamore, and awarded Hamilton $5,000 damages.

19-Month Tour of East Hi-Mark for 'Hi-Lights'

Shanghai, July 10.

'Hollywood Hi-lights' opened three days ago to three packed houses, at the Carlton Theatre, after having completed a 19-month tour of India, Hongkong, and Manila, the only foreign company to have played longer than six months in as many years.

With the better break in exchange for Len Mantel and Rex Storey, looks like they will double gold receipts made here in November, 1931.

Including above, the remainder of the featured players are Rose Lee, Betty Benn, Patsy Shannon, Izzy O'Brien, Esther Van Valey, and Peggy Chann.

Hi-lights expect to arrive in Frisco about Sept. 1.

German Futures

Berlin, July 14.

'Submarine 116,' by Karl Lerbs, has been acquired by the Berlin State theatre for early production.

The Munich State theatre and the Playhouse of Frankfurt have also purchased the rights for the coming season.

The Playhouse at Aachen has obtained for winter production the 'Dietrich von Bern,' trilogy by Eberhard Konig; 'York,' by Paul Ernst; 'Kamerad Larsen,' by Hans Kampfer, and the comedy, 'Pilot on Board,' by Ferdinand Oesau.

Canada's Co-op

Ottawa, July 24.

Associated Theatre, co-operative business organization of independent exhibitors, is off on a fresh year with the holding of the third annual convention.

Ernie Marks re-elected president. Tom Moorehead again v.-p. Bill Baillie back as sec-treas and O. R. Hanson again gen. mgr.

New Straus Operetta

Vienna, July 3.

Oscar Straus has a new operetta ready based on a book by Ludwig Hirschfeld and Rudolf Oesterreicher.

Piece is called 'Two Laughing Eyes' and is due here at the Theatre in der Wien in the early winter season.

Williams Approached For Josie Baker Show

London, July 24.

Herb Williams was due to return to New York this week, but may linger to discuss the possibility of going into the new Josephine Baker revue.

Show is due at the Prince Edward theatre in October.

York and King also have an offer for the show.

RIVAL VIENNA STAGES FIGHT FOR OPERA, STAR

Vienna, July 14.

Involved situation arose by fact that the Josefstadt here secured the exclusive license to produce the Oscar Straus operetta, 'Mother of Pearl,' in Vienna, whereas the Scala has a contract with Fritzi Massary, for whom the Straus piece was written and who successfully starred in it at one time in Berlin.

It appears that the performing agreement with the Josefstadt contains a clause that Fritzi Massary shall star in Vienna, and immediately after securing the rights for performance the Josefstadt management accordingly started negotiations with Fritzi. In this moment the new Scala manager butted in, and signed up Massary in the hope that this would force the Josefstadt to release the piece. But the Josefstadt has no intention to do so, and legal proceedings are likely.

Anyhow, it appears that "Mother of Pearl" will not be much good to the Josefstadt without Massary, and Massary won't be much good to the Scala unless another appropriate vehicle is found for her there pretty quickly.

Sorel's Husband Goes In Casino Revue Cast

Paris, July 15.

On the evening that Cecile Sorel recently made her farewell appearance at the Comedie-Francaise, after a 33-year association with that most celebrated of all French theatres, her husband, Comte Guillaume de Segur, made his Paris debut, on the same stage.

The Count's one-night engagement as Sorel's leading man was only intended as part of the farewell tribute to the actress. But de Segur proved himself such an excellent actor that a contract followed. Oscar Dufrenne will feature the Count opposite Sorel in the five character sketches now being written for her by Sascha Guitry, which will mark her debut as a music-hall star next September.

Chief in support of Sorel and de Segur, heading the musical numbers for the Casino de Paris' new revue, will be Marie Dubas. Dufrenne is now scouting for a number of specialty dance acts as well.

Stranded Players Sue 'Bernhardt of Mexico'

Mexico, D. F., July 21.

Virginia Fabregas, Mexico's Sarah Bernhardt, who has appeared in several Hollywood made Spanish 'talkers,' is being sued before the federal board of conciliation and arbitration by Teresa and Enriqueta Farvaro, Spanish actresses, for wages and transportation back to Madrid.

Actresses allege Dame Fabregas contracted with them in Madrid for 180 performances in Mexico and carfare back home at the end of the engagement. Plaintiffs say they quit after playing 176 shows because no salaries were forthcoming, and assert that they are stranded here.

Yorke-King Holdover

London, July 24.

Yorke and King have been held over an extra week at the Paladium and are keeping in abeyance an invitation to wander up to Sweden.

They're dated for the Empire, Glasgow, and the Royal, Dublin, after leaving the Pal.

GORDON'S LONDON BID

Wants 'Adventure' for B'way, but With Bobby Howes

London, July 24.

Representative of Max Gordon saw 'He Wanted Adventure,' current at the Saville, two consecutive nights last week, and has opened negotiations for it.

Seems that Gordon would like it for New York on condition Bobby Howes comes over with it to continue in his role as played here.

Leslie-Cochran Deal For 'Rhapsody' Is Off

London, July 24.

Lew Leslie sailed for New York Thursday (20) after failing to negotiate a deal with C. B. Cochran for a new 'Rhapsody in Black' production for this side.

He's dealing with George Black about it now and may come back in September to put the show into the Hippodrome.

WARNING ON FAR EAST ADVENTURERS ON SPEC

San Francisco, July 24.

Dancers and singers returning from Shanghai, issue a note of warning to those intending to contract to the Orient.

Firstly, cafe owners attempt to alter contracts on arrival, contracts signed here or other western cities. All of which is to the boss' benefit. Secondly, attention must be paid to terms of contract—passage both ways, and the sum in gold dollars. Colored trio found themselves in Shanghai being paid in Mex. dollars at 4 to 1, when they thought to be paid in gold simoleons.

Thirdly, wild-catter agents with no reliable backing in the Orient book talent on spec, which often strands artists in Shanghai.

Foreign managers in Shanghai are usually considerate of their employees, same can not always be said of Chinese-owned resorts.

VARIETY's representative in Shanghai willing to advance information on cafes and restaurants if requested.

City Eds'

(Continued from page 3)

concert and music world showed up in the lists, though none to really big-vote results.

The only songwriter to appear was Irving Berlin, who got one vote.

The eight top names in the complete vote tabulation are: Garbo, 10; Mary Pickford, 9; Chaplin, 8; Ethel Barrymore, 7; Douglas Fairbanks, 7; Rudy Vallee, 5; John Barrymore, 4; Will Rogers, 4. Tied for the last two spots are Rosa Ponselle, Paderewski, Joan Crawford, Noel Coward, Eugene O'Neill, Tallulah Bankhead, Eddie Cantor, Ed Wynn, Paul Whiteman and Gatti-Casazza, each with two votes.

Only paper's city ed in New York refusing to participate was the city editor Josephs of the 'Times.' He insisted there were no such things as names with news value unless they accomplished or did things.

None of the men picking the names spoke officially for their papers, but as individuals who handle news regularly and as their own opinions.

James W. Barrett, city editor of the 'American,' and Sidney B. Whipple, city editor of the United Press, in picking their lists looked at it from the standpoint of obituaries, figuring that news is measured by how much space would be devoted by the papers to stories on the deaths of personalities.

George Clarke of the 'Mirror,' picking his list, took the hunch that 'news' names were those names which sold papers. Clarke commented on the fact that he left out Fairbanks and Pickford, saying that they were big news until the recent divorce thing. Now, he claims, they're through and on the downgrade.

Still a different standpoint for choosing was used by B. O. McAnney of the 'World-Telegram.' He picked names that he thought would be page one at almost all times.

Other selections came from International News, Associated Press, 'Journal,' 'Herald-Tribune,' 'Post' and 'Sun.'

Australia

By Eric Gorrick

Sydney, June 29.

Both distributors and exhibitors are uniting in a fight to prevent the one shilling per foot tax on film being imposed by the Federal government.

Representations had previously been made to government officials, but without any success. It looks as though the government will slug the industry the terrific tax on imported film. If this be so, then Australia can bid farewell to the Westerns.

French Quota

(Continued from page 19)

year. During the past year, only 116 films were dubbed for French, making that plenty okay.

New law is changed from last year's law in several instances. Original films in their original languages can still come into France unlimited, but they cannot play more than in five theatres in Paris and 10 outside of Paris in the rest of France. Similar clause in last year's act which, however, was never paid any attention to by the government.

Dubbing Rule Stands

On the matter of dubbed films the law again goes through the business of defining the status of films dubbed within the country and barring completely films dubbed outside of France. Verbiage here is the same as last year. Now the number of the films is taken into consideration. These are limited to 70 films per six months. That means from all countries of the world, but mostly the United States is affected.

Last year the films dubbed in France numbered 116. During the past six months, however, the number was 87, 65 of them being American. It was this sudden spurt that was largely responsible for the sudden crying of woolf on the part of French producers.

Another new clause states that all dubbed films must be clearly so named in advertisements, etc. Also the country of origin of all films must be clearly stated on all films, as well as the names of the actors that do the performances and those whose voices only are used.

Difficulties in France arise from the fact that Americans have been a bit too anxious to bring films in there recently in order to profit from the rate of exchange. About 400 films, it is claimed, are at the censor office now waiting entry permits, the producers dumping everything into the country in a mad rush to cash in. That, the French producers feared, would completely smother native production.

Chambre Syndicale wanted all foreign films banned for a year and so requested the government. Exhibitors, however, objected and other interests intervened so that, for the first time, the French government paid no official attention to the demands of the trade body.

Chinese Films

(Continued from page 19)

screened in any picture house in China.

The Nanking board is notoriously slack. During the middle of June, owing to 'illness' or complete disregard of their duties, the censors allowed about 50 films to lay round the Nanking vaults—as a result, Shanghai was forced to attend pictures, which a U. S. nabe would have jeered.

At the moment Fox, RKO Radio, and Universal have at least 25 pictures awaiting censoring.

After Nanking has passed a film, the International police censor again, cutting all kidnapping, all political actions affecting China, and a greater part of the shooting sections. This can be explained when one considers that several years ago, there were 42 armed kidnappings in the International Settlement, while the number of stick-ups averages 400 per year.

Then in the French Concession, this board cuts anything detrimental to the French prestige.

Several weeks ago, seven Italians, headed by a captain, invaded the Carlton theatre, where the 'Big Drive' was being shown. They stopped the show and stole a portion of the picture, which they thought had to do with the Italian retreat on the Piave River. They got the wrong part, however.

showman say, because no distributor could afford to bring this type of picture here and be sure of getting a profit. As it is now Westerns hardly break even at the b.o. with the exception of kid matinees.

American producers are believed by the fellows in control here to be willing to assist in helping to fill the coffers of the treasury by bowing down to every slug imposed upon them. Those in control really think Hollywood is a land flowing in milk and honey.

This time the industry is going to fight this new imposition to the last ditch.

Signs of Upturn

Directors of West's Pictures, Ltd., a unit of General Theatres, have informed shareholders that they were hopeful of maintaining a dividend of threepence per share annually on income derived from interests and rents in General Theatres. This dividend to be apart from shares held in the same company.

Directors stated that since the formation between Hoyts and Greater Union, business had been on the up-grade and was expected to continue so.

Wests held a 26% interest in G.U.T. which also received revenue from British Empire Films, Cinesound, and General Theatres Supplies. All these concerns have been trading at a profit lately.

Another concern to turn in a small profit was E. J. & Dan Carroll, mainly with their ace house, Prince Edward, Sydney.

According to information, General Theatres expects to turn in a profit for the short time it has been operating.

Rivals Compromise

Stuart F. Doyle, of G. T., and Frank Thring of Efftee, have always been regarded as enemies in anything appertaining to the picture business. With Doyle building a film studio in Melbourne in opposition to the studio already in operation there by Thring, it made it appear as though Doyle was out to beat Thring in picture producing. But Thring, seeing how matters stood, had a friendly parley with Doyle and will probably lease Doyle's studio and make pictures here himself. Recently Thring has been leasing his own studio to an independent producer during a lull in his own activities.

Show Business

'Cavalcade' is slipping after 11 weeks. Will be replaced by 'The Good Companions.' 'Reunion in Vienna' appears set for a run. Good trade with 'Tell Me Tonight.' 'Farewell to Arms' will not be a smash hit here. Already ads out for 'Bedtime Story' due to follow 'Arms.' '42nd Street' okay for at least three weeks. 'Hello Everybody' just getting by. Weekly trade high with 'Phantom of Crestwood,' and 'A Lady's Profession.' Legit is poor with the exception of Rolls' 'Honi Soit.' Seyler-Hannen finishing with 'The Cat's Cradle' at low ebb.

Melbourne trade is high with 'Cavalcade' (5th week) 'Rome Express' (1st week), 'Tonight Is Ours' (2nd week), 'Tell Me Tonight' (8th week), 'State Fair' (2nd week), and 'Men Must Fight.'

Trade is holding up well in New Zealand with 'State Fair,' 'Just My Luck,' 'Topaze,' and 'The End of the Rainbow.'

Sydney film house is offering for 25 cents two features, orchestra, newsreels, and shorts. Each show takes four hours to complete.

G. T. Hits Opposition

General Theatres still further sewing-up opposition in Australia. Latest to bow is the Empire, Sydney, which at one time offered opposition to the G. T. group.

Another house also to join on the five years' agreement is the Palace, Sydney, a former W. T. Legit theatre. G. T. also swallowing up opposition theatres in Adelaide and Perth.

Combine control one of the largest circuits of picture theatres in the world.

W. E. Refunding

Western Electric will refund to their clients an equal amount previously charged by the government on sound gear importation.

Customs has agreed to a rebate to W. E. and, they in turn will refund to customers.

High

On theatre tickets selling here at $1.50 (par) State government claims five pence, and Federal government six pence—roughly 23 cents on every ticket sold.

Revue on Up-Grade

Joe Marks, May Leonard, and Kelo and Moran have arrived here to play revues for Connors & Paul.

Revue as entertainment is building up considerably in this country with Connors & Paul and Ernest Rolls' separate units pulling to the b.o.

It is quite a novelty to see American performers in Australia after an absence of years.

LEGIT FACTIONS IN ACCORD

Heat Halts B'way Legit Spurt, but Cut Rate Sale Inspires Optimism

Broadway needs more attractions and could support additional attractions given normal weather. Another heat wave hurt the box offices last week, but favorable indications appeared previously.

Demand is for moderately priced tickets and shows operating modestly can turn some margin of profit. Leblang's reports that until the heat descended the volume of tickets sold was four times that of last summer for the same weeks, although there were one or two more attractions on the boards.

It has been proposed that a group of showmen secure two or three shows to be selected from the rural tryouts and present them on Broadway prior to the new season. Chances of loss would be light, and it is further proposed that the profits, if any, be used for further production.

However, to date the summer playshops have developed little in the way of Broadway possibilities. There is another flock of new shows being presented in the hideaways this week, and better results are expected. The territory coverd extends from Abington, Va., to Cape Cod, Mass.

Pop grand opera at the Hippodrome continues to outdraw any legit attraction, and last week's gross was again around $17,000. Including the Hipp opera and the addition of the revived 'Bohemian Girl,' there are eight attractions current. Chicago has the same number.

There was a possibility that 'Shady Lady' would not go on at the Shubert last (Monday) night. 'Biography' will close at the Avon next Saturday.

Estimates for Last Week

'Biography,' Avon (33d week) (C-830-$3.30). Final week; withdrawal of Ina Claire and another heat wave halved gross; around $4,600 last week.

'Music in the Air,' 44th St. (36th week) (M-1,305-$3.30). Run leader with cut rate ticket support about breaking even with the gross approximating $11,000 last week.

'One Sunday Afternoon,' 48th St. (23d week) (F-969-$3.30). With an extra matinee the pace was around $6,000; previous week's gate quoted at $8,000.

'Shady Lady,' Shubert (4th week) (M-1,395-$3.30). Less than $3,500 for musical; cast changes Monday when continuance was in doubt.

Other Attractions

Grand Opera, Hippodrome; 9th week; at 99 cents top virtual capacity; nearly $17,000.

'The Bohemian Girl,' Majestic; revival by Milton Aborn opens Thursday (27).

'Dangerous Corner,' Waldorf; revival; beter notices than for original presentation last season.

'John Ferguson,' Belmont; revival.

Critics Win

(Continued from page 1)

man, complained to M. Henri Rabaud, director of the Conservatoire and president of the jury of awards. Having said his say, Bauer turned on his heels and, followed by all the other critics in various parts of the theatre, stalked dramatically to the street.

A couple of days later, Edmond See, president of the French Association of Dramatic and Musical Critics, who is also a member of the Concervatoire jury and kept his seat on the stage with the president and committee members, felt it incumbent upon himself to resign from the Critics' Association. But realizing See's position between two fires, the organization refused to accept the resignation.

See withdrew his resignation and was able to announce, after a conference with the Conservatoire management, that in 1934 critics' tickets will be reserved, numbered and signed by M. Rabaud and himself.

EXPO STAFF GETS 19% OF PAY IN 6% BONDS

Chicago, July 24.

Employees of the World's Fair who are being paid 81% cash and 19% bonds announce themselves as having no doubts about the bonds. All sorts of stories have been circulated and some in print but inquiry among the boys at the administration building brought forth expressions of confidence that the exposition is going to have plenty of money to redeem all securities.

Meanwhile it is said that only a part of the payroll is met on the 81-19 basis. It is understood a number of employees let out some weeks ago had their bonds bought in by the expo with cash.

Bonds bear interest at 6% and are redeemable in 1935.

Phila's Outdoor Opera Clicks Big, Trying It Indoor

Philadelphia, July 24.

Great success of open-air operas in Robin Hood Dell this summer has already brought about predicted results. Philly is to have more pop-priced opera, this time indoors, and immediately.

The big Convention Hall, in West Philadelphia near the University of Pennsylvania, will be the site of the venture and Fortune Gallo is the impresario. Present plan calls for two weeks and that's understood to be in the nature of a test, with further continuance quite possible. Prices will be 25, 50 and 75c, with 'Carmen' announced as the first opera for this Thursday night (27) as the opening date. 'Hansel and Gretel' as a matinee bill for children is scheduled Saturday. Ina Bourskaya is featured in 'Carmen.'

Name of San Carlo Opera Company is not being prominently featured in advance copy here. In fact most of the stories mention the opera series as being presented by the Civic Music Association of this city, Alexander Perry, president. Latter organization is apparently sponsoring Mr. Gallo's venture.

Eighty musicians, according to Perry, will be in the pit, and another 80 men will be employed backstage.

Time of year is considered bad for indoor opera, but wiseacres are expecting something similar to be tried in the fall.

In the meantime, the second opera at Robin Hood Dell ('Traviata') received same success as first. Capacity crowd Monday night with plenty of turnaways and almost as big Tuesday; around 13,000 people for the two nights. Concert programs are now averaging about 2,500 a night which is claimed as satisfactory.

CURRENT ROAD SHOWS

Week July 24

'Dinner at Eight,' Grand O. H., Chicago.

'Gay Divorce,' Apollo, Chicago.

'One Sunday Afternoon,' El Capitan, Los Angeles.

'Take a Chance,' Erlanger, Chicago.

'Tale of Two Cities,' Playhouse, Hollywood, Cal.

CODE IN EFFECT FOR NEW SEASON

Sets Actors' Minimum Wage at $40-$50 a Week—Fixes Pay, Work Conditions of Theatre Men—Machine Set Up to Settle All Disputes—Ticket System Later—Authors Come In

ROSENBLATT PRAISED

With the code for the legitimate theatre unanimously agreed on, Broadway looks to see it in operation by the opening of the new season. The final session on Friday (21) culminated a week of discussions and acceptances of principles. The movement started by the veteran showman William A. Brady, acting under the impulse of the National Industrial Recovery Act, reached its climax at that time.

Regardless of opinion as to whether the code will help show business move forward, there is one outstanding fact—that all groups or elements within the theatre came together on common ground of agreement. That is regarded as an indication that many of the problems that irked show business in the past will be solved or at least given concerted thought and action. That goes whether there are term contracts or not.

The code as guided to fruition by Sol A. Rosenblatt, appointed by NIRA's administrator Gen Hugh S. Johnson to act as temporary administrator, is not an ironbound document. It is subject to amendment at any time, with the consent of the government.

Differences Ironed Out

The meetings were not entirely pacific, but there was the prevalent air of concession by all factions and all employees within the theatre were considered, now a part of the code whether organized or not. The minimum wage is present for the actor, as it is for the box office ticket seller and the usher, house manager and others all along the line. Some of these wage questions are subject to further discussion. That goes for any matters which may crop up, which means there will be plenty for the emergency committee to do.

That is where the manager comes in. The committee is more or less permanent, each organization having a representative and the managers having three persons on the controlling board of nine. It was thought that the managers and producers drew little actual favor in the code, which they themselves framed—the other groups offering their term agreements or submitting clauses or propositions to be included—and no group was excluded.

The emergency committee has the power to act on all disputes, such as labor conditions and the violation of contracts. It is practically a board of arbitration for the theatre, virtually a court to pass on all alleged unfair practices. With employer and employee making up the committee, its decisions will be final.

The code as submitted to Washington will not be subject to further hearings, although a procedure as such is provided for. Before it is actually accepted at the capital, however, any minority group has the right to protest any of the provisions. Protests will be considered by the NIRA administration, but may be referred back to the emergency committee.

Rosenblatt Gets Action

The speed and efficiency with which the meetings were conducted by Rosenblatt was an eye-opener to the show people, usually a stalling bunch. What he said went, without equivocation. Once a clause was accepted he would hear no further comment. Long speeches were ruled out. Obstructionists were firmly told to sit down and shut up. At the finish Rosenblatt drew congratulations from all sides. When it was all over they gave him a vote of thanks—and they meant it.

Equity has been considering a minimum wage of 10 years but never took action. So the code sessions settled that, Equity assenting. The Dramatists Guild didn't want any part of the code movement, but instead of bickering the authors made concessions and signed on the dotted line. Stage hands and musicians aimed to stick to their contracts, but are ready to listen to reason. Those matters and many others were disposed of amicably and all within a week.

It is expected that Washington will okay the legit code before the start of the new season. By that time it is hoped to formulate a corelative code between the four leading amusement fields—legit, pictures, radio and vaudeville. That may bring up for consideration certain regulations which Equity insists on—its pay requirement for radio appearances, for one thing, although it does not pretend to control radio artists. Same may also apply to Equity rules in relation to pictures, a field which it unsuccessfully sought to control. Similarly, Equity people working every day in vaudeville but barred from Sundays in New York for legit.

Another feature of the co-relative code would have to do with the practices of picture producers in raiding talent developed by the stage, if not their furtherance in violation of contracts. Fact that Hollywood has lured many players from Broadway by boosting salaries has been the complaint of legits for years and their allbi for inability to do casting properly.

Actor's Minimum Pay

Minimum wages set for legit actors is $40 and $50 weekly, dependent on the box office top price. The idea is to protect the smaller player or those forced to accept unimportant engagements because

(Continued on page 63)

Chicago's Record Summer—8 Shows; Last Week Loop Counted $53,000; Majority Playing for $1 or Less

Chicago, July 24.

Two new legits arrived Sunday (23) swelling the loop to eight shows. Not in an infinite number of summers has Chicago been able to make that boast. Three or four have been big, two typical, one at a time frequent, and that terrible year of the big silence, 1932, there wasn't a single excuse for a dramatic critic. Now look at the burg—all because Jo-Jo, the rubber-face man, and Sweet Sue wearing only a fan, have set up shop at the lakefront!

New arrivals are 'Skidding,' which Harry Minturn and Morty Levin, lessees of the Studebaker, have produced to replace 'Hired Husband.' Latter transfers to the Cort and 'Moonlight and Honeysuckle,' which Ralph Kettering has imported for the Illinois, where it will exhibit at $1 top.

'Moonlight' at $1 top has a buddy in 'To-Morrow Turns Back' at the Selwyn. Both shows thereby sidestep the evils and confusion of those surcharge passes. As a matter of practical arithmetic the bulk of trade at 'Hired Husband' and 'Her Majesty, the Widow,' are on those surcharge passes which average 80 cents for two people. 'Skidding' has the same sort of paper out already.

Among the more pretentious legits 'Take a Chance' is leading substantially. Legits have had ideal weather the past fortnight although Thursday (20) a new heat wave set in and it was certain to have unhappy results if prolonged.

Estimates for Last Week

'Dinner at Eight,' Grand (D-1,207; $2.20) (6th week). This one not off from $12,000 much and demand pretty solid. Word-of-mouth has helped build clientèle among hotel trade, all-vital in view of the fact that natives traditionally don't patronize the legit in warm weather.

'Gay Divorce,' Apollo (M-1,500; $2.75) (4th week). Skidded couple of G's last week. Now figured around $11,000. In general well liked although some Chicagoans take violent antipathies to anything with English accents.

'Her Majesty, the Widow,' Garrick (C-1,276; $2.20) (5th week). Completed its first week at this house after vacating Cort. Hard to figure these grosses because of divergence between printed prices and selling prices. Short side of $3,000 likely.

'Hired Husband,' Studebaker (F-1,250; $2.20) (5th week). Opened Sunday in Cort where auspices hope to groove for sojourn. Pace betterment at Studebaker reported. Quoted around $4,000, which seems a bit high.

'Take a Chance,' Erlanger (M-1,318; $3.30) (3d week). Around $19,000-$20,000.

'To-Morrow Turns Back,' Selwyn (D-1,086; $1.10) (4th week). House doing all the pushing and put over $1 top because of anti-cut-rate rule. Improvements in script reported. Numerous cast changes, although dramatist rather than actors at fault for terrible reviews. Tourist trade and skillful artificial respiration administered by Col. Bill Roche may enable this piece to keep house open awhile. Meanwhile Charlotte Walker steps into main role. Cheap scale upped take to near $4,000.

'Moral Makers' in Debut

Hollywood, July 24.

Leslie Burton Blades' new comedy, 'The Moral Makers,' debuts here tonight (Mon.).

Edward Clark producing it at his little theatre for amateurs.

One Frisco Show

San Francisco, July 24.

'Music in the Air' did an okay first week at the Curran, the only show in town, and gettin around $15,000. In for only two weeks.

Geary, Columbia and Alcazar without a prospect of reopening.

L.A. LEGIT DULLNESS, WITH ONLY 2 GOING

Hollywood, July 24.

Only two legits operating this week, with '20th Century' having closed Sunday (16) when Eugenie Leontovich was ordered out of the cast by her physician. Closing was a bad break for Henry Duffy, who was almost out of the red on the production. Scheduled opening in San Francisco next Monday still on the fire, with Miss Leontovich confined to her home.

Two remaining legits just struggled through the week. 'Sport of Kings,' co-op production at the Hollywood Playhouse, barely got $1,300 and folded Saturday night. 'A Tale of Two Cities,' with Philip Merivale starred, opens Tuesday to a $5 premiere. Advance looks like a sellout. 'Low and Behold,' co-op revue at the Music Box, gets nut money at $2,200 with little left for the principals.

'One Sunday Afternoon,' with Chic Chandler and Anita Louise in the leads, follows '20th Century' into the El Capitan, opening on the 27th.

Winchell and Libel

Fleetwood Foundation, Inc., which is suing the N. Y. 'Daily Mirror' and Walter Winchell for $250,000 damages on allegations of libel, scored a point before Justice Peter Schmuck in N. Y. Supreme Court, who ordered Winchell to serve a detailed bill of particulars before July 26 and 'state details and not indulge in generalities.'

These generalities have to do with Winchell's defense that he was misled into acquiescing to serve on the board of governors of a proposed Fleetwood Beach club near Long Beach, L. I., along with Eddie Cantor, George Jessel, Bugs Baer, Mark Hellinger and others who were deemed 'representative' by Bertrand Weiss and Harry Rose, promoters of the Fleetwood Foundation. The idea was to create for 'representative' Jews a swank beach club a la the Lido, which, at that time, was Hitlerish in its membership requirements.

Winchell later printed a piece in the 'Mirror' calling the enterprise a 'racket,' whence the suit.

Behind Winchell's peeve is said to have been a caution by Cantor to omit Winchell's name from the gubernatorial roster on the theory that since this was to be a high-class-membership proposition, purely social and all that, Winchell's profession as a keyhole peeper might react against the membership drive. As a result, Winchell's name supposedly did not appear on the printed prospectus along with Cantor, Jessel, Baer, Hellinger et al.

Winchell later took the position that the enterprise was misrepresented; that instead of being highly restricted it admitted clerks and 'common people' to membership. As regards this, the Fleetwood Foundation wants further details.

One bill of particulars which Arthur F. Driscoll of O'Brien, Driscoll & Raftery, for Winchell, served, indulged in generalities. Hence, Mackey, Herrlich, Vatner & Breen demanded further details which were ordered granted by the court. The alleged offending piece was published Nov. 23, 1929, in the N. Y. 'Mirror' captioned, 'If I Were King,' reading:

'If I were king I could throttle the swift talker who got me to consent to serve on the Board of Governors for the planned Fleetwood Beach Club at Long Beach, N. J.; just because Eddie Cantor, George Jessel, Bugs Baer, Mark Hellinger and others were so gullible. The enterprise, it appears, is being worked along the lines of another "racket" to which I am opposed, and I hope others won't invest in the damn thing because names are being prostituted.'

The $250,000 damage claim is estimated on a $50,000 cash loss and $200,000 punitive damages.

Mida's Sold

A new mag for the beer and wine trade may be no longer news, but the revival of 'Mida's Criterion' is worth a mention. The mag, until it ceased publication in 1919 was one of the oldest and best known in the field.

Title has been bought by the Gillette Publishing Co., which gets out a number of trade mags from Chicago, with Lee W. Mida to edit. Mida is the son of the founder of 'Mida's Criterion,' and was its editor at the time the publication passed out.

Another new trade paper to get started soon is 'The Wallpaper Magazine,' to serve the trade designated. Sponsors are Louise F. Murtaugh, Catherine Cahill and Ralph O. Ellsworth.

Cerf's Censoring Fight

The fight for and against censorable books goes on. This time, Bennett Cerf, president of the Modern Library, is fighting the ban on James Joyce's 'Ulysses.'

Government makes the admission that 'Ulysses' is a classic since it has permitted Mr. Cerf to import a copy under the tariff act, which allows collectors a single copy of a classic, provided it is not to be offered for sale.

In the event Cerf wins, he will publish the book in this country.

No Honest Broker?

Willoughby Sharp has just finished his second mystery story, calling it 'The Murder of the Honest Broker.'

There isn't any such, which explains the blackout.

Poet Getting Medal

On Oct 27, the Roosevelt Medal will be awarded to Stephen Vincent Benet for his book-length poem, 'John Brown's Body.'

2 Blocks Away

Beth Brown went into a butcher shop on 8th avenue to get her dog, 'Hobo,' a bone. She selected a tall, dark and handsome butcher as her target.

'Have you got any brains?' she asked.

Landed on 10th avenue.

No Like Bonfils' Will

Neither his wife nor his married daughter liked the way Frederick G. Bonfils, of Denver, drew up his will, especially in its provisions for them. Both have petitioned the court to change it.

About $8,000,000 in the estate. It can easily stand the changes without impairing any other bequests, except that section leaving the residue to the Frederick G. Bonfils Foundation.

Bonfils specified that his wife should receive $50,000 annually during her life, and afterwards it should go to the unmarried daughter, Helen. Mrs. Bonfils has elected to demand her half of the estate, or $4,000,000. This must be granted, according to Colorado state law.

The married daughter, May Bonfils Berryman, was left $12,000 a year if she remained married to Clyde Berryman, or $25,000 if she divorced him, or became his widow. She has asked the court to give her the full $25,000 a year, claiming the section is 'null and void, contrary to good morals and against public policy.' Mrs. Berryman alleges it was inserted into the will for the sole purpose of inducing her to secure a divorce from Berryman.

Since members of the family are executors of the estate, and therefore the only parties to enter a court contest on the petition, it appears likely the petition might be granted.

A Yes and No

A reporter from a New York daily, said to be the 'Times,' told David Sarnoff that on reliable authority his paper had it that 400,000 television receiving sets are now being ground out on the Sarnoff domain. The reporter asked for a confirmation.

The radio man asked for his source of information. The reporter, calling back, later, said: 'Walter Winchell.'

Sarnoff said neither Radio Corporation or subsids, is even considering any such move at this time.

Cash On the Line

Blanket contract covering 30 Fox West Coast houses in Los Angeles proper, but excluding suburban spots, has been entered into with the Los Angeles 'Examiner' (Hearst) for directory theatre advertising, similar to a boxed directory running in the Hearst p.m. 'Herald and Express,' and the L. A. 'Times.' All houses go in on a four-line per ad basis, at the minimum amusement rate.

Co-operate trailer advertising heretofore accepted by the Hearst publications as part payment has been thrown into the discard, and all directory space is now on a straight cash lineage basis. Murray Pennock has joined the 'Examiner' staff to handle theatre directory ads.

Collaborated Poetry

What may be the first poetry ever written in collaboration is that collection of rhymed pieces now in the possession of Viking Press. Collabers were Sylvia Townsend Warner, a poetress of no little rep, and Valentine Ackland. Viking plans to bring it out next winter.

Search of the records fails to disclose any poetry ever before written in collaboration. It's the only form of literary endeavor in which the creators have gone at it singly. With poetry currently growing in favor, unique origin of the Warner-Ackland pieces should gain for it much attention.

Job for Hoover

Stanford University Library is making preparations for the acquisition of a new librarian in the person of no less than former President Hoover.

Mr. Hoover will direct the publication of the War Library, as well as conduct important research work.

Nautical Titles

Alec Waugh comes into port with 'The Golden Ripple' scheduled for July 27, and P. G. Wodehouse with 'Heavy Weather' July 28.

Hearst Order Rescinded

W. R. Hearst late last week issued an order to his own papers discontinuing the Walter Winchell column. Almost immediately afterwards it was said Hearst had rescinded the order.

In the wire to the Hearst papers, Hearst's actual language was, 'discontinue Winchell column until it can be cleaned up.' With the message reported in the usual Williamcombe style.

The Hearst wire excepted the N. Y. 'Mirror,' which has Winchell under direct contract. About 10 Hearst papers use the Winchell column through its King Feature syndication, but these 10 papers do not pay for it. Whether this is the manner in which the Winchell salary from the 'Mirror' is sorta squared off isn't known, but other papers outside the Hearst division using Winchell are charged rather high rates for the material. Winchell shares 50-50 in the gross proceeds, with King Feature.

The Hearst order followed the Jolson-Winchell mess in Hollywood, reported elsewhere in this issue.

New Wildcat Agent

How economic conditions are affecting scribblers is graphically illustrated by the fact that unpublished novels are going to $50, including all rights! One such sale occurred last week, the author, a newspaperman, turning over complete rights to his unpublished novel for a half-century—and glad to get it. Purchaser was a former show press agent turned wildcat agent, a new kind of literary go-between that has sprung up since the depression hit scribblers a resounding whack.

Probably many a worthless novel lying in the bottom of trunks for which the authors will take $50, or the cost of the paper it's typed on. But that's not the stuff the wildcat buys.

Material that the wildcat agent takes is of the style of the novel mentioned; a good story but not quite good enough to be taken by any of the book publishers or mags.

Ordinarily, the scribbler might have laid his script in cotton and stowed it away. However, scribblers of this sort are desperately pressed for coin. Hence, even a $50 offer after numerous rejections and a long wait looks sweet.

Wildcat agent can and does profit on his investment by any one of a number of ways. He can resell the tale to an indie picture maker for what may be not much but which rarely nets him less than 100% profit. Or he can dispose of it to an established scribbler for the idea or whatever else of worth the tale may contain. Or he can hold it for a rise; that is, put it away until the publishing biz improves and publishers will again chance such pieces.

Specialty of this particular agent is selling to the indie picture makers. According to his experience, no story is so bad that the indies can't get a picture out of it.

Picks on Newark

Although it could hardly ever be made to sound literary, Newark has been picked as a location for the new book publishing venture of Franklin Conklin, 3rd. To get that real bookish atmosphere, Conklin has established himself over one of the town's bookshops.

The new publisher will call himself the Conklin Co. First book to be issued under his imprint, to make its appearance around the end of the month, is one likely to be better appreciated across the river from Conklin's headquarters than by the Newark peasantry. It's 'The Art of Social Climbing,' a humorous gulde on how to get into society. Author is Felix DuBarry, the name frankly a pseudonym. Priced at $1.

New Mag Group

Harry Steeger and Harold Goldsmith, the pulp mag publishers, have organized a new affiliate, Ambassador Magazines, with a few others reportedly interested in a silent capacity.

Steeger and Goldsmith unwilling to reveal the nature of their Ambassador Magazine, iest supposed rivals beat them to whatever new ideas they have in mind.

Catherine Scripps Dies

Catherine P. Scripps, 78, of the Scripps publishing family and mother-in-law of G. O. Ellis, publisher of the 'American Boy,' died July 19 at the home of her nephew at Santa Barbara, Calif. Two stepdaughters and a brother-in-law survive.

Best Sellers

Best Sellers for the week ending July 22, as reported by the American News Co., Inc.

Fiction

'Anthony Adverse' ($3.00) .....By Hervery Allen
'Stranger's Return ($2.00) .....By Phil Strong
'Marriage in Gotham' ($2.00) .....By Ishbell Ross
'Little Man What Now' ($2.50) .....By Hans Fallada
'As the Earth Turns' ($2.50) .....By Gladys H. Carroll
'Grand Canary' ($2.50) .....By A. J. Cronin

Non-Fiction

'Marie Antoinette' ($3.50) .....By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'House of Exile' ($3.00) .....By Nora Wain
'Arches of the Years' ($2.75) .....By Halliday Sutherland
'Julia Newberry's Diary' ($2.50) By Margaret Ayer Barnes and Janet Ayer Fairbanks
'British Agent' ($2.75) .....By Bruce Lockhart

Gangster Hint Resented

Chicago—or some of its citizens—had a peeve at the United Press for a dispatch which stated 40 consessions at a Century of Progress Exposition are owned by gangsters.' No names of the shows or the gangsters were mentioned.

It appears that among other out-of-town papers to pick up this line and spread headlines was the Seattle 'Daily Times' which printed a story captioned 'Chicago Gangs Enter World Fair for New Plunder.'

Obviously the story in question is deadly propaganda in potential power to keep people away from Chicago and the reaction of the exposition and its friends was violent.

Chicago 'Tribune,' an A.P. sheet, editorially pummelled the U.P. for 'irresponsible journalism, cheap sensationalism, and incompetent editorial supervision.'

9 Different Claims

Lowell Brentano and Fulton Oursler, co-authors of 'The Spider,' which Sam H. Harris-Al Lewis produced, and which drew a record high of nine plaigiarism suits, all of which have been decided in favor of the 'Spider' group, are still paying off the attorneys for the various legal imbroglios incurred.

Covenanted to a three-way split on legal costs, in the event of litigation, one of the suits was appealed right up to the U. S. Supreme Court, with no success for the plaintiff but needless legal expense for the authors.

Seemingly it couldn't be established that one play could possibly be stolen from nine different sources.

Latest Village Mag

Still another mag for Greenwich Village, this one proposed by a couple of old-time Villagers, Lew Ney and Ruth Widen. Will call it 'Latin Quarterly.'

Ney an old hand at the business, having gotten out, during his many years in the Village, every kind of a rag from a mimeographed folder to a fancy printed one. His 'Latin Quarterly' will be a co-operative affair, with money as well as contribs invited.

Will not be in Latin, of course, the designation being that of the locale.

Wilstach's 'Composites'

John Wilstach has a new literary game he calls 'Composites.' Nothing to do with photo combinations. He states in a foreword to a B'way stage novel, 'The Fate of Fay Delroy,' Macaulay brings out Sept. 8, that it has been a puzzle identifying characters in story. In this book the people, if not imaginary, are 'composites.'

Check up qualities and description of various celebs, see if they fit, and if you write the author he will tell if you have the right answers.

Watching $1 Idea

Grosset & Dunlap are trying out a new idea in reprints. Omnibus volumes at $1.

Four complete book-length westerns, for instance, are bound into one. Four juveniles in each volume comprise another series. Publishers are sitting up, waiting results.

Elsa Maxwell's Book

Elsa Maxwell, in Paris for the summer, is said to have made her return to Hollywood hazardous because of a chapter on the film colony in her recently completed book, 'My Magic Lantern.'

Serial rights have been sold to 'Liberty.'

Going Greece

Lincoln MacVeigh, formerly president of the Dial Press, has been appointed Minister to Greece. Grenville Vernon, editor, will occupy the presidential chair.

Ivy Lee's Partners

Announcement sent out by the publicity headquarters of Ivy Lee states that T. J. Ross, with Lee for several years, is now a member of the firm. Other junior staff men are also made junior members of the new company called Ivy Lee and T. J. Ross.

Ivy Lee and Edward Bernays are about the only big publicity handlers left as free lancers in the metropolis. Even some of the show press agents who thought there was a chance to free lance either in the show or commercial field have quit.

The Luck of the Irish

A young Irish fisherman now on the Dublin police force, entertained his winter-bound friends by writing a book. An English University man discovered the find and arranged for translation from Irish into English. Lady Luck was kind.

The book was chosen by the London Book Society abroad as well as the Book-of-the-Month-Club here and will appear in August.

'Twenty Years Agrowing' is the title. Maurice O'Sullivan is the author.

Radio Fan Mags Now

With the newsstands and chain store counters carrying about all the film fan mags they can bear, the various publishers are turning to the radio fan. The Dell group has been concentrating on its radio fan mags. Only recently the Bill brothers rejuvenated their similar mag. Now Fawcett will put on the stands a monthly called 'Radioland.'

Frederick James Smith, who edits the Fawcett screen mags, will serve in the same capacity for 'Radioland.'

Awful!

A certain publisher runs a prize contest for first novels, awards the prize as advertised, then charges it off against the author's royalties.

Dave Epstein's Co.

Latest of the Epsteins to affiliate himself with the mag industry is Dave Epstein, brother of Teddy Epstein, the publisher. Dave has formed a mag distributing organization which he calls the Manhattan News Co., and gets going with a sextet of publications, some of his brother's included.

Dave Epstein making his headquarters in the same building that houses the Teddy Epstein mags. But the Manhattan News Co. is his own enterprise.

Chatter

Stanley M. Rinehart marrying.

Ben Hecht has gone to South American, and Nyack is quiet.

Oddity is that the Munsey Co., which publishes 'Argosy' and 'Railroad Stories,' should run T. S. Stribllngs story, 'Railroad,' in 'Argosy.'

Will James has had enough of Hollywood. Back on his Wyoming ranch.

E. M. Delafield, British novelist, a femme, comes over in the fall for data for her new book, 'The Diary of a Provincial Lady in the United States.'

Mabel Dodge Luhan's boy has written his first novel and Morrow will publish it. Calls himself John Evans.

Vincent Sheean taking a crack at play acting between proof-reading on his new novel.

Katharine Brush's new shack, one of the last things designed by Josef Urban, the talk in literary circles.

Having delivered his new novel to his publisher, Valentine Williams will rest in Canada.

Dorothy Parker, who prefers to take her time in writing, has finally delivered a book of short stories to her publishers.

Charles Ballew, author of 'One Crazy Cowboy,' is Charles Horace Snow. And Diana Patrick, credited with 'The Signature of Vanus,' is Desemea Newman Wilson.

Eva Le Gallienne has finally se-

(Continued on page 62)

I'm Telling You

By Jack Osterman

QUICKIES

No. 1

John Shubert, Jr., went to Harvard for four years to learn how to put on a Joe Cook show.

No. 2

Why do they call those radio broadcasting stations network when everyone wants 10%?

No. 3

It's reported the Helen Morgan honeymoon will be spent in Steinway Hall.

No. 4

Herman Timberg eats two bags of raw peas a day in his dressing room, one way of ruining the Sterno business.

No. 5

Gracie Allen, of the Burns and Allen Theatre (formerly Paramount) wants to know if Balbo is Clara Bow's brother.

No. 6

And we got a flash of the fine Italian hero. All he needs is a pencil, the ability to whistle and America has another Bert Levy.

No. 7

Boris Morros, whose parents must have been lyric writers to hand him that monicker, is rapidly making it tough for other dialectians on the air.

No. 8

Question:—What's the seating capacity of the Craig theatre on 54th street?

Answer:—Don't know, nobody has ever sat in it.

Forgot to Remember

Discussing various mistakes made in the show business and the conversation finally took on on architectural tone. When the Paramount Picture Exchange was completed in Chi a last minute inspection disclosed there weren't any holes in the wall of the projection room. In the same city the 'Tribune' building was all set with the exception of freight elevators.

Davis theatre, Pittsburgh, was built at a high cost to find out at the finish they had forgot to put in dressing rooms. Last week Columbia advertised a new picture hat but forgot to give the title.

I built a night club and forgot to put in customers

Holly-Babes-In-the-Wood

They insist that a certain picture exec told one of his men to take everything a certain star said with a dose of salts.

Partners

They were No. 2 act. All she did was hand him a glass of water towards the finish of the act.

It was the opening matinee and the music played their introduction. The music was very bad.

The water giver turned to the electrician and said:

'Listen to that lousy music, a fine show they'll get out of US this afternoon.'

Ostermania

Don't you hate people who, while you are slaving in N. Y., keep sending you postals from Europe, etc. ....Latest card from Louise Albee, who is probably gaining weight in Quebec....Aside to Josh Billings: ....Tried our best to make this column longer....It was so quiet the other day in Lindy's you could hear a borscht drop....And those beer bars are springing up faster than those miniature golf courses did.... let's hope they last longer....ARE YOU READING?

MARRIAGES

Florence Murray, 'Follies' actress, to Jack Chertok in Los Angeles, July 15. Groom is head of Metro's music department.

Hannah Williams, musical comedy actress, to Jack Dempsey, former heavyweight champion, in Elko, Nev., July 18.

Mrs. Pearl S. Lapey to Pat A. Powers in Stamford, Conn., July 19. Groom is the picture producer.

Joye Brintnell, to Dr. F. M. Ende in Hollywood, July 22. Bride is secretary of the Dave Thompson agency.

Frank C. McHugh, screen comedian, and Dorothy Spencer McIsaacs filed intentions to wed in Los Angeles. No date was announced for the ceremony.

Dorothy Cormack, head RKO stenographic department, married John Carson, non-pro, at Minden, Nev., July 23.

WAYBURN'S LAUNCH BURNS

Mrs. Wayburn's Escape—With Nephews Swims to Shore

Sunapee, N. H., July 31.

Escaping from a burning launch, Mrs. Ned Wayburn and her two young nephews swam 200 yards in Lake Sunapee to safety on Thursday. The wife of the theatrical producer was burned on the hands and her hair singed. The boys, who were uninjured, are Kirby Lawson, 12, and Winfred Smith, 15, both of New York City.

Mr. Wayburn, at his summer home here, saw the burning launch. He turned in an alarm, although not aware it was his own boat. A leaking gasoline tank caused the fire.

BEER GARDENS IN CIRCUITS

Baltimore, July 24.

Beer garden operation, though only a few weeks old, is rapidly passing out of the infancy stage. The growth has been faster than had been expected. Certain trends are evident; already rules are being established, rules that work 99 times out of 100.

Proof of the expansion of the beer garden into a vital industry is the development from the indie beer garden to the circuit of beer gardens. In the short time of their present existence the beer gardens in this part of the nation have become established as a part of show business, challenging the older forms.

First smacking trend of this new show business in beer gardens is that the sale of beer is dropping off rapidly, to some, alarmingly. In the Mayfair Gardens, for instance, probably the best example of the new show business, being the first garden to be established in the country following the 4% law, the decline of beer consumption has been more than 50% in the few weeks that the garden has been open.

During the first couple of weeks the customers all drank beer, even if they didn't like it. It was a novelty and even the women, who particularly find beer distasteful, drank to be in step with the times.

Repeal May Bring Old Reisenweber's to N. Y.

If repeal goes through, Louis Fischer and John Steinberg are planning to revive Reisenweber's as an institution. Fischer is son-in-law of the original John Reisenweber. At present Fischer is the beer commissioner of the City of New York.

Steinberg, vet met innkeeper, prophesies the finale of Broadway, with or without repeal, although the latter is believed almost certain. When likker becomes legal again Steinberg will open a midtown spot on the east side.

Broadway came into being, he explains, chiefly as a gay white way where the elite of Park avenue and other residential sectors might meet in a central spot. But with Broadway more like the Bowery these days, the swank trade has been content to remain east of 5th avenue in their own intimate drinking restaurants during the evolution of the speakeasy when the class drinkery became the social centre.

BIRTHS

Mr. and Mrs. Martin Langberg at Sloan hospital, N. Y., July 15, a son. Mother is the former Lillian Blaufox, sister of Jay David Blaufox, Millis-Rockwell p.a. and mag writer.

Mr. and Mrs. Harold Erichs, at Rockville Center (L. I.) hospital, July 21, son. Father is business manager of VARIETY, mother is non-pro.

To Mr. and Mrs. Frank Bering, in Chicago, July 20, a girl. Father is widely acquainted with show people as general manager of Hotel Sherman Carson, non-pro, at Minden, Nev., July 23. Mother was Joan Winters in legit.

Warning Gesture

Hollywood, July 25.

Local rassling fans who favor ringside seats have found a way to keep the beefy boys out of their laps.

They just keep lighted ci - arets in their hands.

Tango Games Trumpet Openings in Face of Restrictive Drives

Los Angeles, July 24.

Despite pending action by city council to adopt an ordinance that will rescind several permits recently granted by the police commission for tango games outside of the restricted beach districts, two new so-called bean games got under way here last week. One, located at Beverly near Fairfax, in county territory, resorted to widespread distribution of miniature score cards to advertise its opening. Considerable publicity also sent out by the latest 'parlor' to open, located at Fifth and Western, in the heart of the Wilshire district.

Meantime Long Beach is considerably aroused over an application filed by Gore Bros. for a $25,000 tango establishment in the beach resort, with local newspapers demanding that the permit be denied.

Concessionaires along the Pike, where games already are in progress, are demanding that a stiff license fee be exacted if tango and other bean games are to be permitted.

Free Chicago Trips for Cut Rate Store Patrons

Los Angeles, July 24.

First chain store outfit on the coast to make a stab for increased biz by offering excursions to the Chicago World's Fair to its customers is the Sontag Drug group of 18 cut-rate stores. Firm is offering five round-trip tickets with Pullmans, four nights at a Loop hotel, $50 in cash for expenses, a sightseeing trip of Chicago, fair admissions and free taxi to and from hotel to holders of lucky numbers.

A chance at one of the trips goes with every half buck purchase.

Bohemians Pow Wow

San Francisco, July 24.

Bohemian Encampment is on, the world's outstanding social pow wow due to close July 29 after the annual fortnight at Bohemian Grove, on the Russian river, about 80 miles from here.

Closing ceremony will be the High Jinks, written by Henry Hadley, the symphony conductor, and with John Charles Thomas singing the lead. It will be done in the natural open air theatre, which is a nook on the hillside, surrounded by huge redwood trees, from which the props and scenery are hung.

Audience of 1,200 will be seated on the hewn redwood logs.

The Grove is owned by the Bohemians and maintains some 300 employees. All members donate their services as entertainers if needed.

COLONY CLUB MAY CLOSE

Popular Nite Place in L. A. Overrun—Reopening With Restrictions

Los Angeles, July 24.

Colony Club as conducted by Al and Lew Wertheim and tremendously successful during its comparative short life since assumed by the Wertheims, may close for the summer. Facts seem to be that the Colony has been overrun through its popularity, with the Wertheims unable to regulate the patronage. The Goldie Brothers also have an interest in the club. Other resorts in town seem to have done some squawking also over their missing trade.

If resuming in the fall the Colony will probably become a strict membership club. The Wertheims also have their Dunes roadhouse in the desert at Palm Springs, that is due to open in October.

Westchester's Expensive Civic Flop, Playland, a Park Run Too Clean

ROULETTE SKILL GAME

So Hollanders Rule When Resorts Need the Revenue

The Hague, July 15.

Straperlo Roulette at Scheveningen such a success that access to gaming halls in Kursaal is getting dearer.

Promoters argued that a certain skill is needed to guess number right, so got concession which would not have been possible for a 'pure Chance' game.

Tuschinsky, of cinema fame in Amsterdam, is promoting gambling halls in Zandvoort; importing 40 Belgian croupiers, who are out of job in Monte Carlo, where business is slack.

Haven of Celebs, On Cuff for 500G, Goes to Wreckers

Los Angeles, July 24.

Wreckers are preparing their sledge hammers and crowbars to raze the Continental hotel, here, the west coast's counterpart of New York's famed Bartholdi Inn. No hotel west of Chicago was so rich in theatrical lore as the Continental.

Few men, outside of show business, were so well acquainted with people of the theatre as were its owners and operators, Joe Furness and Pat Shanley. One-time dining car stewards, they bought the hotel in 1914, operated it until a year ago when they gave up. The partners at one time operated five theatrical hotels on the coast. When they folded, they wrote off almost $500,000 owed to them by former guests. Most of them show people.

The local Continental has played an important part in coast theatrical and picture business. Here it was that the late Sam Warner had his conferences with Ambassador Gerard which led to the purchase of the latter's book, 'My Four Year's in Germany.' Picture was the foundation of Warner Brothers.

All Roosted There

Eddie Cantor and Trixie Friganza were Continental guests during their first starring show, Oliver Morosco's 'Canary Cottage.' Al Jolson stopped there when with 'Honeymoon Express' and 'Big Boy.' MacIntyre and Heath were steady Continental patrons. Bert and Betty Wheeler, when in vaude, and Robert Woolsey, here with 'The Prince of Pilsen,' made the hotel their home. Bill Frawley lived at the Continental when he was a comedian at Levy's Tavern here. It used to be the favorite spot for traveling ball clubs.

Oliver Hardy lived at the hotel when he first came here with 'King Bee.' His partner and Charles Chaplin both stopped at the hotel when they were members of Fred Karno's 'Night in an English Music Hall.' George White, then a hoofer, Charles Murray, when he was Ollie Mack's partner in vaude, Roscoe Ates, Lew Cody, Willie and Eugene Howard, Raymond Griffith, Mary Miles Minter, Leatrice Joy, Marion Harris, all were steady patrons of the Continental.

Last patron to leave the house before the wreckers start in will be Eddie Emerson, formerly of Emerson and Baldwyn. He's out here trying to get a break in pictures, staying at the hotel where he has registered for years when playing the Orpheum circuit that was.

Its History

Robert Hopkins, before he decided to write for a living, used the hotel as his headquarters for his leather burning pitch. Joe Keaton, father of Buster, was probably the oldest guest. He's been living at the hotel for 10 years.

Spot was the outdoor showman's headquarters for years. Here the Pacific Coast Showman's league had its origin.

Furness and Shanley, known as the '50-50' boys, leave the hotel with little more to show for their work other than a good reputation. Last few years has seen their properties dwindle to two hotels, the Continental and Yorkshire. With the former gone, only the Yorkshire remains, but Joe Keaton moves over.

The obvious flop of one of the most elaborate and luxurious amusement parks in the world is being laid by some of the residents, and concessionaires alike, to what shape up as the initial efforts of a public enterprise to keep the acreage cleaner than a hospital, and the moral uplift on a plane well above that set by the average church festival.

They don't sell beer in Playland and they do in all other such places. Also, franks are a dime in this Westchester County spot and that's the minimum for everything, even a sprawl on the beach. They don't like white bathing suits, and they don't let people drink pop out of bottles. Even cashiers off duty get fired when word seeps back that they were late in retiring the night before.

It's an experiment, in other words, that should set up an all time precedent for future parks of this order.

Things may change up in Westchester now that William Ward is dead. He was the county's Republican boss. In fact there are reports around Playland that the beer bar is going to be knocked down shortly and the whole policy revised.

Macri Back

There's talk that John Macri, big time food man on the sound, is coming back to Playland and that one of his first steps will be to open a big garden right on the acreage. This Macri, incidentally, has just concluded a bitter war against Frank Darling, high class park man who got the Westchester resort underway. The concessionaire hired a former district attorney. The supervisors also interceded. And now Darling is regarded as physically out, with the requested resignation in.

It's more than the weather that has been unkind to Playland, especially during the current season. Cowed concessionaires tell the story in confidence. It's the way the place is run.

Westchester's $10,000,000 investment has reached the stage where it is nothing for one of the largest concessions to close a holiday weekend with $3,000 worth of food still on ice. Some of the lesser financed stands have been forced to close and unless that something happens others are bound to darken.

Sensing Hot Sensation, L.A. 'Examiner' Sews Up Aimee-Hutton Parting

Los Angeles, July 24.

If hot dirt copy comes out of the Aimee Semple MacPherson-David Hutton divorce, the Los Angeles 'Examiner' is going to get it. So far, Ava M. Rochlen, star by-line police reporter, has been assigned to cover the case from every angle. First thing Rochlen did was to have a radio conversation with Aimee, who is in mid-Atlantic on her way home to fight Hutton's charges.

Following the conversation, Rochlen, accompanied by Mrs. Hutton's attorney, Willard Andrews, left here by plane for New York to meet the evangelist, who will come to the coast by air in a plane reported chartered by the 'Examiner.'

Meanwhile, Hutton is making a personal appearance at the State, Long Beach, and is booked to open at Warners' Hollywood here Thursday (27), same day that Aimee is due to arrive here from the east. Hutton goes into Warners' Downtown the following week.

'Examiner' is playing up the MacPherson-Hutton story on the front page of all editions, even sidetracking the Jolson-Winchell slugging match to accommodate the other and more juicy story.

There's no telling how much the 'Examiner' will benefit from the story, it being well known that Aimee is a gal who talks.

East

Expressing in his will gratitude for the many pleasant evenings the theatre afforded him, Percy R. Goepel, member of the New York Stock Exchange, who died July 5, bequeathed $10,000 to the Actors' Fund. Actual payment of the money depends on whether the estate will be sufficient to give his wife an income of $10,000 a year.

H. Langdon Bruce, playing with the Charles Hopkins summer troupe in Huntington, L. I., was removed to the Presbyterian hospital, N. Y., suffering from a spinal injury sustained in falling from a porch.

George Abbott is faring well as a result of his opening at the Nassau hospital, Mineola, L. I. It was an appendix, and the playwright-director is expected to be able to leave by the end of this week.

Permit men of Essex County Picture Operators' Local 224, Newark, N. J., obtained an order restraining the union from holding a meeting they said had for its purpose their expulsion. Branch officers are required to show cause tomorrow (25) why a receiver should not be appointed.

Local 306, N. Y., resorted to injunction proceedings to force the operators of the Eltinge, 42d street film-burlesquery, to re-employ six members of the union. Recent Appellate Division decision upheld a contract stipulating that only union operators be employed here.

Operators of the Eltinge in West 42nd street bring action in the N. Y. Supreme court to restrain the stagehands' union from calling out six of its members employed there. House claims that its contract with the stagehands has until Aug. 31 to go.

Walter Damrosch will conduct another series of symphony concerts at Madison Square Garden this winter for the benefit of idle musicians.

David Rubinoff denies for RCA the report that the company had several thousand manufactured television sets on hand for distribution in the near future at a price of around $100 each. Added that the look-see end of broadcasting is still in the experimental stage.

James B. Pond, concert and lecture booker, got jammed up with the police because the Grand Central terminal staff wouldn't let him through to see a pal off on one of the trains. In barring him, Pond tells the press, the railroad employees got unnecessarily rough.

Beer and prosperity note: Since the statutory approval of suds brewers and others connected with the business have in New York state bought 182 motor trucks, representing an expenditure of $350,000. National Automobile Chamber of Commerce so reported to the N. Y. State Beer Control Board.

John Henry Hammond, Jr., sails for Paris to talk over with Duke Ellington the score that the bandman is writing for a colored revue that Hammond's contemplating producing in the fall.

Loew's Theatre and Realty Corp. and Loew's, Inc., defendants in suit in the N. Y. Supreme Court by the Allied Owners Corp., claiming back rent due on three theatres built by the Allied bunch on an agreement with the circuit.

Pop concerts resume at the Westchester County, N. Y., Centre with 45 musicians from the Westchester local after the original orchestra had walked out on the call of Local 802 of New York. Latter had demanded a $50 weekly minimum in place of the $15 to $35 the men had been receiving.

Erik Charel arrives here tomorrow (25) to talk over with Martin Beck the project of producing 'The White Horse Inn,' musical spectacle which played the Coliseum, London, two years ago. Just before he and the circuit parted Beck tried to sell the 'White Horse' idea to RKO for Radio City Music Hall.

Alexander Woollcott gets a radiogram from the Ralph Pulitzers aboard the S. S. Kungsholm, Moscow bound, telling him that Marc Connelly had been refused a visa to enter Russia. Only motive for the action, thinks Woollcott, could have been that the Soviet authorities looked upon Connolly as a religious propagandist because of his play, 'Green Pastures,' Edna Ferber, with the same touring party, was passed through. Connolly meantime has settled down in Copenhagen.

Asbury Park, N. J., has decided that it can't stand the expense of a baby parade this year, and the event is off for the first time since 1890. Last year the burgh took a $3,000 loss on the annual parade, and in 1931 the dip into the red came to $28,000.

Leopold Stokowski says he'll soon be Hollywood bound to do some research because he's convinced that the 'perfect art' will rise from the films.

Marc Klaw obtained a judgment for $23,547 in the N. Y. Supreme Court against former Justice Mitchell L. Erlanger and Saul J. Baron. Klaw brought his suit primarily against Erlanger, brother of the late producer, naming Baron merely as the temporary administrator of the estate. Involved in the action was an accounting of the proceeds from sale of the picture rights to 'Daddy Long Legs,' 'The Round Up' and 'The Little Cafe.'

Ned Wayburn's wife and her two young nephews saved themselves from a flaming motorboat in New Hampshire by heaving themselves overboard and swimming 200 yards to safety. Wayburn himself on shore saw the blaze and without knowing it was his own scull turned in an alarm.

Fred Stone watches his youngest, Carol, 17, make her debut in 'Mr. Peaback' at the John Drew Memorial theatre, Easthampton, L. I.

Independent exhibs, not in the MPTOA, to hold their own code convention in N. Y. next Monday (31).

Gambling raids on West Side Sat. bag 56, packing the W. 47th st. station.

Duncan sisters going back to 'Topsy and Eva.' Probably a Chi opening.

'Open House' is the new title of the play which Queenie Smith recently tried out in Boston. Shubert backing.

Luna Park starts a school of elocution for its barkers.

Fortune Gallo preparing for a season of grand op at pop prices, to start in Philadelphia Thursday (27). Retains the San Carlo title.

Grace Hall, once a showgirl, asking a divorce from Arthur H. Lewis, shipping man. Contends he got too fond of his nurse during a heart attack. Wants $6,000 monthly alimony and $15,000 counsel fees.

Anne Morrison Chapin has done three plays for the new season. 'Broken Doll,' 'Love Flies Out of the Window' and one untitled.

Leslie Adams goes musical, taking a part in 'As Thousands Cheer.'

Two Italian impresaria announce their intention of taking the old Roxy for an opera house in the fall. If they get it they'll put in a bar.

Word from Dublin that the Abbey players will stick on the home grounds the coming season. Had planned another American tour, but it's off.

Picture 'Song of Songs' recalls to Martin Herman that the Al Woods production was what put the late Joe Leblang in business in 1915.

Frank Merlin has taken over the Little theatre and will make productions there.

Clarence Taylor's 'The Wedding Ring,' his first play, to get a tryout by Elizabeth Miele at Summit Aug. 14.

June Walker goes to Theatre Guild for 'School for Husbands.'

'Bruised Lady,' Arthur Stringer's play, now 'Untouchable.'

Henry Haars, Dutch pianist, suing his mother-in-law for $100,000, alleging alienation of the affections of his wife, Mona Morgan, actress.

Belle Livingston out of her Long Island nite club. Said gangsters ate up all the profits.

Boy singers of the Crusade Union, Newark, who attempted to sing their way into the fair stranded in Herkimer, N. Y., when the coin gave out. About 80 started out but only a dozen blew up.

Summer theatre offered 15 new plays this week, a record number.

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News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Coast

Robert W. Roller, composer, in a critical condition in the San Mateo, Calif., Community hospital, from effects of what physicians believe was poison liquor.

Reconciliation of Max Baer, prizefighter, and Dorothy Dunbar Baer.

Petition to admit to probate the estate of John Grey, film writer, valued at $46,000.

Helen Josephine Mann, non-pro, granted a divorce from Edwin George Mann, musician.

Beatrice Roberts Dillon, actress, filed suit for divorce against Robert A. Dillon, film writer, charging that at the time of their marriage her husband had not obtained his final decree from a former wife.

Although the estate of Roscoe (Fatty) Arbuckle was estimated at less than $2,000, the late screen comedian in a will dated 1921 bequeathed Joseph M. Schenck, film executive, $100,000.

Asking for a total of $95,000 damages, James Youngdeer, Indian actor, and his wife, Helen, have filed suit in Superior court against the Hoover Investment Co. and Salter and Glucksteln, operators of a downtown apartment house. Pair allege that they were burned and disfigured when defective wiring started a fire in their apartment, and their trained dog lost.

Irene Fengel, actress, granted $75 a week alimony pending action on her divorce suit against Sam Fengel filed in L. A. Superior court.

Attempt to contest the will of Roscoe 'Fatty' Arbuckle, may be made by his brother, Harry Arbuckle, in Fresno, Calif. Latter alleges that the actor's estate, accounted at $2,000, was under-estimated.

June Knight announced she was pleased that Max Baer, her friend, had returned to his wife.

Jessie Buckley, sister of Stuart Erwin, actor, granted a divorce in Visalia, Calif., from Kline Buckley on grounds of alleged cruelty.

George W. Kessler arrested by Los Angeles police after he allegedly shot and probably fatally wounded Dolores La Mar, a dancer.

Herbert Marshall, actor, and his wife, Edna Best, arrived in Los Angeles, July 18, from England.

Constance Bennett denied a printed newspaper report in New York that she and the Marquis are having difficulties.

Mauryne Sunday, non-pro, filed suit for divorce against George M. Sunday, son of the evangelist, charging cruelty.

Willis M. Givens, film technician, booked in the Hollywood jail on suspicion of allegedly attempting to rob a woman.

J. F. Burke, Santa Ana, Calif., newspaper publisher, goes on trial July 27 on a charge of manslaughter in connection with the death of Henry Prichard in an auto collision.

Henrietta Paradice, actress, lost her suit for $153,617 for an alleged unsuccessful plastic surgery operation when an L. A. Superior court decision was handed down in favor of the defendant, Dr. Howard L. Updegraff.

Film contracts of Dixie Frances and Blanca Vischer, actresses, with Fox Films, approved in L. A. Superior court. Paper was up for sanction because both are minors.

James Fox, part owner of the gaming ship, Johanna Smith, shot in the foot fleeing from bandits who attempted to hold him up.

Annual picnic for the mechanical employees of the Fox studios July 30 at North Hollywood Park.

Armida Vendrell, dancer, filed suit in L. A. Superior court to restrain Amida Tovar, dancer, from using the name 'Amida' professionally, alleging the similarity was causing confusion and damages to the plaintiff.

William Wellman, director, announced in Los Angeles his intention to marry Dorothy Coonan, actress, as soon as his divorce from Marjorie Crawford becomes final.

Maurine Sunday announced in San Francisco that she will drop a divorce suit filed recently against George Sunday, son of this evangelist.

Isabel R. Wood, actress, granted an annulment in L. A. Superior court of her Mexican marriage to Harmon Kirk Wood, actor, on grounds that the ceremony was not in compliance with the Mexican laws.

Hanna Williams-Kahn announced her intention to forsake the stage for domestic life, and will do her best to make a home for her husband, Jack Dempsey.

Randolph Connolly, child actor, filed suit for $76,000 in L. A. Superior court against Francis and Clarinda Mason, alleging in his complaint that injuries received in an auto accident have halted his film career. The youth's mother also asks $25,500 in a separate suit.

Alexander Light, actor, unsuccessful in his $8,187 suit filed in L. A. Superior court against the Ebel Club for asserted breach of contract in connection with the production of 'Twentieth Night.' Court dismissed the suit by sustaining an objection of the defendants to the introduction of evidence.

Janet Sheppard Graves awarded an anulment in L. A. Superior court from W. A. Graves on grounds that her husband disapproved of her determination to follow a screen career.

Although no arrests were made, police raided the Social Club and the Sunset Club, Hollywood speaks, and ordered the drink parlors to close their doors, with the former obliging promptly by placing a sign in front of the establishment, 'Gone fishing, why don't you?'

Mickey 'Whirlwind' Thomas, prizefighter and extra, and Sol Lippo, extra, fined $20 and $10, respectively, for instigating a free-for-all fight in the United Artists studio casting office.

Los Angeles city council pledged itself to submit at the next city or state election a proposal amending the dance hall ordinance allowing Sunday dancing. At the same time an amendment will also be submitted legalizing the sale of beer in dance halls and cafes where food is served.

Both harness and running races, with pari-mutuel betting, ok'd for the coming Sacramento, Cal., fair by the state fair board of directors.

Bill permitting betting on dog races under the pari-mutuel system, similar to the measure approved by the voters in connection with horse racing, introduced in the Calif. legislature by Walter Sullivan.

Mid-West

Mrs. Theodore Koehler, divorced wife of the composer of 'Stormy Weather,' won a judgment for $10,000 for back alimony at the rate of $150 a month. She will attempt to attach his royalties.

Helen Morgan in Chicago for vaudeville and nite club engagements confessed her secret marriage at New Castle, Pa., on May 15. Groom is a law student, Maurice Maschke, Jr., who is waiting to hear if he passed his bar exams. He's from Harvard via Cleveland.

Attorneys for the Century of Progress Exposition took an appeal from a $75,000 jury verdict to Royal Irwin, a college boy guide, who lost his eyesight in an accident while on duty at the Fair.

Klondike Kate Rockwell married John Matson, Alaska miner, 33 years after they met during Yukon gold rush days. He was bashful. At one time she bankrolled Alexander Pantages to start a theatre.

Al Strook, 33, owner of Jeffery Tavern was shot in Chicago. His place, often raided, has been much in print the past year.

Rev. Phillip Yarrow, Chicago's loudest yipping reformer, won a minor victory at 'Streets of Paris' when a small peep show 'Is It Mimi?' was closed. Yarrow wrote to the South Park commission that immoral shows at the expo were 'spoiling the youth of the land.'

William Klopp, 68, said to be a former circus clown, died in Oak Park Infirmary, near Chicago. Injuries from an auto accident caused death.

Skyride rocket car at World's Fair slipped a cable and two persons who were standing up in the car at time were slightly injured.

Ralph O'Hara was reported kidnaped in Chicago, but Tom Maloy, boss of the Operators' Union, said it was nonsense. O'Hara was exonerated of the murder of Fred Oser some weeks ago.

EVELYN NESBIT DIVORCED

Chicago, July 24.

Evelyn Nesbit currently headlining here at the Club Alabam was divorced last week from Jack Clifford. Desertion as of September, 1918, charged.

Miss Nesbit testified she didn't know where Clifford is at present.

B. and O. Routes

(Continued from page 46)

Victor, James E., 522 Fifth Ave., N. Y. C.
Vis'an, Rob, 6211 Linwood Ave., Cleveland.
Vito, King, Rose Room D. H., L. A.
Vogel, Ralph, 2562 Coral St., Phila.
Voorhees, Don, NBC, N. Y. C.

W

Wagner, Buddy, Commodoro H., N. Y. C.
Waring's Penna., care J. C'Connor, Hammerstein T. Bldg., N. Y. C.
Warnow, Mark, CBS, N. Y. C.
Watters, Lou, 1007 104th Ave., Oakland.
Walker, Ray, 201 St. James Pl., Brooklyn, N. Y.
Weber, Thos., Breakfast C., L. A.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Lincoln Tavern, Chicago.
Weldner, Art, 44 Wayona St., S. F.
Welch, Roy, Fulton-Royal, Brooklyn.
Werner, Ed., Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, Ray, Roosevelt H., Hollywood.
Weston, Don, Richmond H., North Adams, Mass.
Wetter, Jos., 617 Adams Ave., Scranton, Pa.
Whidden, Ed., 125 Dikeman St., B'klyn.
Whidden, Jay, Miramar H., Santa Monica, Cal.
Whiteman, Paul, NBC, N. Y. C.
Whitye, Everett, New Hartford, N. Y.
Wilkinson, Raul, Dupont Biltmore H., Wilmington, Del.
Williamson, Ted., Isle of Palms E., Charleston, S. C.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, Meredith, NBC, S. F.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wineland, S. K., Metropolitan Studio, Hollywood.
Wittenbrock, Al., 1308 T St., Sacramento, Cal.
Wittstein, Eddie, New Haven.
Wolf, Leo, Sky High Club, Chicago.
Wolf, Rube, care Ranchon & Marco, Hollywood.
Wolohan, Johnny, El Patio B. R., S. F.
Woodworth, Julian, Palais D'Or, N.Y.C.
Wray, Rolly, KFOX, Long Beach, Cal.
Wright, Joe, 410 Mills Bldg., S. F.
Wunderlich, F., 1587 E. 19th St., B'klyn.

Y

Yaw, Ralph, KERN, Bakersfield, Cal.
Young, Marty, 4300 Pershing Dr., El Paso.

Z

Zahler, Lee, Darmour Studio, Hollywood.
Zoppe's Arabian Knights, Keego Harbor, Cass Lake, Mich.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!
RKO PALACE B'WAY at 47th
WILLIAM POWELL in "Private Detective 62"
On Stage—Leon Belasco and Orch.
RKO 86th ST. at LEX. AVE.
Wed. to Fri., July 26 to 28
"EMERGENCY CALL"
and
"BE MINE TONIGHT"
RKO 81st ST. ON B'WAY
Wed. to Fri., July 26 to 28
"EMERGENCY CALL"
With
Bill Boyd — Wynne Gibson

B'WAY at 51st ST. CAPITOL
In Person
ETHEL BARRYMORE in "TWELVE-POUND LOOK"
Harrison & Fisher Reis and Edwards—Spitalny and Orch
Extra—Harold Arlen
On Screen — Kay Francis, Nils Asther in "Storm at Daybreak"

LOEW'S B'WAY at 45th ST. STATE 25¢ MON. to FRI. 10 A.M. to NOON
Screen—JOHN BARRYMORE
"REUNION IN VIENNA"
Stage—Ethel Waters and G. D. Washington in Cotton Club Revue and Mills Band—Others
Fri.: S. Sidney—Jennie Gerhardt

CHATTER

Broadway

Ruth Harding free lancing as a press agent.

Sid Weiss p.a. for Central cabaret, Yonkers.

Primo Carnera downs a quart of beer in two gulps.

Those 80% in favor of the house games at Long Beach.

Margaret Sullavan starting to duck fan mag interviews.

Mother of John Kelley, Ringling show attorney, gravely ill.

Jake Wilk to London. Main idea is to play some golf, he claims.

Phil Coffey of the Dixie spot going to Hollywood with Bill Frawley.

William A. Brady on liquid diet because of affected foot, has dropped 15 pounds.

Merritt Hulburd entertained his Paramount associates. About 150 showed up.

Reed Albee has been taking his prize horses seriously. He has a stable of 11.

Joe Jackson, comedy cyclist, left last week to open in Berlin. Away for two years.

Marcus Heiman and Martin Beck lunching together nowadays is one sight all by itself.

Ben David sticking to agenting in radio only now, but still interested in producing a play.

Mary Nolan appearing at the Jolly Friars, a night spot on Merrick road on Long Island.

Evergreens placed on grave of Robert Ames at Hartford in names of prominent players.

Mild Felt ran out to Ohio on plans for opening up as an exhibitor in that state next month.

Leo Morrison ordered a terrace apartment at the Park Central. Got one with an 18-inch terrace.

Loew's Ziegfeld adding a mind-reader for a week's frolic; otherwise the straight pic continues.

Savington Crampton, J. Walter Thompson agency exec, back on the 'Bremen' from a London vacash.

Moss Hart kinda flustered and flattered at being invited to the White House by Mrs. Roosevelt.

Motion Picture Club and A.M.P.A. are combining on a day off up the Hudson Aug. 2. Nick will be a fin.

Formerly at the Par, Brooklyn, Ben Griefer landed the Criterion management spot for run of 'Song of Songs.'

'He Men' and 'Pansies,' N. Y. Times' two ball teams battled the heat at the Stadium Monday. Beer at third base.

Dr. Keith Kahn, plastic surgeon, known around the Square, has a play going the rounds, 'Hell's Chosen People.'

Lucille Mendez (ex-Mrs. Ralph Ince) back east. Her kid sister, contrasting blonde, is bad either on the hoof and otherwise.

Lloyd Pantages daily Hollywood column in the New York Evening 'Journal' is having a try at syndication. Very limited at present.

Arthur Brilant around Broadway from Hollywood with a west coast play ready for the boards but still 50% of the b. r. to be promoted.

John Beck, Jr., now handling the vaude books for houses in Portland and other Northwest towns for the Roy McCray booking offices here.

Club Osterman took the veil both upstairs and down for the summer. Jack's set for Loew's State Aug. 3. May reopen the nitery in the fall.

Yacht Club Boys set for a Vitaphone short before going to Saratoga next month at the Piping Rock. Borra Minevitch also just finished one.

Harry Benson, treasurer of the 48th Street, reported better after grave condition following recent appendix operation. Flushing hospital.

One of the Times Square sheets admits it has been paying off its staff from bad accounts. If they collect it, fine—if not, let 'em starve.

David Boehm, in on the 'Rex' from a European vacash, to the coast for Warner Bros. via Canal route on the 'California.' Set for a year again on the WB lot.

West 46th street has had that handbook cigar store raided twice, but backing the wagon in hasn't kept the boys from congregating. Three cops now to clear the loitering.

The open window rehearsal halls emit so much song and dance stuff that plenty of expectant show business is obviously in the making. And talk about nature in the raw is seldom mild.

W. E. Wilkerson of the coast was in New York last week on his usual quest after sugar. Wilkerson is reported furnishing the N. Y. Daily 'Mirror' with its new Hollywood column, in addition to Winchell's.

There's been so much trouble and congestion backstage at the Hippodrome, N. Y., with opera enthusiasts or relatives mobbing the place that Tim Lahey has been engaged to keep people away from the backstage door.

An uptown roadhouse has so many of its creditors present nightly there's no room for paying customers. Restaurant on Broadway has declared all due bills out for the summer. The cheapies were interfering with regular trade.

Ork leaders and singers find Mrs. Franklin D. Roosevelt, wife of the President, a good audience! Taking a recent moonlight cruise aboard the 'Showboat,' Lake George floating night club, Mrs. Roosevelt heard a special dinner program arranged for her by Don Bestor. Before the mike over which music is broadcast she thanked Bestor.

Peggy Rich must have some inside info about Jack deRuyter's coin. She's suing him for plenty of g's for breach of promise, forgetfulness or neglect or whatever it is when it happens like that happened. After Peggy lost her divorce suit and she and deRuyter thought they were notorious enough to go on the stage, the theatres had to bail Peggy out of a hotel bill in New York so she could open for a try-out with her sweetie at Trenton.

Paris

By Beulah Livingstone

Mistinguett has departed for Juan-les-Pins.

Sudden warm weather driving everybody to the outdoor cafes.

Hope Hampton and Jules Brulatour coming here later from Cannes.

Argentina has departed for a tour of South America, but returns in October.

Dagmar Godowsky postcards from Florence that she goes next to Switzerland.

Helba Huara attracting attention by her Peruvian dance recitals at the Vieux Colombier.

The 'Hot Club de Paris,' new jazz spot, is presenting 12 colored musicians, headed by Freddie Johnson.

Alanova has gone to London as the solo dancer in 'La Mort d'un Tyran,' by the French composer, Milhaud.

New play by Andre Pascal, 'L'Homme aux Yeux d'Almee,' has been accepted for the Madeleine next season.

American colony turned out in force at Fourth of July Embassy Garden party given by Ambassador and Mrs. Straus.

Geraldine Farrar, Franklin Roosevelt, Jr., Winston Churchill and Gen. John J. Pershing among July distinguished visitors.

Lys Gauty, Mauricet and the piano comedians, Julien and Gilles, have formed a little company to go on tour through France.

After a successful Paris debut dance recital at the Madeleine, Edna Breyman has gone back to Los Angeles with her mother.

A letter from Muriel Pollock, composer and whirlwind pianist of the NBC, says to expect her in August on her first Paris trip.

After a few days' motor trip, Dr. and Mrs. Charles Holder (Dorothy Caruso) are returning to the Chateau d'Ury, near Fontainebleau.

Frances, Virginia and Marguerite, the three sisters of the Morgan Trio, have returned from the Riviera to fill summer engagements here.

Carlos Reymond has been engaged to design both sets and costumes for 'L'Arlesienne,' which opens at the Comedie Francaise next season.

Midget golf is being supplanted here by 'miniature speedway'—mechanical device for racing toy automobiles—which is even invading the Champs Elysees.

Following her engagement at the Casino de Paris, next fall, Mistinguett has been offered the headline honors in Rip's new revue for the Bouffe-Parisiens.

Aimee McPherson took leave of the American hospital and neglected to leave her address, but is thought to be somewhere in the south of France.

Owing to sudden illness, Carmen Boni was obliged to cancel her engagement for the leading role in 'The Lady of the Sleeping-Car,' which opened at the Varieties this week, replaced by Mona Sem.

Patrick Brunner, London film director, and Elaine Hewett, screen actress and ballet dancer, recently married in the Royal Chapel at St. James Palace, where they were honored by the King's presence, are spending their honeymoon here.

Bermuda

John B. Gambling, WOR announcer, resting up.

Shriners and Princeton alumni in mixed crowd on 'Queen' (17).

British element looking forward to 'Cavalcade' showing shortly.

'Transylvania' (18), ushers in cruise boat summer season, arriving with 699 on board, but most of 'em appear to be entertainers.

Among latter were Barry Townly, Jack Stanley, Anna Codee, Marya Marlowe, Harry Neville, William Lloyd, Pat Pattison, Fred Neal, Frank Orth, Dave Hacker, Gail Henshaw, Virginia Oman, Marie Houston, Annie Pekare, Margo Fischer and Nancy Barnwell.

London

Herb Williams getting plenty of revue offers.

Omar doing a private party for Mrs. Corrigan.

J. B. Priestley recovering from throat operation.

Al Bowly again making friendly overtures to Roy Fox.

Nina Mae McKinney's latest trouble is the mumps.

Maurice Cowan now film critic for the 'Daily Herald.'

Harry Dufor may team up with Iris Kirkwhite for vaudeville.

The Richard Tauber idea to appear in a Schubert play h-re is off.

Stanley Holloway doing audition for one of leads in new Drury Lane show.

Beatrice Lillie substituting for Boswell Sisters at the Cafe de Paris.

Harry Foster week-ending with Mark Ostrer at his country residence.

Joe Cohen framing new act with Len Jackson, who replaces Murray Leslie.

Ruth Roland here, pleasure bound, but might consider a vaudeville date.

Mistinguette and Derval fly from Paris to see the Prince of Wales' French revue.

Tommy Lorne's new bit, 'cutting the lady's dress,' is a steal from Doctor Rockwell.

Gaston Palmer coming over specially to postpone his dates for General Theatres.

Embassy Club balance sheet just issued reveals loss of $400 for year, first loss in years.

Princess Juliana, Holland's future queen, seeing 'Richard of Bordeaux' at the New.

Ramon Novarro expressing desire to appear in an English revue to be written by himself.

King Feisal of Iraq attended gala performance of 'Wild Violets' at Drury Lane July 6.

Dodo Watts crashing vaudeville, with Arthur Klein, English song-writer, at the piano.

Ted Ray surprised his friends by his sudden marriage to Sybil Stevens, non-professional.

Kid Berg and Bunty Pain, from the Trocadero cabaret, fixed the wedding date this week.

Sydney Carroll dickering for presentation of plays at his open-air theatre in Regent's Park.

Larry Gains after winning fight in Ireland wins $8,000 in card game crossing over to England.

Leslie Sterling to croon at the Beach Casino, Monte Carlo, for eight weeks, opening Aug. 5.

Understood Madam Colletta, former owner of the Queen's Hotel, has just bought the Hotel Splendide.

Mrs. Henry Kahn about to join her husband in Johannesburg, where he has been appointed Fox rep.

Phyllis Hillen, originally office girl, then private secretary to Sydney Hyman, left after 17 years. Married.

Two hundred men in all-night queue for final tennis match between Helen Wills Moody and Dorothy Round.

Jimmy Campbell, Irwin Dash and Leslie Holmes flying over to Paris July 16 for a special broadcast from Radio Paris.

Fritz and Schnitz newcomers on the British Broadcasting Co. are David Burns, American, and Teddy Elben, English.

Edie, Elsie and Birdie Port, formerly with Francis Mangin at the Rex, Paris, in for 12 weeks at Palace, Blackpool.

British International's Elstree studios closing end of August for six weeks to allow distribution to overtake production.

Lady Eleanor Smith to play one of the leads in the picturization of her book, 'The Red Wagon,' which Paul Stein is directing.

Panama

By Bea Drew

Mary Lee Kelly ill in the hospital.

Kelly's Ritz has a new front, Spanish and classy.

The Mask and Wig Club new show is 'Broken Dishes.'

New cabaret, Paradise Nite Club, opened. Alexander Markus is m.c.

All cabarets must deposit $150 for every entertainer brought from the States.

The Rivoli night club folded; Kelly's Ritz took over the entertainers.

Mrs. Mace Jacques, mother of 'Bobby' Jacques, dancer, is seeking divorce.

The Panama government has decreed a reduction in the import tax on liquor. But the sellers refuse to lower prices.

Josephine Saenz, Panamanian girl, weds John Wayne, picture actor. Her father is Panamanian Consul in Los Angeles.

Eleanor Van, the dancer, is taking her vocal lessons seriously. Will sing with the local Opera Co. Still teaching dancing.

Lyle Womack, Ruth Elder's ex-husband, returned to the Canal Zone with his new wife who has been playing bits in pictures. Mr. Womack is the local agent for a Mexican divorce factory.

Salomon Velasid, manager of the Venus theater got 10 days in jail for showing an obscene picture. He had told Mayor Cervera it was a scientific picture. After seeing it, the Mayor thought differently.

When entertainers fullfil their contracts they must immediately return to the States. Loe Byrne, of the Atlantic though differently, but was repatriated by the gov't. And she was put under detention until the boat sailed.

Harry Metzger, who married Leslie Russel, of the Metropole, failed to pay attorney for divorce granted last month. Judge says he must pay or go to jail. Miss Russel has returned to cabaret work and says never again.

New people from New York for the Atlantic nite club are Peggy Styles, Kathlyn Hufford, Helen McManus, Retta Skolka, Kitty Ellis, Jean White, Shirley Hansen, Constance Violea, Charlotte Farquhar and Connie Duane.

And still another new one—The Hunters club, with a gymnasium and hand-ball court. Amateur boxing bouts every week, charging dues of one dollar, entrance fee and 50 cents a month. Harlem Buddie Bennett and his Dixieland orchestra furnish the entertainment.

Bucharest

City alive till 3 a.m. and longer.

Mme. Bulandra looks 10 years younger.

Baneasa Forest to become fashionable resort for week-enders.

'Private Lives' and Sil Vara's 'Queen Victoria' due here in fall.

Gradina Colos turns open-air cinema after flopping with revues.

'Grand Hotel' to be done for first time in Roumanian at the Ventura.

Dr. V. Voiculescu appointed literary advisor for local radio station.

'Dinner at Eight' scheduled at the Regina Maria theatre for October.

First local sky-scraper makes National theatre opposite look like a doll's house.

National theatre and the Regina Maria squabbling over performing rights of Lonsdale's latest.

Vox House gives charity performances of Kalman's 'Countess Maritza' for German exiles.

Local Luna Park to open in swanky centre of city with mammoth open-air cinema seating 4,000.

Misha Fishzon and Jewish Company giving open-air performances of Schalom Asch play, 'Uncle Moses' at the New.

Victor Eftimiu, president of local P.E.N. Club, has attractive library with dedication volumes of Pirandello, Stefan Zweig and scores of others.

Stroudsburg

By John J. Bartholomew

Tal Henry's North Carolinians one-nighting.

Bill May's Lafayette College band now at Lake Mineola.

Bernie Whitman's orchestra playing at Fauchere Casino.

All local textile industries have inaugurated the new 'code' hours.

Almost all local golf courses announce another cut in greens fees.

The Harrod Singers, colored singing troupe, appearing in this section.

Cy LaTour press agent and photographer for Pocono Mt. Horse Show.

Joe McHugh m. c.'ing and handling the floor show at Yarrick's Hof Brau.

S. S. Kresge, chain-store magnate, building dam and swimming pool on his estate.

The Hendrickson-Bruce Shapespearean Co. playing the State Teachers College auditorium.

Rose Hampton, Met. opera contralto, and Wilfred Pelletier, conductor, concerting at Buck Hill Falls Inn.

Glen Brook Country club, where Gene Tunney trained for the first Dempsey fight, building large terrace garden for dancing and outdoor dining.

Alice Claire Butler, dancer, in the floor show at the Kresge hotel, married July 17 to Edward Joseph Barnes (Wilkes-Barre), musician with the Charles Knecht Ramblers at the hotel.

Swanky Buckwood Inn, home of the famous Shawnee Country club, has gone in for a large beer garden, inclding an Hawaiian orchestra. California Nighthawks in the inn's main ballroom.

Vienna

By Erich Glass

Blind composer Bela von Ujj, 60.

Pensioned Burg actress Olga Lewinsky—80.

Luise Ullrich home from filming in Black Forest.

Karl Farkas to open new revue stage 'Casino' in fall.

Talk of Fox and Par bidding for U. S. rights of Jeritza talker.

Max Reinhardt approached to lecture and direct at Warsaw.

Rumors of first Adele-Kern talker to be made shortly under Fejos.

Reinhardt planning revival of 'Saint Joan,' with Paula Wessely starring.

Scala's publicity stunt is to avoid publicity and to leave whole town guessing.

Burg's ex-star, Alfred Lohner, out of prison and off to visit parents in Switzerland.

Heinz Saltenburg acquires new Oscar Straus opus based on Schnitzler's 'Liebelei.'

Art Film Co. resurrects with plans for three talkers beginning with 'Love at Court.'

Friederich Schreyvogl appointed literary and publicity advisor for local federal theatres.

Paul Hartman and Ewald Balser of the Burg under contract with the Volksbuehne in Berlin.

Lichtenberg comedy to be done in Czechish at Brno prior to production in original German.

Max Hansen to return in a few weeks for Austrian milieu talker, with music by Robert Stolz.

Rudolf Hans Bartsch sends police after a 'mysterious' double who keeps double-crossing him.

'Lilac Time' planned as New Year's Eve vehicle at the State's, with Adele Kern as Hanneri.

Septenarian Heinrich Glueckmann recalls early dealings with Schnitzler, Schoenherr and Wildgans.

Otto Klemperer under contract for 83 concerts in Philadelphia, which will fetch him 58,000 bucks, plus expenses.

Bronislaw Hubermann recalls rise to fame and dwells on an encouraging hug of the great Brahms in 1896.

Actor-regisseur Wilhelm Klitsch marries his pupil, Maria Elfriede Maier, who is a double of his late first wife.

Peggy Field makes her debut at Reinhardt's and walks away with Geyer piece in spite of not having a word of German.

Werner Krauss takes English lessons with Professor MacCallum and prepares his part in 'Before Sunset' for London.

Kurt Robitschek thinks of going into partnership with Karl Farkas, both flirting with Ronacher's and two or three others.

Leo Slezak, Szoeke Szakall, Walter Jannsen are partners of Marie Jeritza in 'Archduchess Alexandra,' talker now under way.

Herbert Furreg wants a message from Shaw to mark new era of his management in Graz. Sez G.B.S. is an idol in that capital.

Arthur Lowenstein, Victor Barnowsky, Heinz Saltenburg, Hans Ziegler, and Karl Farkas among the candidates of would-be managers here.

Richard Duschinsky writing new play with equally famous and notorious painter, Hans Makart, and the actor genius, Girard, as chief characters.

Josef Beer, aged 22, has his first operetta called 'Prince of Schiras' ready for world premiere at the Stadt theatre in Zurich. Text is by Ludwig Herzer and Dr. Beda.

Fritz Kortner back after playing Copenhagen, Oslo, Stockholm, Reval and Kowno. Plans to star in 'Merchant of Venice,' 'Ghosts' and 'The Patriot' with Austrian ensemble in U. S.

The Hague

By M. W. Etty-Leal

The Boswell Sisters at ingen in Kursaal.

Roulette concessions given out more freely here. There are four casinos in Holland now.

Oscar Strauss arrived in Holland. He is under contract with AVRO broadcaster to conduct concerts.

In Scheveningen, Circus Schumann back in concrete building which they had not visited for 16 years.

Gitta Alpar booked a great success at the Tivoli, concert hall in Utrecht. This concert broadcast by AVRO.

Arrival of Italian air squadron with General Balbo, on its way to Chicago, which made Amsterdam first stop on long voyage.

A new company has been formed, Neco-Film, which aims at film production in Holland. It offers $400 for best sound-film scenario in Dutch.

Dutch company, Groot Nederlandsch Tooneel, has acquired sole rights to Holland of Reinhardt's 'The Miracle.' It will be produced this fall.

CHATTER

Hollywood

Sally Eilers due Tuesday from Europe.

Delmar Daves back from two months in Europe.

Elissa Landi vacationing at Malibu with her mother.

Harry Coe now representing Joe Morris on the coast.

Stickups nicked the F-WC Granada at Inglewood for $117.

Metro's 'Hall of Justice' has the Los Angeles city jail as a locale.

David Hillman handling publicity for the Tower and the President.

It took the surgeons an hour and 20 minutes to yank the Gable tonsils.

Sid Silvers learning to play a jewsharp for 'My Weakness' at Fox.

James McGuinness presented with two Irish hounds by Richard Bennett.

Colleen Moore gave away a couple of collie pups to crippled children.

Lee Tracy on time every morning, while making 'Turn Back the Clock.'

Warner Baxter still driving his two-year-old Ford, and says he likes it.

Walter Huston spending all his spare time at his camp at Arrowhead.

Bill Newberry hopes to have his arm out of the brace within a month.

The ex-Mrs. Ted Doner working for United Artists at an information desk.

Ted Florito will write the music for the short his orchestra will make for Radio.

Universal discontinued studio previews. Will show new pix at the Ritz hereafter.

Larry Hart went for one of those white suits and looks like the lower half of a flour sack.

Sidney Sutherland bought his wife a car for her birthday—and uses it to go to work.

Ed Wynn has taken a home at Laguna Beach among the artists and George Rosener and Caesar.

In anticipation of a rush when the new buying season gets under way, Fox is putting on extra help.

Gary Cooper getting the yacht fever, but won't buy until or unless prices come down in the fall.

Charles Butterworth talks of his holdup everytime anyone starts a conversation about operations.

Lou Brook trying to locate Brazilian musicians for his 'Flying Down to Rio,' and there're none around.

Dorothy Cormack, head of Radio's stenographic department, hopped to Minden, Nev., to marry John Carson.

The Lionel Barrymores threw a party to a group of friends last week to celebrate something or other.

Following one week at the Paramount (27) Abe Lyman and his band go to the Warfield, San Francisco.

Herman Kersken down from Frisco over the week-end to look over stage talent, and confer with F-WC execs.

George Raft burning because his high and round haircut for 'The Bowery' makes him self-conscious in public.

Max Amsterdam, Fox studio violinist, and Gypsy Clarke, vaude, operating the Hollywood Bridge and Chess club.

David 'Whataman' Hutton, Aimee Semple MacPherson's headache, has been signatured by Bryan Foy for a one-reeler.

Elmer Benjamin will have a desk of his own when National Exchange Screen Service takes over additional quarters.

Florence Desmond in demand at Hollywood parties, but causing a burn because she won't perform. Fox orders.

Week-end cruises to Ensenada popular with picture execs who get a chance to read scripts without being disturbed.

Lilian Harvey spending her spare time supervising the redecorating of her new home. And handling a paint brush herself.

Ralph Morgan the proud papa over his daughter's success in 'A Lion in Her Lap' at the Pasadena Community playhouse.

Julius Nathanson arrived from New York and will make a stab for pix, or may produce Jewish musical comedies on the coast.

Norman McLeod and William Cameron Menzies, co-directing 'Alice in Wonderland,' talk to each other in a Scotch dialect.

Howard Dietz and Harlan Thompson staging a ping-pong tourney every week-end. Pair about the best players around here.

Roy Baker, half-back on the U. S. C. team in 1922-23, helping keep the directors and writers physically fit in Warners studio gym.

Claudette Colbert didn't get a chance to say 'Goo-Bye' to Norman Foster when he left for Honolulu. Phoned their 'Bon Voyage.'

Dong family (Americanized) placed four brothers, David, Harry, Allan and Frank, as Chinese children in 'Charlie Chan's Greatest Case.'

Grandpap Dave Thompson taking the bows at the christening of his granddaughter, Diane Marie Dunn. Father is Raymond Dunn of Fox sound department.

There was a young riot at Hollywood and Vine when a stranger drove up to a flock of lay-offs and inquired if anyone wanted to ride to New York. Stranger got scared off.

Aaron Gonzales and his orchestra, at the Hollywood Roosevelt hotel, will record the songs Victor Schertzinger wrote for 'My Woman' at Columbia. Schertzinger is also directing the pic.

Bill Quinn, former National Screen Service exchange mgr. here, has opened Pacific coast offices for the American 'Display Co., of New York. Perry Nathan on from New York to assist him.

Hector Pazamagoula, formerly at Santa Barbara for F-WC, now handling advance publicity for the RKO 'Talent Revue,' currently playing a number of local Fox West Coast nabe and suburban houses.

Music for 20th Century's 'Broadway Through a Keyhole' being written by Gordon and Revel. Warren and Dubin doing the tunes for the same company's 'Moulin Rouge,' starring Constance Bennett.

Garbo immortalized in stone by Boris Anrep, who has used the star's figure to symbolize the tragic muse in the mosaics around the National Gallery, London. She's the sole profesh figure and is surrounded by British titles.

Majorca

By Theodore Pratt

French weekly has appeared. Also an Anglo-Hispano monthly.

Little Club, operated under Harry Fawkes and Fred Marvil, now among the deceased.

Just like Florida. Only not quite. Americans worried about the dollar. It will make a difference.

Trocadero, hottest night spot, going better in summer than last winter. Yola Lee, former Broadway torch singer, a feature.

Brooks Cowing, the Paul Whiteman of the Island, now performing at Palma Beach, new dance joint going well after a slow start.

Police cleaning out undesirables generally. Those led gently to the border about equally divided between Americans and English.

'The Daily Palma Post' has changed hands. Started by Mr. and Mrs. David Munro. Taken over by Mr. and Mrs. Thomas P. Leaman, Jr., with Munros retaining 50%.

Four Americans and one witness in jail after being charged with assaulting a civil guard. Court martial affair, to come off when the authorities get ready. One prisoner a woman. Plays the cello in her cell. (These Americans since released under bail on U. S. Govt's intercession. Theodore Pratt, contributor of this column, and an American, in temporary trouble at Majorca over an article on the Island in 'Mercury').

Kansas City

By Will R. Hughes

Four breweries under promotion. None at present in operation.

Amusement parks and swimming places doing a land-office business.

New gag at the baseball park—double-header with the night games.

Outdoor Advertising company had to cover parts of the Marcus shows paper.

Special writer in the Kansas City 'Star' reports that the slot machines are taking $200,000 monthly here.

Jean Harlow's grandfather, S. D. Harlow, 76, arrested when a car he was driving collided with another.

Bill Kyne, at Riverside, announces that the fall racing meet will begin about Sept. 20 and probably run 20 days.

Tom Mix and his gang will be at the Mainstreet week of July 29. The last time here he broke the house record at the Orpheum.

Lowell Lawrence, amusement editor of the 'Journal-Post,' vacationing in the Wyoming Rockies. John Cameron Swayze, radio editor, doing double duty.

The 22-story Kansas City Athletic club building, with its wonderful roof garden, has been converted into the Hotel Kansas Citian, the Athletic club reserving several floors.

Although there are six dark legitimate theatres in the downtown district—the Shubert, Shubert Missouri, Orpheum, Gayety, Pantages and Empress—there is but one dark picture house, the Royal, the town's first deluxe and the one that coined money during its day.

Loop

Ted Lewis hired a new singer, Rex Griffith.

Martinez and Randall headlining Pabst Blue Ribbon Casino.

Fay Bainter in as Luella Gear stepped out of 'Gay Divorce.'

Dave Lipton will take Franconia cruise from New York July 29.

Aaron Jones, Jr., drawing up the newspaper ads for State-Lake.

Arnold Hirsch traveling ahead of colored tab, 'Plantation Follies,' now in North Dakota.

American Seating Co. has display of church pews in the Hall of Religion at the expo.

Isabelle Stoeller, midget performer at Midget Village, World's Fair, advised to take long rest.

'Shuffle Along' set by Billy Diamond at Fox, St. Louis; Circle, Indianapolis; Rivoli, Toledo.

Walter Terry (Terry and Elmer) operated for minor ailment at American hospital, Chicago.

Swedish and Japanese displays at expo close at eight p. m. completely indifferent to night crowds.

Wichita 'Beacon' distributed 3,000 copies of a special World's Fair edition on Kansas day at expo.

Jack Fine has two floors of a south side hotel to house his midgets from the World's Fair.

Joe Frisco and Billy Carr, new floor attraction at Café de Paree with Francis Renault screaming.

Fritz Blocki staged a 'beer soiree psychopathique' for the press. Frank Libuse supplied the psychopathique.

Charlotte Walker one-sheeted all over town as Isabel Randolph's successor in 'Tomorrow Turns Back' at Selwyn.

'This Nude World' won a temporary injunction against the police and continued to exhibit at the Castle.

Joe Schenck, Walt Disney, John Krimsky, Abe Lehr, Jim Mulvey, Al Lichtman, Lynn Farnol here last week for U.A. confab.

'Skidding,' at the Studebaker with Ethel Strickland, Loretta Poynton, Marshall Grant and Guy Hitner, played the same house in 1927.

Charley Kamp of McVicker's says things are so tough actors have to give an audition to be allowed to hang around in front of the Woods Bldg.

Earl Bronson has the Colonial, Detroit, and the Riverside, Milwaukee, which he calls a 'career.'

Paul Sisters working at Hollywood-at-Fair.

Tracy Drake known to show biz for his former operation of Blackstone theatre was evicted from his free suite at the Drake hotel by court order invalidating his contract with hotel.

General Balbo never got inside Texas Guinan's Pirate Ship. According to story, he was just barging into the place when the orchestra, mistaking an Italian drinking song for the national anthem, offended Balbo, who turned on his heels pronto.

Loop was tied in a knot Thursday (20) because somebody at the 'Daily News' wanted to know the name of a march. They hummed it all over. Eugene Stinson, music critic in humiliation said he didn't know, Lloyd Lewis was stumped and called John Joseph at RKO and hummed it over phone. Joseph hummed it to Nate Blumberg, Dick Bergen, Jim Christy, and two stenogs. Finally NBC's music library solved the mystery. It was 'National Emblem.'

Berlin

By F. M. Manasse

Louis Graveure will appear in his first talker, 'Adventure in Corsica.'

Sweet Ilse Straaten, juvenile lead of the Playhouse at Bremen, died suddenly.

Carl Ludwig Diehl will star in 'Full Steam Ahead,' a Carl Froehlich film for Europa.

Jan Kiepura, before leaving for Hollywood, will play and sing in a Cine-Allianz talker for Ufa.

Werner Krauss and Maria Bard have bought a little old Biedermaier house at Unter-Dobling, Vienna.

Krukenberg, the Commissary of the Reichs-Radio, has been let out. Speculations as to the successor!

Ufa declares that Brigitte Helm will—contrary to other stories—work exclusively for that firm this season.

Gustav Grundgens will direct the D.L.S.-Tofa film 'The Grand Duke's Finances,' with Gustax Frohlich starring.

Gustav Frohlich will play lead in the new film 'Round About a Million,' with Camilla Horn, MacNeufeld megging.

Fritz Schulz off to Prague next week. Thence to London for two more films. Returning in the fall to star at the Metropol.

Alfred Braun, the most popular radio announcer in Germany, has been fired without notice because of 'political unreliability.'

A statistical fan has computed that one year's supply of screen cloth for Ufa would clothe all the inhabitants of Potsdam!

Paula Wessely will play the title role in 'St. Joan' by Bernhard at the Theatre in Josephstadt, Vienna. Probably Max Reinhardt staging.

Alexander von Swaine, first prize winner at recent Warsaw international dancing tournament, is engaged as solo at the Stadtische Oper, Berlin.

The financial stringency is keeping so many people at home that Berlin theatres are having an unseasonable harvest. The Renaissance theatre is sold out nightly with a comedy 'Der Storenfried,' starring Adele Sandrock. Same thing at the Comedy.

Omaha

By Archie J. Baley

Heavy rain saves crops and brings relief from heat.

Athletic club garden, once classy roof spot, dark because of club's folding.

Dave Dewey, Intoco theatres' chief auditor, and Geisler, maintenance man, scouring Orpheum for means of cutting operating expense.

Thelma Todd, en route via air to Hollywood through Omaha, stopped off long enough to read reports of her separation from Pasquale De Cico.

Union clashed with Orpheum management second time since reopening by banning Eddie Butler from use of theatre organ for radio broadcasts.

McGee players, summer light repertory company, folded permanently. Company showed once at Military, ace nab, but refused to go on again for lack of better proposition.

Two new theatre companies took out articles of incorporation Monday (10). They were: Commonwealth Theatres Corp., by Harry B. Cohen and A. Greenberg, with $10,000; capital; General Theatres Corp., H. V. Cohen and H. Marquardt, $10,000.

Jersey Shore

By Wes Nolte

Moss Hart a new Deal resident.

Harriette Lake a shore looker overer.

Vaude out at Reades Long Branch Paramount.

Part of the Bradley Beach boardwalk burns.

Vaude goes into Reade's Asbury Park boardwalk theatre next week.

Those pigeons on the roof of the entrance to the Asbury Park Casino!

Paul Keast tries to acquire a full summer tan in two days on the Coast.

The Savoy, Asbury Park, opens with Bill Robinson's 'Harlem Is Heaven.'

Rumors that Eddy Duchin will leave Ross-Fenton, with Rubinoff replacing.

Joan Breslau ('Sign of the Cross') on a six months' vacation at Bradley Beach.

Walter St. Dennis handling publicity for Jack Curley's Woodbridge auto race track.

A special grand jury session called to investigate vice conditions along the shore.

The Asbury Elks change the name of their Top of the World club to Palm Gardens.

Paul Yawitz getting to be a week end fixture at Mort Mencher's Hollywood Hotel, West End.

The Shore Players (Katherine Alexander) cut out Mon. and Tues. performances. Showing four nights weekly now.

The Friday night supper club starts at Vivian Johnson's, Monmouth Beach. Four bux per head for everything.

Eddie Conrad, Northlane and Ward, Sherman and Movay, Jerry Cook and Jack Glickman seen around the West End Casino.

Jackie Farrell, sports chatterer for WAAT, Jersey City, and once with N. Y. 'Daily News,' takes a Fair Haven bungalow.

Earl Worthley now blowing his trombone with Tony DeNuci's St. James Theatre band. He was formerly with Jules Jaffee's Casino ork.

For the second time within two weeks the miniature train that runs on the Atlantic Highlands pier to the steamer 'Mandalay' jumps the rails, with 14 being injured. Eighteen were hurt in the first mishap.

Giolito's (49th Street) opens a Roman Gardens at Sea Bright. Jerry Baker, Margaret Padula, Frankie Pagano and Al Shane in the floor show. Irving Selzer providing the dance tunes.

Sunday films get the okay at Spring Lake.

Mexico City

By D. L. Grahame

Foodstuffs prices soaring because of crop damages resulting from droughts.

Civic government worried about lack of sufficient hotels to accommodate tourists.

Spanish versions of Shakespearian tragedies featured in broadcasts by Ministry of Education.

Exhibition of works of Diego Rivera packing 'em in at art salons of the Ministry of Public Education.

Factory girls have won their long fight for right to wear overalls and manly pants while tending machinery.

Gals of the Big House settling arguments by four-round boxing bouts at weekly fistic cards for institution's inmates.

Spanish revue company at the Teatre Arbeu advertises that it grossed $1,105 for four shows one Sunday at 47 cent top.

New angle of the vanity publishing racket being worked on rich senoritas. Poetic looking guys call on rich gals, collect to cover expenses of publishing poems in their honor then vanish.

Competish offered by Beethoven festival presented by Jose Iturbi, Spanish pianist, giving solos and directing a symphony orchestra and a chorus of 100 voices compelled Mexican Symphony Ork to postpone its Beethoven concert series until Iturbi show concludes.

Prague

By Edward T. Heyn

Pallenberg appearing in Carlsbad with his own company.

S. W. Innemann, Czech regisseur, for his 50th film, has engaged Jaromila Novotna, Czech singer.

Thomas Heine, famous caricaturist of the 'Simplicissimus' in Munich, exiled from Germany is now residing in Prague.

A section for the study of the development of the film has been opened in the technical museum, in the Schwarzenberg palace.

'Nightingale Song,' new Czech film, produced by Electra, is based on Czech play 'The Clouds' by Jaromir Kvapil, music, Erno Kostal.

New film regulations in Czechoslovakia provide that licenses for the opening of movie theatres are not transferable to other persons.

Among noted German and Vienna artists now in Carlsbad are Vera Schwarz, Elizabeth von Endert, Alfred Gruenwald, Hermann Roebbeling, Arthur Hellner, director Barnay.

International Zionist Congress meets in Prague, Aug. 16 to 31, instead of Carlsbad, as originally planned owing to strong Hitler sympathies in the German section of North Bohemia. Among subjects discussed will be treatment of Jewish actors, film artists and producers in Germany.

Shanghai

By Cal S. Hirsh

Bernhardt and Bailey in fifth week at Canidrome dog track and ballroom.

No word recently of Sullivan Sisters, singers and dancers, having closed at Casanova.

Don and Sally (Jennings) returned from Hongkong and opening at swellest hotel in China, Cathay.

Melvyn Douglas and wife (Helen Gahagan) spent several weeks here, he recuperating from illness. Going Manchuria and Peking soon.

Johnnie Bulmer, arriving on spec with drums and general outfit, struck gold at Cathay hotel. Orchestra leader, Henry Nathan.

Jere Lee's Madcaps, only girl band in Orient, going strong at Casanova, although contract expires in August. U. S. Marines packing the place.

Whitey Smith and seven piecehand from Shanghai, now in Tsingtao, playing in Little Club, managed by Sexton, formerly of Canidrome here.

Des Moines

By R. W. Moorhead

Thelma Todd stopped over between planes.

Evert R. Cummins' secretary's name is Ethel B. Good.

Allied Theatre Owners planning get-together for August 7 at Hyperion Club. Golf and free beer.

Hal Sheridan giving civic clubs statistics on the picture industry. Figures show only 3% of us are intelligent.

Bert Wheeler en route back to Hollywood stopped over to visit friends in the Jack Benny show at the Orpheum.

Orville R. Foster, former music prof. at St. Ambrose college, Davenport, Iowa, now staff pianist and organist for KSO.

KSOs radio treasure hunt the biggest excitement of the summer and will be a weekly affair with a Des Moines theatre tie-up for award of prizes.

CHATTER

Minneapolis

By Les Rees

'Be Mine Tonight' on 15th week at World.

New selling season producing encouraging results, exchange men say.

Baseball team, in second place, drew season's largest attendance playing to 26,000.

Gentry Brothers' dog and pony show here for eight days used seven different grounds.

Vacation time has started for Publix house managers. And it's with pay this year.

Film exchanges held first outing at Paradise Island, Waconia, with Bill Shartin in charge.

WCCO radio station using occasional guest sport notables to broadcast baseball games.

Carl Michaels of Tri-State, independent chain, to distribute Majestic pictures in territory.

Sharkey-Canera fight pictures falling behind Baer-Schmeling films as draw in this territory.

University of Minnesota theatre presenting 'Weeklings,' new play by local playwright, first time on any stage.

Frank Reinhardt joining Universal sales' staff, succeeding Ernie Hill who resigned to go into insurance business.

Ed Furni, veteran showman, has resigned as manager of the Palace, independent grind dime loop house. No successor named yet.

Ringling Brothers making Minneapolis circus one day stand, July 31, for first time in many years. Has been playing two days here.

Twin City Opera company, local group, to present series of light and grand operas at Lake Harriet, municipal park, with many free seats.

Mayor 'Buzz' Bainbridge, showman, urging park board to construct large stadium which American Association baseball team wants to lease.

Lucille Fletcher Hart, Minneapolis finalist in opera voice division of National Federation of Music clubs, awarded $500 cash prize.

Although picture is not scheduled for regular release in territory until Sept. 2, Warner Brothers already have 17 prints of 'Gold Diggers of 1933' working.

Crowded Federal court calendar prevented hearing of W. A. Steffes' suit to determine validity of zoning and protection here and it goes over until next Sept.

Although alky sales are way off while drug stores are prospering on bourbon and beer is getting big play, bootleggers have boosted their alcohol price from $4.25 to $6.25 a gallon. It's the inflation.

Pittsburgh

By Hal Cohen

The Joe Feldmans off for Lake Erie on their annual vacation with friends.

Vince Sortano, ex-trumpet player at Stanley, has a dance band of his own now.

Don Bestor stopping at West View Park for a one-night stand August 14.

Elmer Kenyon, the Tech drama head, getting some ideas at the World's Fair.

Jimmy Balmer the winning district manager here in WB's recent business drive.

Rae Russell has left the Patio to join floor show at Summitt Hotel, near Uniontown.

Arnold Berk, little theatre director here, conducting dramatics for the summer at Pocono camp.

Harvey Gaul, 'Past-Gazette' music and dram critic, has finished his biography of Stephen Foster.

Mike Cullen, Penn mgr., back from Atlantic City and his assistant, Bob Senft, off for Buckeye Lake, O.

Jim Melton, the radio star, and Dick Powell used to sing together in a Little Rock, Ark., church choir.

Nat Nazzaro, Jr., after a flock of hectic experiences here, now m.c.'ing at the Rainbow Gardens in Cleveland.

Len Leslie—he's Len Trollo and brother of Nick Trollo, the agent—opened at Byerly Crest last week with his band.

Mort Blumenstock in town plotting a campaign with Joe Feldman for world's premiere of 'Voltaire' at Stanley next week.

Albuquerque

By Red Brickwalk

Bennie Rubin westbound on the Santa Fe Chief through here a few nights ago.

New night club, Villa de Romero Art Inn, threatened with injunction by property owner.

Bob Keleher of the 'Journal' joined the benedicts last week when he married Josephine Schmitt.

Mr. and Mrs. Teddy Hayes and Lina Basquette summering in the Jemez mountains north of here.

Razing of old Crystal theatre here almost completed. Place played most of the big road shows in years past and landmark in the burg.

Police head and Mayor sued by owners of Pastime for closing picture, 'Virgin's Confession.' Cops say picture not objectionable, but lobby display out.

Ed Wynn stopped off for 25 minutes to race uptown with Fire Chief and make speech at the Franciscan hotel. Jack Pearl drew better crowd earlier in week. Autograph hounds besieged him.

T-WA alter course of planes through here to allow Alfred E. Lyons, K. C. newspaperman, convalescing in St. Joseph's san here, to see 'em. Lyons says he's not so lonely now when he realizes K. C. only eight hours away.

Denver

Marco Wolf, of Fanchon & Marco, spent a day here arranging for stage shows at the Orpheum.

T. B. Noble, former district manager for Publix at Dallas, made general manager for Westland.

Sam Feinstein, former Radio exchange manager, has connected with selling staff of Universal; J. S. Hommel, former Metro captain here, is now selling for United Artists, and Guy Bradford has been moved from Kansas City to Denver to sell Metro product.

J. K. Powell, owner the Oliver at Palisades, Neb., buys the Wray theatre at Wray, Colo., from Mrs. Myrtle Blanchard.

Fred Scmitt is still keeping guards around his house because of the bombing shortly after he was expelled from the musicians' union.

H. E. McKenna, formerly connected with the R. E. Griffith Theatres company home office in Oklahoma City, is now auditor of the home office of the Westland Theatres, Denver.

Frank Hickey, attorney and collector in the Denver territory for the ASCAP, says collections for licenses from theatre owners and others are better than usual. Several settlements for large amounts recently have helped to hurry up the others.

Edwin Bluck, manager and part owner the Hiawatha, is taking several months off for his health. He is now taking the baths at Glenwood Springs, Colo., and when he gets down to the right weight will go to California, returning about the first of the year.

Following out of town exhibs spotted on film row: J. F. Carper, Lafayette, Colo.; M. P. Foster, Monte Vista, Colo.; Wm. Sayre, Morrell, Neb.; Harry McDonald, Torrington, Wyo.; Fred Lind, Brush, Colo.; and Mrs. and Mrs. Frank Kelly of Salida, Colo. Most of them say business is perking up slowly—very slowly.

Montreal

Jerry Shea on CRBC.

Enid Lee at Krausmann's.

Polly Moran visiting Montreal.

Bill Pryski takes his second sock.

Palace slashed Sunday mats to 25c.

Stan Handman getting his by-line.

Bill Wallace gets ace at Whitlock.

Cap. Dickinson back on air and out of hospital.

Harry Turner, ex-Olympic boxer, died Sunday (16).

Hotel tourist biz much behind expectations, say caravanseral proprietors.

'La Presse,' biggest French language newspaper on Continent, takes over 'La Patrie,' both local sheets. O. Mayrand becomes joint editor. CHLP, 'La Patrie' radio station, to be maintained.

Reno

Jack Mathews, Calneva manager, cracked a couple of ribs when his horse fell on him.

Sam Platt and wife accompany Elliott Roosevelt on air trip to Chicago and on to wedding.

Opening of Deauville resort was marked by a couple of lively fights in which local celebrities emerged with a few shiners.

Carole Lombard has taken a cottage on the Nevada side of Lake Tahoe while winding up her six weeks Nevada visit.

Governor Balzar of Nevada, now president of a brewery, was big shot at reception for governors when they gave Reno the once over Saturday (22).

Closed for eight months, the doors of four Reno banks may swing open again by Christmas if depositors agree to take a small slice of their dough and a lotta stock, and if the courts and U. S. approve the set-up.

Woo Sing, who has given the Reno city council several headaches while trying to break into the Chinese gambling racket, came near stopping a couple of bullets with his head, and tong war reports are prevalent.

Seattle

By Dave Trepp

Bob Murray of Hamrick chain taking vacation for a week.

Doug Forbes, sec to John Hamrick, sporting new de luxe Plymouth.

Parro and Rita, dance team, featuring Spanish numbers, here from S. F., to play n.w. vaude time.

Cecil and Sally transferred from Fifth Avenue to Paramount, as spec. stage attraction for the latter spot.

Eddie Carter and Ruth Hill on free-lance bookings in pix houses through Washington and Oregon, on way east.

Pickets travel in pairs with banners calling Roxy theatre and Cocoanut Grove cafe, located across street from each other, unfair.

Juan and Anita, Spanish dance team, sailed Friday (21) on Heian Maru for Shanghai, to open on safe circuit. On three-month contract with option.

Reported Jensen-von Herberg to open film exchange for Majestic pixes in Wash., Ore. and Ida. territory; also will handle serials for Nat Levine and his specialty productions.

Trianon ball room rated this year to land the big naval ball, as climax of social doings for Frolic week. Lieut. Gov. Vic Meyers will lead the band for the admirals, who will lead the grand march.

West Coast Shows, formerly Leavitt, Brown & Huggins carney, registering okay week in Seattle, with 'fleet week' helping. Huggins is manager, since death of senior member a few months ago.

J. W. Allender, Sr., gen. mgr.; the junior, sales manager; Ashley McRae, mgr. at Portland and E. Powers White, mgr., at Butte, for newly formed National Film Ex, distributors for Monarch Productions in N. W. Emily Lyman is office mgr.

Fort Wayne

By Robert Baral

Not a single outdoor beer garden here.

Hosiery mills announce increase in wages for employes.

Mary Hosey, daughter of Mayor William Hosey, on 'Journal-Gazette' staff.

Holman Hamilton, cousin to Carole Lombard, cub reporter on local paper.

Among the local lights to go with the bigger radio chains this past season are: Edna Hodell, WBBM; Maurie Neumann, WLW; Phil Porterfield, WGN.

Rathskeller at Lake Wawasee draws plenty now; Walter Helmke up for head of Walther League. Paul Manship's statue of Lincoln now lighted at night; Marie C. Briggs writing a book with ten chapters now ready; Chatterbox, supper room at Hotel Anthony, closed until next month; Nellie Eggeman, former Pavley-Oukrainsky dancer, visiting.

Spokane

By Ray Budwi

Natatorium park granted a retail beer license.

H. D. McBride, Fox manager, to Tacoma for a few days on biz.

Frank Ludeke's Davenport Hotel orch. moved into the Metronome for summer.

County welfare board has established a home for unemployed at the fair grounds for summer months.

Racing dates will bring horses back to Spokane turf Sept. 2 to 23, according to schedule of the Pacific Northwest Fair Assn.

Liberty theatre, pix, has reverted again to two-pix bills. This spring all major operators cut the double showings, but a heavy film buy made necessary the return to two-pix programmers, R. E. Charles, manager, says. Liberty is one of the Evergreen Theatres chain.

Canton

By Rex McConnell

Vaude in prospect for two major houses here this fall.

Robert Kobacker, theatrical agent, joins J. J. Evans circus advance here.

Bob Rhodes, more than five years assistant manager Loew's here, has resigned.

Mitzi Mitchell, night club girl hereabouts, gets in A. Jolson's film 'Wonder Bar.'

Freddy Bergins' band after several weeks in the east is playing one nighters through Ohio.

George Williams' band in its second month at the dance pavillion at Chippewa Lake Park, near Cleveland.

Don Lanning, playing eastern Ohio theatres with 'Silver Slipper' revue, from Miami, Fla., is an East Liverpool boy.

Paul Bein, eastern Ohio park press agent, conducting his campaign from bed. Four ribs broken in an auto accident.

Cab Calloway due at Moonlight ballroom, Meyers Lake Park, Aug. 23. Holds attendance records for one night appearance here.

Ray Stillwell, identified with name dance bands for several years, organizes new band to play Ohio dance spots. Many boys from the former Henry Thiess combo.

San Francisco

By Harold Bock

Fred Pabst is off to Lake Tahoe and a rest.

Gus Arnheim has a new fiddler, Al Bernstein.

Fred Lane, ex-KFRC, now spieling on KTAB.

Native Chinese theatre going out after tourist biz.

Herbert Bevan has left KFRC's commercial dept.

Jimmy Davis' ork at Uncle Tom's Cabin down the peninsula.

Harold Winston, retired vaudester, donates his three show seals to city.

Paul Lukas and Lieut. Tito Falconi flew up from Hollywood for a few days.

Justus Baldwin Lyman Lawrence back at his Radio lot job after his honeymoon.

Dr. Howard Tennyson, dentist and husband of Juanite Tennyson, KFRC singer, died.

Harrison Holliway had a cold, a new apartment, and a leak in his boat, all in one week.

Harold A. Lafount and Herbert L. Petty of Federal Radio Commission, in on their annual trip

Ryan and Noblette, NBC, finished out the week at the Warfield after Jackson and Archer were pulled.

John and Ned in for week at the Golden Gate, doubling from NBC. John's got company and Ned momentarily expects to be a pappy.

Vicki Baum had two full days of radio and press interviews while here with hubby, Richard Lert, who conducted the civic symphony orchestra.

Birmingham

By Bob Brown

Temple went non-union over the week.

Billy Kent is now stage director at Jefferson.

Jesse Walker, organist at WAPI, ill at Gorgas hospital.

Edith Ambler stock celebrated six months of the present run.

Leonard Vines and Harrison Cooper recruiting a band.

George Goodale went to Georgia and came back bragging about the new highway.

Gene Edwards and wife back from honeymoon and had their car burned on way back.

Bill Young says he doesn't want a vacation, and if he had one he would go to Vernon, Ala.

If New Yorkers see a heavy cloud of smoke in town this week, don't be alarmed. Will only be Henry Holtam and his cigars. In Gotham on business.

Cincinnati

By Joe Kolling

Claude Saunders in for a day.

New p. a. low for Cincy: Scribe working hotel account for meals.

Billy Bryant's show boat troupe, at city wharf for third summer run.

Charlie Dameron, radio singer, heads pick-up ork for cafe dates hereabouts.

Coney Island and Chester Park conducting more 5c days than in former seasons.

Leon Benson and bride chugged it from N. Y., for temporary stay with their folks here.

Wm. J. Hilliar, exploiting freak show at Coney Island, giving local lads a lesson in tall press work.

Harry Schreiber and Bill Hastings motored to and from Maryland for one-day vacash with parents.

Ted Lehmeir resting at home since closing of RKO house in Grand Rapids, Mich., which he managed.

RKO Paramount pulled a b. o. nifty by staging finals in Greater Cincy 'Times-Star'-Wurlitzer piano accordion contest for amateurs, the music firm giving $2,000 in prizes.

Lewis J. Hillhouse, publicity man for Community Chest at $5,000 per annum, grabbed the $5-a-week press job for the Zoo Opera and the free lance space grabbers are yelping.

Lenora Corona's near-nude costume for role of Thais the most sensational thing in 12 summers of opera at zoo, the Met singer replying to critics that her interpretation is 'faithful' and adding 'there is no vulgarity in art.'

Portland, Ore.

By James T. Wyatt

Marc Bowman writing continuity for KEX.

Cecil and Sally of CBS found a lot of pals in the burg. Here on the Liberty's vaude bill!

Bill McCurdy back in the dorp's midst. He went to L. A. show booking for the new Playhouse.

Garnier, psychic, held two weeks at the Liberty, mind reading for femme patrons on the mezzanine deck.

J. J. Parker figuring on radio for steady picture exploitation, thereby turning the competish into a picture booster.

J. J. Parker may be the burg's leading exhibitor, but he's the state's worst fisherman. Recent trip to the beach grossed one clam.

Ruth and Lester, Vina Zolle, Frank Falen and Co., and three Capital Beers here on the Liberty vaude bill, and back to Seattle.

Floyd Maxwell still in town. Understanding is that he's waiting for the Pan deal to percolate for reopening of the now dark Orpheum.

Biggest gate in town at the stadium's dog races every nite. And now an ex-amusement park is being turned into a horse track. Street car company owns the acreage.

Ted Gamble says he's sticking to the cigar standard. Plans to form an international cigar standard bloc with Havana, those wooden Indians, and the Columbia rope and hawser company.

Walter and Billy Mason producing Mason Bros. Minstrels with Henry Dixon. Dixon figures it's a natural for the Northwest sticks. He plans to get this one going and keep producing other dorp shows to follow. Farm price revival in these parts indicates gold in the tank circuit.

Lincoln, Neb.

By Barney Oldfield

Ray Weaver's players still marking time.

Bob Livingston plans to reopen the Sun after all.

Ray Page, who taught Lindbergh how to fly, is dead.

Lincoln theatre ushers blossomed out in new uniforms.

Admish's at the low-priced houses are in for a push-up soon.

Orpheum comes over to the Independent Theatres on Sept. 1.

Cal Bard threatened with blindness, has been given hope of almost complete recovery.

Robert Woolsey stopped off at the airport for a few minutes enroute to L. A. from N. Y.

Everett Hendricks, formerly of KFLV, Rockford, Ill., is added to KFAB's announcing staff.

Ernie Lindeman, 'theatre artist' here for ten years, announced his engagement to Beulah Pitchford.

Big squawk now is whether beer may be sold within city limits on Sunday after legal opening on August 9.

George Monroe screened 'Back to Nature' (nudist pic), and spent the afternoon of the day before measuring his three screens to find the biggest one to shoot it on.

New Haven

By Harold M. Bone

Rainbow Inn still running a floor show.

Sidewalk Cafe offers a variety show now.

Jack Sanson sporting a Mona-auguin tan.

Dave Yudkin's Lake Placid band at the Rock Garden.

Dick Dorman left the town flat for a return to Hartford.

Those air acts at the Palace are a life-saver for stage crew.

Bill Blatchley's Breakwater Beer Garden using seven acts of vaude.

New Haven Light Opera Guild will offer 'Robin Hood' as their first.

Freddy Smith returned to old stamping ground here for a vacation.

Stormy week-ends have shore spot concessionaires ready to jump off the dock.

Milwaukee

By Frank Miller

Catherine Pannill Mead vacationing.

Ben Katz recovering after fall from horse.

Alfred Kohler awaiting the new Pabst season at Okauchee Lake.

Summer symphonies at Eagles Club to continue despite rumors to contrary.

Gladys Becker of 'News' turns down Hollywood jaunt in favor of a rest at Lake Beulah.

Anne McDonough is doing the publicity for Oscar O'Shea's stock company at the Davidson.

Wisconsin put on special stage show called 'Hello Bill' the past week for the Elks convention.

Jim Lunizel of the Palace staff heard one of his radio plays on a First Nighter program recently.

Lynn Fontanne, summering at Genessee Depot, near here, has gone in for riding. Alfred Lunt remains non-equestrian.

OBITUARY

W. E. PASCHALL

W. E. Paschall, 42, head of 60 Paschall Texas theatres, died instantly from a broken neck when a car in which he was riding hit an underpass pier near Dallas, July 18. Grover S. Campbell, his business associate and close friend, driving at the time of the accident, received severe bruises. Blinding headlights of an approaching auto and unfamiliarity with the road, a detour, caused the accident.

Paschall had returned only Monday from New York. Surviving are his wife, three sons, his parents and a sister. He was buried at Mesquite, Dallas county, his birthplace.

Paschall, an honor graduate of Southwestern University and Yale, was for many years a leading figure in Texas theatre circles. Not long ago his home in a prominent part of the city was bombed, without serious damage, an act ascribed by police to labor trouble in his theatres.

HARRY D. WILSON

Harry D. Wilson, 36, one of the organizers of the Western Association of Motion Picture Adver-

In Loving Memory of
JAMES J. WILLIAMS
Died July 27, 1920
Mrs. James J. Williams, James J., Jr., and Boys of Globe Transfer Co.

tisers (Wampas), died July 18, in Hollywood, following an extended illness.

Wilson first established his national publicity connections when he accompanied Jackie Coogan to New York, after the juve actor had clicked in Charley Chaplin's 'The Kid,' and was under the wing of Sol Lesser.

After coming to the coast from New York, his birthplace, Wilson handled publicity at United Artists, First National and for Ed-

IN FOND MEMORY OF MY FRIEND
F. W. VANDERSLOOT
Who Died July 30, 1931
JERRY VOGEL

win Carewe. At the time of his death he was in Columbia's p.a. department.

Wife and stepson survive. Deceased first wife was Marion Aye, screen actress.

JOHN ITZEL

John Itzel, 65, band master, violinist and composer, died in Baltimore on July 21. He had been ill for a month.

For several years preceding his death, Itzel had been supervisor of instrumental music in the Baltimore public schools, but had spent the great portion of his life in show business. For 25 years he was orchestra conductor at the old Academy of Music, joining that legit spot in 1896. Some time after that he composed the music for several operettas for the Clifton Wheelman Opera Co.

In 1912 he became musical director of the 'Chanticleer' company for Maude Adams. Following that he made a connection with the Baltimore Symphony as its orchestral representative, besides serving as assistant conductor of the Peabody Symphony under Asger Hamerik.

Widow survives. Burial in Baltimore.

HENRI L. LEITNER

Henri L. Leitner, for many years conductor of Canton theatre orchestra, died Sunday, July 16, at the home of a stepdaughter, Mrs. James T. Drake, in Elmira, N. Y.

For many years he was active in Canton, Ohio, musical circles, was conductor of the orchestra at the Grand Opera house and served in a similar capacity for the orchestra at the Meyers Lake Park theatre in Canton. Two stepdaughters survive. Burial was in Forest Hill Cemetery, in charge of the Canton Elks lodge.

BEE JACKSON

Bee Jackson, 24, whose dancing rep derived from her exposition of the Charleston when the thing was the rage, died in the Presbyterian hospital, Chicago, July 18, following an appendix operation.

Her last contact here was the Paramount Club, niterie. Outside of night clubs, she appeared with her Charleston specialty in vaude and musical comedy.

She is survived by her mother, Grace Jackson.

GUS TEMPS

One of show businesses' closest allies and best friends, Gus Temps, 62, died in San Francisco July 13.

In the theatrical transfer business since 1890 Temps was part owner of the City Transfer Co. and hauled nearly every piece of show baggage and scenery that moved in Frisco. He started with a horse and wagon back in the old Orpheum and Tivoli days.

He was buried from Sacred Heart Church.

HARRY J. HOFFMEIR

Harry J. Hoffmeir, 59, at one time are director for Cosmopolitan film productions in the old Bronx studios and head of the opera and concert department of the Tyson & Co., ticket agency, died July 18 of a heart ailment at his home in Ocean Grove, N. J.

Earl Lewis, a stepbrother, who is treasurer of the Metropolitan Opera co., survives him.

HARRY ALAN POTAMKIN

Harry Alan Potamkin, 35, film critic and member of the Motion Picture National Board of Review, died of a stomach ailment at Bellevue hospital, New York.

He was born in Philadelphia and is survived by his widow, Mrs. Elizabeth Potamkin.

MURRAY E. RICHARDSON

Murray E. Richardson, 46, died July 21 in Los Angeles, following a heart attack. He was a deputy labor commissioner for California and a former officer of Stage Hands Local 33, IATSE. Wife and an adopted daughter survive.

BERT BROWN

Bert Brown, 57, for many years a member of stock companies at the old Shubert, Davidson and Garrick, Milwaukee, died at the National Soldiers' Home hospital last Thursday after several months' illness.

Survived by his widow, a son, a sister and a brother.

MARJORIE ROSE WILLIAMS

Marjorie Rose Williams, 20, actress, died July 18, in Los Angeles from alleged self-inflicted gun wounds. There are no known survivors.

THOMAS A. FULLERTON

Thomas A. Fullerton, 73, died July 12 at his home in Whitinsville, Mass. He formerly was with the Barnum & Bailey Circus.

William Morris

PERCENTAGE WAY OUT, BILLY WATSON'S VIEW

Paterson, July 22.

Editor VARIETY:

The only way burlesque will live is on a percentage basis and make the terms according to the expense of the show and the house. If a show costs $1,750 a week and the house runs $4,000 fit the terms accordingly. But if you play those shows on a guarantee, some will cheat and chisel.

Give the producer terms to the value of his drawing qualifications. Eighteen girls, 11 principals and a good advance agent. The agent to get the opening, and the show must do the rest. *Billy Watson.*

BURLEY GRIND SHOWERS L. A. WITH 2 FOR 1'S

Los Angeles, July 24.

Widespread distribution of two-for-one, half-rate and other reduced price admissions is being resorted to by the Follies, Main street burley grind, in an attempt to revive diminishing trade. Low-priced ducats are being thrown by the handful in parked cars, business places and mail boxes at private homes.

One type of throwaway is a two-for-one ticket, or can also be used as an individual admission upon payment of one-half the regular b. o. tariff. Another type of throwaway is an admission calling for payment of 15c for occupancy of a 40c lower floor seat.

Follies, operated by Harry W. Stewart, continues to advertise 80 people—all stars—despite the fact that its stage cast seldom exceeds 20, of which more than half are chorines, most of whom double in specialties. House grinds four shows daily, with a Saturday midnight.

Literati

(Continued from page 56)

lected a title for her forthcoming autobiog. It's 'At 33.'

Practically every American publisher of any consequence has issued within the past two years a book by or on D. H. Lawrence. And more coming.

Naomi Rodye-Smith has changed publishers. Viking will get her new book, 'Portrait of Mrs. Siddons.'

Walter Kinsleim doing a play and novel simultaneously on the same subject.

Nathaniel West, who came to attention with his first book, 'Miss Lonelyhearts,' has joined 'American Magazine.' He's still in Hollywood, where Jim Geller of the Morris office placed him in a picture-writing job.

Alan Villiers won't come back here, as planned, but will go to Scandinavia instead. Maybe to look up those translation rights which include the Scandinavian.

Phil Stong has lifted the mortgage on the old Iowa homestead.

Fairfax Downey completed his biog of Richard Harding Davis. Gone to New Hampshire.

Janet Beith got a $20,000 prize in a contest for 'No Second Spring,' which Stokes will publish soon.

Mack Kraike reading for RKO.

Arch Gaffney, writer of 'Ad Man', uses several other pseudonyms.

Eddie Hurbsch is now with the International Literary Bureau.

Ruth Fowler Jones, coast graphologist, engaged by the Scripps-Howard newspapers to do a daily column. Feature will get a break-in ballyhoo using specimens of picture stars' handwriting.

Evan J. David whose 'Mush On,' which appeared in the May issue of 'Complete Novel,' has been taken by Macauley for book publication, has repaired to his summer home at Hampton Beach, N. H., to complete a long novel he's been working on for two years.

Elizabeth Corbett whose 'Young Mrs. Meigs' (Century) is still selling rather well although first released two years ago, has gone to her former home in Milwaukee to finish up the sequel to 'Meigs'. It is to be published in the fall.

'Pull, Devil, Pull, Baker,' Stella Benson's new novel, is the Literary Guild choice for July.

Ishbel Ross has a new novel ready; 'Marriage in Gotham.'

Book Week has been scheduled for week of Nov. 12.

A. L. Burt Co. celebrating its 50th anniversary in book publishing.

'The Well of Loneliness' now in the dollar edition for those who as yet do not know all about life.

The Frederick A. Stokes $20,000 first prize was won by Janet Beith. 'No Second Spring' selected from 600 manuscripts; will be released on Sept. 15.

Erskine Caldwell, whose 'God's Little Acre' was honorably acquitted of being obscene, encores with a collection of brief stories.

'Music on the Air,' by Hazel Gertrude Kinscella, is about musicians and their music as it comes over the air. Viking Press publishing.

Phil Stong is back in New York from Iowa. He says that crops are smaller but money is bigger. To square off a corner of his farm, he bought an old cemetery. But will do his own ghost writing.

Hendrik Willim Van Loon is leaving for Paris, where he intends to complete the manuscript and drawings for another guide, as he did of his native heath, Holland.

Prima Donna Scribes

(Continued from page 1)

cafe floors at openings, or on the mike with their own revuettes, not to mention benefits, personal appearances, talking shorts, etc.

There was a time when film companies bought 'scenarios' or titles from screen chatterers for fancy sums and forgot all about them. The radio has its counterpart. They now make film shorts, feature the radio columnizing m.c. in the billing, but fail to show him at all. He winds up on the cutting room floor so long as the talent he promised to deliver on the cuff appears.

There's no longer any cafe, hotel or theatre opening where the name band or attraction isn't of the ether. That means that the radio columnists barge right in with the Broadway columnists. Who said the newspaper business was a good thing to keep out of? So many seem to get so much out of the newspaper business—even if it's only the free feeds and the likker—that they've decided to make a career of it.

Personal Press Agents

Ramifications of radio are peculiar unto themselves. There is the radio star, or would-be star, getting all the free publicity in the world through the world's greatest disseminating medium—but who seems to think that a subsidized press exploiter, or 'squarer,' is necessary to his or her well-being. Whatever the theory, it has brought into prominence such ether exploiteers as George D. Lottman, Jay Faggen, Earle Ferris, Ed Dukoff, Dave Green, Joe Hoffman, Dave Alber, Harry Sobol and a couple of others who are relied upon to utilize their good offices with the radio press. It is these p.a.'s who have aggrandized the radio columnist. Latter are constantly curried and catered to.

Starts Something

Let one columnist see any radio star in the company of a rival columnist, the first radio scribe no likee. He gets himself all worked up and writes a naughty single line. Who cares? Well, the radio star seemingly does. That's where the radio p.a. comes in. Now's the time for all good press agents to come to the aid of their clients. P.a. calls up the attacking scribe and using alternating systems of mild bulldozing, cajolery or, as a final recourse, the premise of good fellowship and past relations, he wants to know what's the idea.

But why all the to-do? Well, it seems that any disturbing happening along those lines makes the temperamental radio star sing a few sour notes or not digest properly. And a guy who gets all that fan mail must have something to worry about.

But that's not all? There's the holier-than-thou radio columnist who refuses to acknowledge that any such thing as the p.a. species exists? He's a self-digger of news. He legs it himself. He has his own station and agency sources. Or the chatterer who revels in any pans upon himself. That inverse glory which some take in any recognition of themselves, favorable or otherwise—particularly if it's in the public prints—finds no greater proponent than the radio chatterer.

Others are 100% naive. The manner in which they use their columns for selfish angles is something to behold. Only those who know the boys and their angles can enjoy it best. Seemingly their editors don't care. At least one pair of editors are muscleing in on the radio scrivener's gravy. These eds are now on the 'must' list of invitations at cafe and roadhouse openings. Strictly ringside, as many in the party as desired, and don't bother about toting any bottles—the house will take care of that!

Some of the columnists are getting religion of late—even if too late. No more of that guest-star gag in talking shorts. Too many squawks. Great while it lasted—a $1,000 a crack to the columnist with the 'guest' names showing up at the Flatbush studios just to be nice fellers, and in appreciation for past favors.

Benefits

When it comes to benefits, everything goes. The m.c.'ing sort of columnist argues that it's all for a cause, but it breaks up the routine for any number of artists. Here's where the p.a. suits the purposes of the columnist—the p.a. is employed as a central source to corral a needed quota of ether entertainers with the guarantee that they won't disappoint. The pay-off, of course, is in future journalistic favors—or so understood.

Classified

The New York columnists have now assumed classifications. Ben Gross, on the tabloid 'News,' has the biggest circulation, so he rates tops, along with Mike Porter ('Aircaster') on the 'Journal,' whose stuff is well-regarded.

Louise Reid, on the 'American,' is the essayist and stylist. Hearst bunch think a lot of him and deem him class, so Reid eschews any nite-club crashing.

'Sun' has recently given in to radio by permitting E. L. Bragdon to anonymously fashion some chatter notes for the late editions only. Pete Dixon does a syndicated column on Saturdays.

Nick Kenny is the most colorful personality among the radio columnists. He's prolific in several respects and permitted great latitude by his paper, the 'Mirror' (tab).

Jimmy Cannon, 'World-Telegram,' is an enterprising and tireless news-digger. Jo Ranson, Brooklyn 'Eagle,' is similarly lively. In Brooklyn the 'Times-Union' has Bratton, and the 'Citizen' has Murray Rosenberg. The borough of churches and baby carriages takes its radio seriously.

Orrin Dunlap conforms to the conservative N. Y. 'Times' style by doing his air stuff for the Sunday editions only. 'Herald Tribune' rests on its own created and copyrighted style of setting up the representative radio programs and letting it go at that.

The many-editioned 'News' demands that its radio editor, Gross, remain with an ever-receptive ear cocked to the loudspeaker, changing his program commentaries several times daily with each succeeding edition. That's why Gross absents himself Mondays and Tuesdays and relief man, Abe Greenberg, from the rewrite desk sits in.

The boys are workers, taking their field very seriously. They're now singled out for introductories at openings, and even the radio talent agents are catering to them for fear that some adverse line may gum up a possible deal with a client.

Far Afield

George Katz, who formerly operated the New Gotham and other burlesque stock houses around New York intends to open a burlesque stock in Montreal.

LETTERS

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CONCESSIONS DEFY EXPO

Legit Code

(Continued from Page 55)

necessity. Actors appearing on roadway doing bits are known to have been paid $20 and less weekly and the code's aim is to provide a living salary. It is true that in the average show only a few players received the pittance, but equally true that the actors minimum is less than the minimum for stage hands and musicians and not much more than the chorus minimum.

The Actors Betterment Association, made up of vaudevillians, formed recently principally to combat the benefit show evil sent its own code to Washington asking for a minimum of $10 per day for all actors. Somebody representing the ABA arose to speak at Friday's code session. Rosenblatt brusquely refused to listen, advising him to write Gen. Johnson requesting that the ABA code be submitted for okay at the same time the legit code was considered. It was made plain that the code as outlined under Rosenblatt's rulings pertained to the legit field only.

There was a clash between the ABA spokesman and Frank Gillmore of Equity. Latter 'wrote down' the Betterment group as a 'jack in the box' and impertinent but the ABA man came back with: "We'll be taking over Equity before long."

Minimum salary in legit is regulated in a peculiar way, there really being four minimums. If the ticket top is scaled at $4.50 or more the least an actor may be paid is $50 weekly. Should the scale be $4 he shall be paid not less than $45. Any ticket scale between $3 and $4 calls for a minimum of $42.50, and shows with a scale topped at $3 or less shall pay the players not less than $40 weekly. There is a further provision that an actor with less than two years' experience shall get not less than $25 weekly.

The authors receded from their outside-looking-in stand. Changes in the Basic Minimum Agreement are conceded by the Dramatists Guild. Revisions principally pertain to the sale of picture rights and the managerial share. Starting Sept. 1 if a show plays but one week the manager shall receive 15% of the film rights money and if the show lasts two weeks the producer will get 25%. Old rule operates if the engagement is three weeks or more, the manager getting one-half of the picture money. Authors shall receive at least $500 advance royalty to be deducted from playing royalties after three weeks.

The press agents, through the T. P. R. O. A. and the unionized body of agents, company managers and treasurers which has been dormant for several years, both put forth proposals. Both were recognized, but their demands were halved. Hours of work decided on for treasurers and house managers will not apply to company managers and advance men, particularly when on tour. Talk among agents after the code was written pointed to the possible amalgamation of the two groups.

Staff Hours and Pay

Minimums have been set for box office men, who shall receive not less than $40 a week of 44 hours. Same applies to house managers. Press agents shall receive not less than $50 when in a run spot and $75 is the minimum when touring. Agents shall receive at least one week's notice of dismissal. Ushers shall receive not less than 25 cents an hour for 44 hours weekly, a wage of $11. Some have been getting as low as $5 weekly, while box office men have been forced to work for as little as $25 weekly. Some managers have been paying treasurers $50, others $75 and $100.

There was a fight in sight over ticket matters. Some managers were for eliminating cut rates, but changed their minds when Matty Zimmermann arose with figures proving his claim that the Leblang agency had supported 21 attractions since the first of the year and kept upward of 1,000 people employed longer than if cut rates had not been used.

It was further contended that the cut rate, through its guaranteeing attractions had lost money in most of the deals and would probably continue to operate in the red. One current deal extends the run of 'Music in the Air' through the summer. The question was settled when it was agreed that the cut rate agency shall not plug one attraction more than another.

Ticket Pact Later

Ticket interests are not signatory to the code, but it is figured the situation will be handed through the emergency committee because of the federal stamp. It is expected to curb gypping. How is to be worked out later. Proposal is to fix the top price the premium brokers can charge. Agency 'buys' were tabooed.

Wage scales for stagehands and musicians were not settled, but will be considered by the emergency committee between now and Sept. 1. It was indicated that the present minimums may not be changed, but working conditions will be altered. The 'yellow card' provisions will likely come up for adjustment. Aim is to adjust situations where more men are employed back stage than required to operate the shows.

The code virtually establishes the National Legitimate Theatre Committee. It shall consist of three managers, and one representative each from Equity J.A.T.S.E. (stagehands and picture operators union), American Federation of Musicians, Dramatists Guild and United Scenic Artists. The committee will tackle all problems and unfair practices. Included will be booking contracts, a standard being sought. The committee expects to effect an arrangement whereby a picture version of a show shall not be released until the show shall have closed.

At the conclusion of the reading of the code, Mr. Rosenblatt remarked the ABA goes on, 'that it had received the approval of about 95% of the managers, but no mention was made of what percentage of actors approved it.'

ABA seeks the appointment of an administrator to formulate another code embracing all branches outside of the legitimate theatre.

Although the ABA code as outlined originally was not considered, Mr. Rosenblatt was quoted as saying the ABA code 'has attempted to remedy many of the evils the actors claim exist—I think you have presented a fine, helpful document.'

Those signing the code were Dr. Henry Moskowitz, for the producers; Mr. Gillmore, for Equity; Dorothy Bryant, executive secretary, for Chorus Equity Association; William C. Elliott, president, for the stagehands' international; Joseph N. Weber, president, for the Federation of Musicians; Fred Marshall, business representative of the Scenic Artists; Theodore Mitchell, president, for the Association of Theatrical Agents and Managers; Frank C. Payne, for the Theatrical Press Representatives of America; George S. Kaufman, vice-president, for the Dramatists' Guild; F. Ralph Gervers, for an independent group of press agents and company managers, and Augusta Ocker, financial secretary, for the Theatrical Wardrobe Attendants Union.

Magic Show Sells Out

Chicago, July 24.

John R. Thompson restaurant goes in the building in the heart of the Midway put up by Charles Carter, the magician. After eight weeks of poor biz, Carter quit.

Trade is deemed a good break for the magician, who gets out from under a heavy load and an advantageous spot for Thompson's because that particular section of the Fair is shy on eating facilities.

DECLARE CURFEW BARS SPENDERS

Rufus Dawes Afraid Scandal in Wee Hours Would Alarm Family Tourists—Shows Say Expo Overestimated Attendance and Should Not Interfere with Money Chances

DAILIES RAZZ EXPO

Chicago, July 24.

Century of Progress exposition had a feud on its hands last week with certain concessionaires fighting a 1:30 a.m. curfew that the high command wanted to impose. Rufus Dawes, Lennox Lohr and other top officials are jittery about what might happen some night among the late-sticking, hard boiled bunch. Expo feels that a shooting or anything of that nature would be ruinous publicity with the family and tourist trade.

Exposition claims not over 5,000 persons are still in the grounds at 1:30 a.m., but the cafe concessionaires say that those 5,000 are worth 100,000 of the usual Scetchmen that pass through during earlier hours. Big spenders, they aver, would resent anything so inhospitable as a 1:30 scramming order.

World's Fair with its million-a-week attendance naturally brings plenty of worries for the administration that wants to prevent anything scandalous, while at the same time permitting as much latitude as possible. Meanwhile the Ernie Young show at the Oriental Village, Tex Guinan's Pirate Ship, and the Streets of Paris and some others appeared to be successfully defying the curfew orders. Exposition after passing the rule hesitated to enforce it against a hostile crowd. However, the outside turnstiles work only outward after 11:30 p.m., so that the hangers-arounders must get into the grounds before that hour in order to be in a position to ignore the 1:30 curfew.

Pay Dirt

In the last couple of weeks a tendency toward dirt as a sure-fire business-getter has been manifest. Originally the 'Streets of Paris' had the indigo pretty much to itself. Now the Ernie Young revue is as nude and peppery as possible. 'Old Mexico' is plenty warm under its new policy, Pirate Ship has an undressed brigade, and C. C. Pyle has just opened a sizzling Rumba Casino with a troupe of Cubans whose suggestive postures and movements permit no division of opinion as to what they mean.

That the courts will not sustain any complaints designed to impede or cramp the style of exposition showmen seems quite clear. Applications for injunctions are either indefinitely pigeon-holed or else summarily dismissed in court. Latest and most prominent locking of horns between a concession and reformers resulted not only in a vindication for 'Streets of Paris' but a tongue-lashing for the petitioning reformer.

Boobs Is Boobs

Judge Joseph David refused to stop Sally Rand's nude fan dance at the 'Streets of Paris' and accompanied that refusal with a statement, 'If you think this court is going to reform the world, you're badly mistaken, and if you want my opinion, those who go to the 'Streets of Paris' are just boobs and people have a right to cater to them. A lot of people complain about the cherubs on this courthouse. They are the same people that want to put pants on horses.'

Not officially set or announced but understood to be a likelihood, is an all-name revue with a platoon of female impersonators in drag. This is intended for Spoor's Spectaculum, a flop, where the present policy is being dropped. To avoid letting this spot go dead it is said the exposition will permit the nance show to run. Assurances of no opposition were wanted by the promoters.

Meanwhile, the lines of battle between the semi-conservative high command of the exposition and the profits-seeking concessionaires are being sharply drawn. Open sassing of the administration by individual concessionaires and freely expressed resentment were conspicuous. Those concessions who close before midnight anyhow are giving their moral support seemingly to the minority that want unlimited hours. Most of the concessions feel that business is far short of what the exposition led them to believe it would be and that it's arbitrary fastidiousness on the expo's part to try to shut off any money chances.

Expo See Both Sides

Exposition of course is taking the long view of what benefits the Fair as a whole but in view of the fact that concessions feel they must get theirs during July and August, they have little sympathy with an ideal policy that cramps their style.

Exposition officials were ridiculed and attacked with astonishing bluntness in the Chicago dailies last week as the papers, notably the 'American' (Hearst), went after them over the puritanical regulations. Dawes had expressed a fear that revelers might seize some of the nude show girls and create a bacchanal incident that would alarm parents and result in cancellations to attend the exposition. Papers kidded this possibility saying that by the same logic patrons at Randolph Street musical comedies might be expected to batter down dressing room doors and kidnap chorus girls.

Rufus Dawes was informed in an editorial in the 'American' that it was none of his business whether late patrons of nite clubs in the exposition grounds drank or were drunk.

Woman Bosses Expo?

Chicago, July 24.

Chicago 'American' in a by-lined front-page article by Hazel Macdonald made the assertion last week during the row over the World's Fair 1:30 a.m. curfew that the power behind the throne at the exposition was a woman. Article named Martha Steele McGrew, assistant to Maj. Lenox Lohr, general manager of the exposition, as being the czarina.

She it was who decided the curfew should be established, and she is the most courted personality in the administration besides being the most stubborn female in Chicago, said the paper.

MILWAUKEE'S OUTDOOR EVENT SUCCESSFUL

Milwaukee, July 24.

So elated were the city fathers over the tremendous success of the combination Elks national convention and Milwaukee Homecoming held here the past week that they are planning to make the Homecoming part of the happening an annual affair.

Never in the history of the city has there been such a turnout for any kind of a celebration as has been the rule during the past seven days.

Plenty of concessions planted along the side streets near the lake and some ran afoul of the police for trying to gyp. While the Elks said their adieus Thursday night and went on to the World Fair, the Homecoming part of the program ended with a ball at the Auditorium.

Bit hard on the theatres with all the free attractions and those with admission fees far from the heart of the loop.

Showmen on 'Vacation'

Los Angeles, July 24.

Most of the members being on tour or on location out of town, Pacific Coast Showmen's Association has closed its headquarters in the Orpheum building for the summer.

Will reopen Sept. 1.

Chicago Parks' Awful Summer Due to Expo; Trade Mostly Passes

Chicago, July 24.

This is grin and bear it summer for the amusement parks within the Chicago area. World's Fair has made a mockery of their tinseled allurements and drained them of patronage. Riverview Park visited on Sunday night displayed an emaciated aspect little like its fairly rosy appearance of previous summers.

Telltale is the fact that six or seven of the biggest rides are closed, that the wheels, and kewpie dolls, and pitch-til-win games, are manned by pitchmen worn hoarse from shouting and in vain. Bobs at 15 cents and ballroom at 25 cents about the only places over 10 cents and plenty of five-cent attractions.

Concessions when questioned described business as terrible and the Sunday crowd, meagre though it was, a surging mob compared to the other nights. Rides getting a lot of patronage but mostly on passes.

TICKET 'BUY' DISAPPOINTS

Concessions Expected More From Palmer House Books

Chicago, July 24.

First checks from the Palmer House coupon book sales were received last week by Century of Progress concessionaires. In general, the size of the checks was very disappointing to the showmen in on the combination book.

Evidently the coupon books, which sell for $2.50 and include $4.15 in admissions, haven't been moving as well as expected. Palmer House not only has booths in all its lobbies fronting on three streets in the Loop, but established stands just inside the exposition gates to push sales.

Robbed Park Mgr.

Omaha, July 24.

Two armed bandits caught Manager Lou Slusky alone in his Krug park office, forced him to open the vault, and escaped with $3,500, after locking him in.

Slusky's release was effected by brother, Abe.

Check-up of the stolen funds revealed that robbers had taken park receipts for Saturday and Sunday amounting to $1,300 and $2,200 receipts from a walkathon promoted by the company at Lincoln.

CIRCUSES

For Current Week, July 24

Al G. Barnes

July 24, Wichita; 25, Ponca City; 26, Oklahoma City; 27, Tulsa; 28, Joplin; 29, Springfield, Mo.

Hagenbeck-Wallace

July 24, Jamestown; 25, Olean; 26, Elmira; 27, Binghamton; 28, Wilkes-Barre; 29, Easton; 31, Baltimore.

ringling Bros.-B. & B.

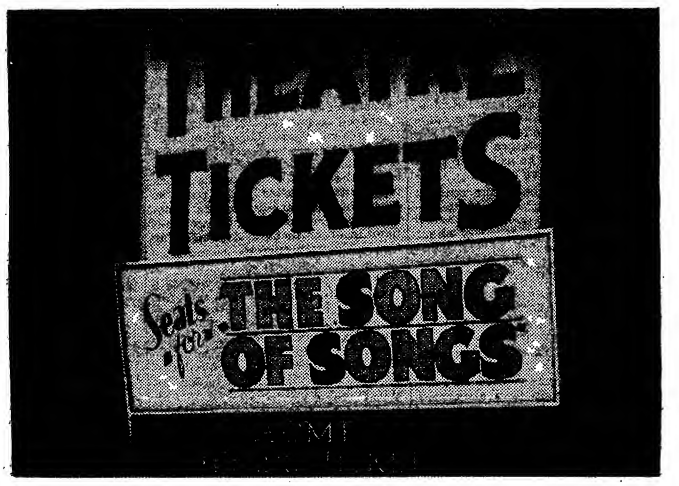
July 24, Muskegon; 25, Kalamazoo; 26, South Bend; 27, Evanston; 28, Milwaukee; 29, Madison.

CARNIVALS

For Current Week, July 24

Bar-Brown, Nicholasville.
Barlow's Big City: Winchester.
Beckman-Gerety: Salem.
Big State: Jacksonville.
Bremer, C. J.: St. Paul.
Buck, O. C.: Peekskill.
Catlin & Wilson: Princeton.
Crafts 20 Big: Sacramento.
Curl, W. S.: Logan.
Galler: Herman.
Glick, Wm.: Watertown
Gooding, F. E.: Indianapolis
Great Eastern: Machias.
Krause Greater: Perry.
Lang, Dee: Rushville.
Middleton, Karl: Perryville.
Mighty Sheesley: Warren.
New Deal: Springfield.
Pacific States: Baker, Ore.
Pearson, C. E.: Pana.
Piedmont Expo: Bath.
Rogers & Powell: Westville.
Rol's Liberty: DeKalb, Ill.
Sunset Am. Co.: Chandlerville.
Towns United: Custer, S. D.
Weer, J. C.: Van Wert.
West Bros. Am.: Newton.
West, S.: Green.
West Coast: Weed
Williams's Midway
Wonderland Expo

HELP WE'RE BEING SCALPED



The weather's hot—there's no cooling plant in the Criterion Theatre in New York—yet the fans are flocking—at $1.50 per—to see MARLENE DIETRICH in "THE SONG OF SONGS", A Rouben Mamoulian Production, A Paramount Picture.

Paramount Pictures

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN

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